

**A COMPARATIVE STUDY OF THE TRIAL OF DEDAN KIMATHI BY NGUGI WA THIONGO
AND MICERE MUGO AND A MAN FOR ALL SEASONS BY ROBERT BOLT**

GIFT KATUSIIME

J19M07/007

**A DISSERTATION SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR
THE AWARD OF THE DEGREE OF MASTER OF ARTS IN LITERATURE OF UGANDA
CHRISTIAN UNIVERSITY**

February, 2024



**UGANDA CHRISTIAN
UNIVERSITY**

A Centre of Excellence in the Heart of Africa

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MUKONO

FEBUARY, 2024

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DECLARATION

I declare that I am the author of this dissertation and that any assistance I received in its preparation is fully acknowledged and disclosed in the paper. I have also cited any sources from which I got data, ideas and words either quoted directly or paraphrased. I affirm that this paper was prepared by me specifically for the partial fulfilment for the degree of Master of Arts in Literature of Uganda Christian University.

Signature,

A handwritten signature in black ink, appearing to read 'Gift Katusiime', written in a cursive style.

Gift Katusiime

J19M07/007

APPROVAL

I hereby certify that this research report entitled “A Comparative Study of *The Trials of Dedan Kimathi*” by Ngugi wa Thiongo and Micerere Mugo and “*A Man for all Seasons*” by Robert Bolt was written by Gift Katusiime under my supervision. This report is now ready for submission for external examination.

Signature;

A handwritten signature in blue ink, appearing to read 'Mugume Peter', written in a cursive style.

Mugume Peter (Supervisor)

DEDICATION

I am dedicating this research report to my beloved parents Mr. Godfrey Tusingwire and Mrs. Enid Tusingwire both of whom sacrificed everything to see their daughter through school. I will always be grateful for all that sacrifice.

ACKNOWLEDGMENTS

I am grateful to all of those with whom I have had the pleasure to work during this and other studies. Each of the members that have provided me extensive personal, professional guidance, and taught me a great deal about research, related studies, and life in general. Nobody has been more important to me in the pursuit of this venture than the members of my family have. I would like to thank my parents, whose love and guidance are with me in whatever I pursue. I am most grateful for the financial support they given to me. This work would not have been possible without their financial support. They are the ultimate role models.

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ABSTRACT

This study analyzed the setting, character portrayal and the style in two plays. The first one by two African writers Ngugi wa Thiongo and Micere Mugo, *The Trials of Dedan Kimathi* and the second by a Western writer, Robert Bolt's *A Man for All Seasons*.

The research was library based enhanced by the textual data and electronic sources to establish materials related to the two selected plays and it was conducted using qualitative analysis to examine the data from the two selected plays. The study employed two theories; Formalism theory that is concerned with literature as a tool for social transformation, not only for entertainment, but also for teaching, criticizing, correcting and transforming society for the better and Sociological theory that advocate for purposive choice of words and use of figurative language for analysis and interpretation of data. The two plays are concerned with the battle of conscience of the characters, and are about true historical events that happened in two different countries with a period difference of over 400 years. The plots of the two texts are rooted in the historical events leading the death of the two heroes. These are: Sir Thomas More, the 16th Century Lord Chancellor of England and Dedan Kimathi, the leader of the Mau Mau Liberation Movement that occurred in mid-20th century in Kenya. The two heroes are versatile, resilient and responsive to change throughout the course of the two selected plays despite all the trials and temptations that are set before them. They remain true to their consciences and beliefs.

Therefore, the study found out that the two plays have a similar thread, they are both tragic and tense, and the characters go through trials and die a tragic death for reasons that are beyond them. Hence, they are symbolic characters because they stand for a greater cause. The setting of the two countries is mainly characterized by rebellion, frustration with the status quo, indignation toward authority, lack of approval of a law, and refusal to comply with the oppressor. Hence tense and rebellious relations.

CHAPTER ONE

INTRODUCTION

1.1 Introduction

This comparative research study was in the area of drama as a genre of literature, and specifically on African and European historical tragedy. Focus in this study was on two plays: *The Trial of Dedan Kimathi* (1976) by two Kenyan authors Ngugi wa Thiong'o and Micere Mugo and *A Man for All Seasons* (1960) by a British playwright Robert Bolt. This first chapter presents background to the study, statement of the problem, purpose, objectives, research questions, scope, justification, significance and theoretical framework.

1.2 Brief Biographies of the Author

The two plays in question both have authors; Robert Bolt for *A Man for All Seasons*, Ngugi, and Micere for *The Trial of Dedan Kimathi*. The three playwrights present peoples' concerns about freedom for self and society as a whole.

1.2.1 Robert Bolt

Robert Bolt was born Aug. 15, 1924, Sale, Cheshire, near Manchester to Methodist parents and died Feb. 20, 1995, near Peters field, Hampshire. He went to Manchester Grammar School, and later attends the University of Manchester. He served as an Army officer in West Africa until 1947, when he returned to the University of Manchester and spent three years completing his honours degree in History that explains his passion for historical work. He also took a teaching diploma from the University of Exeter. Bolt's dramatic works placed their protagonists in tension with the prevailing society. He won great renown for *A Man for All Seasons*, his first iteration of this theme, but he developed it in his existential script for *Lawrence of Arabia* (1962).

1.2.2 Ngūgī wa Thiong'o

Ngũgĩ wa Thiong'o born 5 January 1938 is a Kenyan writer and academician. His work includes novels, plays, short stories, and essays, ranging from literary and social criticism to children's literature. He is the founder and editor of the Gikuyu-language journal *Mũtĩiri*. In 1977, Ngũgĩ wa Thiong'o embarked upon a novel form of theatre in his native Kenya that sought to liberate the theatrical process from what he held to be "the general bourgeois education system", by encouraging spontaneity and audience participation in the performance.

1.2.3 Micere Mugo

Micere Githae Mugo (born Madeleine Micere Githae in 1942) is a playwright, author, activist, instructor and poet from Kenya. She is a literary critic and professor of literature in the Department of African American Studies at Syracuse University. She was forced into exile in 1982 from Kenya during the Daniel Arap Moi dictatorship for activism and moved to teach in Zimbabwe, and later the United States. Mwalimu Mugo teaches Orature, Literature, and Creative Writing. Her publications include six books, a play co-authored with Ngũgĩ wa Thiong'o and three monographs. She has also edited journals and the Zimbabwean school curriculum. The East African Standard listed her among the 100 most influential people in Kenya in 2002.

1.2 Background

Esther (2021) defines Literature as a term used to describe written and sometimes spoken material. Derived from the Latin word *literatura/litteratura* meaning "writing formed with letters" ,it also refers to works of the creative imagination, including poetry, drama, fiction, nonfiction, and in some instances, journalism, and song. Thus, literature represents the culture and tradition of a language or a people. Some works of literature are considered canonical, that is, culturally representative of a particular genre poetry, prose, or drama. In literature, a canon is the accepted body of works for a given author.

This comparative research study was on drama as the sub-genre of literature. A comparative study is the analysis, examination of two or more curricular treatments and a comparison of both similarities and contrasts of various outcomes using statistical tests, Descriptive, Correlational,

and Investigational Research. As a literary term, genre refers to a form, class, or type of literary work. The primary genres in literature are poetry, drama, essay, short story, and novel.

According to Alembe (2000), drama is a literary work of art created by a dramatist or playwright for purposes of performance by actors and classified on the basis on which the play is written. Hence, drama is the presentation of life possibilities through action. There are four major types of drama; comedy, tragedy, tragicomedy, and melodrama. These are in categories, each of which features a particular style, tone, and storytelling devices and elements. Such as Thriller, Horror, Mystery, Romance, Historical, among others. In the historical plays, plot takes place in the past with balanced realism and creativity; it can feature actual historical figures, events, and settings.

This comparative research study therefore, focused on two historical plays that lay emphasis on the public welfare by pointing to the past as a lesson for the present, and are characterized by its protagonists' consciousness

This study was on two historical plays: *The Trial of Dedan Kimathi* (1976) by two Kenyan authors Ngugi wa Thiongo and Micere Mugo and *A Man for All Seasons* (1960) by a English playwright Robert Bolt. These two historical plays have a common thread. They are both tense and sad, and they invoke conscience of the characters. The two plays are about true historical events that happened in two different states with a period difference of over 400 years. The plots of the two texts base their origin on the historical events leading the death of the two heroes. Sir Thomas More, the 16th-century Lord Chancellor of England and Dedan Kimathi the Leader of the Mau Mau liberation movement in the 20th century in Colonial Kenya.

Land alienation, ruthless exploitation of African labour, political oppression, racism and other forms of cruelty that Kenyan people could no longer tolerate after the Second World War (1939-1945) characterize the first play, *The Trial of Dedan Kimathi* set in 1952-60, during the last phase of British colonial rule in Kenya. In addition, is a reconstruction of the trial of a Kenyan Mau Mau liberation war hero Dedan Kimathi (31 October 1920 – 18 February 1957) who led the struggle for liberation in Kenya against British colonialism as a leader of the Kenyan Land and Freedom Army (Mau Mau). He is found guilty of gun possession and terrorism, executed by hanging, and buried in an unmarked at Kamiritu Prison.

The second play *A Man for All Seasons* (1960) is set during the reign of King Henry VIII, the second Tudor King of England (reigned 1509-1547). It retells the historic events surrounding Sir Thomas More, the Chancellor of England who remains silent regarding Henry VIII's divorce and refuses to take an oath to endorse the king's separation from the church in Rome; the Chancellor went through imprisonment, trials, and eventually executed.

These two historical plays loosely describe some sort of disaster or misfortune and these works of art precisely review high serious-mindedness questions concerning the role of man in the universe. More so, the sad ending in these selected plays can be of the characters own making or due to circumstances beyond their control. Thomas More is a man with an adamant sense for life; he is lawyer and a Lord Chancellor, a man of honour, a person who can not be accused of any ineffectiveness. He knows where to begin from, he is a clever man and a great lawyer and he is able to retire from all those in the best order but he fails to retreat from that final area where he locates himself. He chooses to remain true to his conscience. A stubborn, dogmatic, modest and sophisticated person like a mental suffers because of his absolute primitive precision. Dedan Kimathi, also, is as mentally unbalanced and vicious, just like Thomas More, he is stubborn and refuses to consent to the demands of his colonial Masters, which irritates them and leads to his death. Ngugi and his collaborator choose to counter this image with a portrait of Kimathi as a man of great courage and commitment. Hence, they both die because of their inflexibility, Thomas More refuses to endorse King Henry VIII's wish to divorce his wife Catherine of Aragon, who does not bear him a son and wants to marry Anne Boleyn, the sister of his former mistress and is executed. Dedan Kimathi refuses to surrender to the British colonial rule in Kenya and is finally accused of gun possession and killed by hanging.

The two plays employ stylistic devices, however, these may differ because Bolt follows western dramatic conventions and Ngugi wa Thiong'o and Micere follows African melodramatic convention. This combines many art forms such as music, dance, acting, miming, mask, painting, and singing. In the Trial of Dedan Kimathi, the play includes Gikuyu songs and dances, and even mime. The scenes in the courtroom are interspersed with others that depict episodes from Kenyan history of the preceding two hundred years, scenes of Kenyan people attempting to help Kimathi escape, scenes of Kimathi's interactions with guerrillas, scenes of Kimathi in prison, and scenes of his torture. *A man for All Seasons* playwright uses a character as a chorus,

(Mathewa Common Man) tells of whatever is yet to happen and keeps explaining events in the play. He also uses bold and beautiful verbal language that intends to keep and draw the audience into the play not to drive them off.

More so, he addresses the audience to set the scene and introduce characters. The Common Man also assumes a variety of roles throughout the play. At one point, the Common Man reads from a history book, telling the audience of the fates of the characters in the play whom they are at that moment watching. These and other lesser effects all reinforce to the audience that they are watching a theatrical version of events that took place over a number of years. They also allow the story to be told flexibly and economically, enabling the audience to remain engaged in the events of the play as they develop and as More's dilemma resolves itself.

2.1.2 Statement of the Problem

Whereas there have been many separate scholarly studies on *A Man for All Seasons* and *The Trial of Dedan Kimathi* separately, as yet there is no known study that seeks to address the comparableness of these two plays, whose plots are based on historical figures four centuries apart, both written in English sixteen years apart by authors from two different continents, and both stylistically exploiting historical and geographical settings in their delineation of characters and themes. The aim of this study is to fill in this knowledge gap.

1.4 Purpose

The purpose of the study was to conduct a comparative study of the two historical plays, *The Trials of Dedan Kimathi* and *A man for All Seasons* with the focus on setting, style and characterization of the respective historical tragic heroes.

1.5 Objectives

The objectives of the study were to establish the following:

1. The settings of two plays.
2. The depiction of the tragic heroes.
3. The artistic style employed in the plays.

1.6 Research Questions

The study was guided by the following research questions:

1. What is the setting of the selected texts like?
2. How are the antagonists and heroes portrayed?
3. What style is used in the two respective plays?

1.7 Scope

From the body of stage plays by the three playwrights, the study purposefully focused on the two selected plays, being the ones relevant to the purpose stipulated by this researcher:

Robert Bolt *A Man for All Seasons* (1960)

Ngugi and Micere Mugo, *The Trials of Dedan Kimathi* (1976)

1.8 Definition of Key Terms

Drama is the specific mode of fiction represented in performance: a play, opera mime, ballet, among others performed in a theatre, or on radio or television. Drama is considered as a genre of poetry in general, the dramatic mode has been contrasted with the epic and the lyrical modes ever since Aristotle's *Poetics* (c. 335 BC)—the earliest work of dramatic theory.

The term "drama" comes from a Greek word meaning "action" which is derived from "I do"). The two masks associated with drama represent the traditional generic division between comedy and tragedy

Melodrama is an exaggerated drama, which is sensational and appeals directly to the senses of the audience. Just like the farce, the characters are of a single dimension and simple, or may be stereotyped.

Musical Drama in musical dramas, dramatists not only tell their stories through acting and dialogue, but through dance as well as music. Often the story may be comedic, though it may also involve serious subjects

Tragedy is a form of drama based on human suffering that invokes in its audience an accompanying catharsis or pleasure in the viewing. Tragedy is serious drama typically describing a conflict between the protagonist and a superior force (such as destiny) and having a sorrowful or disastrous conclusion that elicits pity or terror (Merriam Webster)

A **Catharsis** is an emotional discharge through which one can achieve a state of moral or spiritual renewal, or achieve a state of liberation from anxiety and stress. In dramatic art, the term catharsis explains the impact of tragedy, comedy, or any other form of art on the audience and in some cases even on the performers themselves.

Chorus, among the ancient Greeks the chorus was a group of people, wearing masks, who sang or chanted verses while performing dance like maneuvers at religious festivals. A similar chorus played a part in Greek tragedies, where (in the plays of Aeschylus and Sophocles) they served

mainly as commentators on the dramatic actions and events who expressed traditional, moral, religious, and social attitudes (Abrahams, 1999).

Correlational research, these attempts to determine the extent of a relationship between two or more variables using statistical.

1.9 Justification

Literary works give a representation of social, historical, cultural and political experience of the society. Drawing from this observation, it was expected therefore for the researcher to do the comparative study that sought to compare, analyse and evaluate the setting of the African play and the Western play. Analysing the circumstances that inspired the writing of these texts and reflecting the portrayal of the heroes and their ability to remain static characters throughout the play even in faces of oppression and injustice until the time they die. In addition, the use of elements that best represents the social, historical, cultural and political conflicts that are addressed in the plays. Thus seeks to see how the texts communicate, nature of humanity, religion and the battle of conscience.

1.8 Significance

This study brought into scholarly critical focus on literary texts where characters battle with conscience and a position for what is right. It has provided objective and scholarly appreciation to the literary texts and the tragic heroes.

1.9 Theoretical Framework

According to Olandria (2015), theoretical framework discusses the very foundation or rationale why the study is conducted. It covers known and accepted theories, laws, policies and principles which legal basis where the current study is anchored. Therefore, it backs up the study with the theory.

This comparative study employed Formalism and Sociological theories for analysis and interpretation of data. Russian Formalists set about producing a theory of literature concerned with style and the writer's prowess and craft skill. The theory rose in Moscow and Petrograd soon after World War 1 and became popular in the 1920s. It was founded by the following practitioners; Boris Thomashefsky, Roman Jakobson and Victor Shklovsky among others.

Russian Formalists advocate for purposive choice of words (Diction), use of figurative language, employment as literary language of a text hence a theory that will be used to analyse the texts as dramatic pieces. This is because the theory emphasizes autonomy of the text, disregarding the author's intention, background and biography. If a work of art is seen as an autonomous entity, it will be judged and appreciated in its own merit. The major question for a formalist is; what is a subject matter of a literary study and how it is portrayed through language. Hence the best theory for the analysis of the style in the selected texts.

The study also employed sociological theory to help analyse themes; this theory is associated with the work of Hippolyta Taine in the mid-19th century. Sociological theorists are concerned with literature as a tool for social transformation, not only for entertainment, but also for teaching, criticizing, correcting and transforming society for the better and since the focus in this theory is mainly on the social context, and satirists are socio critics (Dipio, 1998:30).

Literature plays a mimetic role in society, it is a mirror reflection of what society is thus serves to examine and expose critical issues affecting society. Since the study examined characters, this theory is relevant because Ngugi wa Thiong'o with Micere and Robert Bolt write about contemporary issues affecting society for example; corruption bad governance among others and all these evils in society are portrayed by the characters in the plays.

The setting, story, characters, themes and conflicts in literary texts are created or drawn basing on what is prevailing in society, thus usually reflect and address social realities. The characters in *The Trial of Dedan Kimathi* and *A Man for All seasons* reflect the wide gap between those who have attained power and authority and those they lead.

Sociological theorists say that literature should help change and shape society for the better by addressing and exposing the prevailing conflicts, contradictions, problems and vices and providing possible solutions. This theory, therefore, will be applicable because functions of satire and its themes that form constructive social criticism draw attention to both particular and wider issues in society. The playwrights confront political, economic and religious issues by challenging leaders and authorities with the aim of correcting society.

In conclusion, the two theories are relevant because each of them has standards that were used for testing literariness of these texts.

Chapter summary

Chapter one consists of problem, purpose, hypotheses or research questions, definitions, theoretical framework, and significance for the study. It gives an overview of who wrote the plays? Why they were written and how they are written. The two selected plays are written in different states; they express the power of conscience through the main characters. The two selected plays relate in some way or another through the tragic heroes and how they accept death, the setting and style.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

A literature review is a search and evaluation of the available data or information on a given subject or chosen topic area. It documents the state of the art with respect to the subject or topic one is writing.

This chapter reviews literature related to characterization, stylistic devices and common themes. This definition is relevant to the research topic and the researcher worked around it to inform the study. This chapter surveys the literature in your chosen area of study, synthesizes the information in that literature into a summary and critically analyses the information gathered by identifying gaps in current knowledge and showing limitations of theories and points of view by formulating areas for further research and reviewing areas of controversy. More so, it presents the literature in an organized way

2.1.1 Setting in drama

Setting is the time and place or when and where of the story. It's a literary element of literature used in novels, short stories, plays, films, etc., and usually introduced during the exposition (beginning) of the story, along with the characters. The setting may also include the environment of the story, which can be made up of the physical location, climate, weather, or social and cultural surroundings. The elements making up a setting are the geographical setting/ location, which include the scenery or physical arrangements, the period in which the action takes place, epoch in history or seasons of the year and the general environment of the characters. (Harmon, 2006: 481)

This section will be a combination of place, historical time and social setting that provides the general background for the characters and plot of literary work. In drama setting may refer to the physical backdrop of the play, the scenery and sometimes even the props (Murfin & Ray, 2018).

2.1.1.2: Historical setting in Drama

Brettd, (2021) states that historical setting helps us to understand the context of a story or event. For example, includes things like the time period of the event, the country or place or society in which it takes place, or the events that are happening at the time outside of the story, such as "in colonial times" or "during the reformation in England". Therefore, the two selected plays in this proposed research study were set during the historical era, in two different continents yet they still have same motive, fighting for what they love and believe in as much as it leads to losing their lives especially for the tragic heroes.

For instance, the first play, *A Man for All Seasons* is set during the reign of King Henry VIII, the second Tudor King of England (reigned 1509-1547). Similarly, the second play, *The Trial of Dedan Kimathi* was set during the prevailing political problems in Kenya. Mau Mau Uprising (1952–1960), also known as the Mau Rebellion, the Kenya Emergency, and the Mau Mau Revolt, a war in the British Kenya Colony (1920–1963) between the Kenya Land and Freedom Army (KLFA), also known as Mau Mau, and the British authorities (*Blakeley, Ruth (3 April 2009)*). Dominated by the Kikuyu people, Meru people and Embu people, the KLFA also comprised units of Kamba and Maasai peoples who fought against the white European colonist-settlers in Kenya, the British Army, and the local Kenya Regiment (British colonists, local auxiliary militia, and pro-British Kikuyu people).

Mulu, A, (2005) states “All the playwrights that have written historical plays have manipulated history in either of two ways. First, they take and use historical facts and figures and mold their story”. Taking an example of the two historical texts that I looked at, the focus on the plays are resolved around the two historical figures, the conflict between Thomas More and the King, and the battle between Dedan Kimathi (Mau Mau) in Kenya and his confrontation with the British colonizers and their subsequent fearless recklessness that is inspiring.

Therefore, Historical drama reflects historical facts but not necessarily in a completely accurate or reliable manner. “Not truth but verisimilitude is the dramatist’s aim for the stage is the realm of appearances (*William Archer.*) Although historical personages, details and situations merge into the drama, for example, Bolt’s use of Thomas More’s actual words in the trial scene, the dramatic imperative always supersedes the requirement for historical accuracy. Thus, times may be compressed for instance the two years passage of time between Acts One and Two in *A Man for all Seasons*, events conflated and characters may be exaggerated or distorted in order to highlight certain points of meaning or to create suspense, or for other dramatic purposes. Historical drama should always aim to go beyond its historical moment and deal in timeless truths and universal themes. Therefore, focusing on the two selected plays, we see the truth and the universal themes portrayed.

Odhiambo and Lonsdale (2005), in the *Mau Mau and Nationhood*, which is a collection of essays providing the most recent thinking on the uprising and its aftermath. They focus on the Mau Mau movement and its social and cultural origins and how the challenges of its memory in the present-day Kenya politics. In this regard therefore, most scholars have focused on the colonial effects and the fights but there is no scholarly work comparing that colonial Kenya and what was happening in Britain during the 16th century. Therefore, in some ways the hystography of Mau Mau is a supreme example not only of ambiguity and complexity, but also of redemption of a topic once thought incapable of rational analysis. Symbolically the plays represent the social relation among the people during that period in both Kenya and London

2: 1.1. 3 Geographical setting

UK Essays (2018) geographical setting is a setting that involves the place of where the scenes of the story take place.

The first play (*A Man for All Seasons*) is set in London, mainly at locations along the Thames. Some actions in *A Man for All Seasons* takes place at Sir Thomas More's residence in Chelsea a district of London., Hampton Court the king’s residence also the area of London, on a bend of the Thames River, the Tower of London, and Cromwell's office.

The second play (*The Trial of Dedan Kimathi*), real actions take place on the streets, courtroom and Kimathi jail cell in the present with flashbacks to the past.

In these selected plays, specific scenes are presented as trials, where Kimathi and More's loyalty to their conscience is tested. In these scenes, there is physical torture and interrogations in the cells, variety of men come to visit them. They offer deals that will allow them to avoid the trial. In every case, they refuse despite knowing that they will torture them to try to extract a confession and if not then plead guilty which means a death sentence. There is no work done comparing these characters and a play in a whole. One wonders, is not there any other way of people saving themselves and what they believe all together.

2.1.1.4: Social setting

Ossa (n.d) defines **social setting** is defined as the historical and communal context within which the story takes place. This encompasses the phenomenology-taking place at a certain time in history, social trends, parameters of behaviour, and the accepted notions and constructs that decide the do's and don'ts of the time.

Bolt's own life reflected the conflict between individual conscience and the demands of society. He became a member of many left-wing organizations such as the Communist Party and the Campaign for Nuclear Disarmament's Committee of 100, where he was involved in protests against the government's nuclear weapons programmed. Arrested and imprisoned after a Ban the Bomb march, he was imprisoned for four weeks but was persuaded to accept terms for his release after a fortnight. He bitterly regretted his decision and always felt he had become a traitor to selfhood.

<http://www.independent.co.uk/news/people/obituary-robert-bolt-1574410.htm>

Sir Thomas More, the brilliant nobleman, lawyer, humanist, author of such works as *Utopia* was a long-time friend and favourite of Henry VIII, ascending to the position of Lord Chancellor in 1529. Yet he was also a staunch Catholic, and when Henry broke with the Church in 1531 after the Pope had refused to grant him a divorce from Catherine of Aragon, Thomas More resigned the Chancellorship. In 1534, Parliament passed a bill requiring all subjects to take an oath

acknowledging the supremacy of England's king over all foreign sovereigns—including the Pope. More refused, was imprisoned, and finally was executed in 1535.

Dedan Kimathi just like Sir Thomas More mention above, was one of the central figures of the armed struggle between 1950- 1954. When he was captured, he emerged as the overall military leader of the Mau Mau forces in Nyandarwa and Mount Kenya forests. The creation of Mau Mau consciousness, the quest for a transformation of power relations, the symbolic value of Kimathi' leadership and the experience in detention centers are the key issues that emerge in Mau Mau songs.

In relation to the above, in this twenty-first century, the audience's reactions are governed by the fact that the ideals in these plays are as relevant today as in the sixteenth century. Today's audience, through social and printed media and television, is likely to be mindful of the ever-increasing power of the state, the corruption of democracy, and questions of legitimacy of conscience and the rights of the individual against the state and one's conscience. There is an interest in those ensnared in political corruption and, because of this; there may be a sense of respect or cynicism for those who are uncorrupted just like Kimathi and More.

Therefore, the selected plays represent both colonial and conscious polarization that stems out the characters' adherence to specific, predictability antagonistic, social, political and ideological perspectives. This setting creates conflicts that expose characters to the tragic circumstances. Hence risks being torn apart by conflicting beliefs about the gods, political authority, relations between the generations and the sexes, between natives and immigrants. Dependent on the social and historical conditions prevalent in a particular context, every community experiences a different form of tragic crisis, which then is recreated through a literary discourse that emanates from these crises. Such crises may be represented through either a dramatic or a narrative such as *The Trial of Dedan Kimathi* and *A Man for All Seasons*.

2.1.2 Character and Characterization

Mulu, A, (2005) in *Social relevance of the five Amharic historical plays* notes; "As there are patriots who love and dedicate themselves for their country, there are also traitors who are the curse to their country and people. These people are those who are driven solely by their personal advantage or by their egoist nature. And they will leave no stone unturned to accomplish their

desire.” Though he analyses historical plays, he only focuses on the Amharic plays. *The Trial of Dedan Kimathi* and *A man for All Seasons* have such characters who are so dedicated to their beliefs, however, they are not discussed in his work, yet they are a lot to learn from the characters such as More and Kimathi, among other characters. Though these characters are seduced into giving up,

“as a statesman his private conscience and moral objections should not be more important than the fate of the country” (Bolt 1960:12).and “The journey to freedom is full of sacrifices, tears, hunger, clothes full of lice, blood and death” as Dedan Kimathi states.

Albahith Journal Volume 4(2018), notes that in the study to figure out the meaning of conscience according to Thomas More and other characters, Robert Bolt’s famous play *A Man for All Seasons* can easily be read and seen as a story of the struggle between Good and Evil. The man of conscience Sir Thomas More, represents the good side, valiantly seeks to reconcile obedience of God, his love for his family, his profession, and his loyalty to king Henry VIII, but all these are brought truncated by the king’s unquenchable lust and his followers. The evil side is determined to destroy him if cannot corrupt him. However, the heroic figure Sir Thomas More embrace martyrdom not out of despair with life but as a way of affirming his allegiance to an idea that eventually acquires widespread acceptance and legitimacy. It is important to note that, in Kenya, Dedan Kimathi as well accepts death for the same reason, not conscience of course, but his allegiance to the country and her liberation. The two selected plays *A Man for All Seasons* and *The Trial of Dedan Kimathi* challenge the mind, and, in the end, touches the heart.

As the common man says,

“... It isn't difficult to keep alive, friends just don't make trouble or if you must make trouble, make the sort of trouble that's expected... If we should bump into one another, recognize me. (Bolt 1960:100)

More the author, philosopher, and statesman who take a stand against Henry VIII's creation of the Church of England in order to divorce Catherine, marry Anne Boleyn, and sire a male heir Michael Countryman is superb, heading an excellent cast. His Thomas is quiet, kind, witty, fiercely intelligent, and morally, perhaps foolishly, incorruptible. Matters of faith and conscience

are a speciality of this company, and Bolt's eloquent, dramatically paced play examines these issues in a riveting historical context. (Ken Marks 2014).

In addition to the above, Robson (1972), also in his thesis *Ngugi wa' Thiongo's fight against colonialism and Neo colonialism: An exploration of the theme of Betrayal*, he presents Kimathi as Christ like figure whose spirit must endure for the separate trials. He focuses on Dedan Kimathi who was a major leader of the Mau Mau rebellion of 1952–1956 and how he faced trial in 1956 and then was put to death for his guerrilla activities, paving the way for Kenyatta to emerge as post-colonial leader. Kimathi became an icon, stirring as a bold heroic representative personality but with opaque content. Consequently, it is difficult to find a work on Dedan Kimathi comparing him to the Thomas More.

Furthermore, Julie MacArthur has edited volume *Dedan Kimathi on trial* is a collection of scholarly reflections and historical documents. The proceedings and exhibits of Kimathi's show trial in a Nyeri courtroom in November 1956 are fascinating and allow us a window to look through on how British counter-insurgency functioned. In addition, how the self-proclaimed field marshal of the rebel forces who fought colonialism in Kenyan forests embodied many identities marked by creative conflict: a rebel-statesman, a literate peasant, a traditionalist who was having a conversation about modern politics. Through these primary sources, we see the making of history and Kimathi becoming a patriotic martyr in the court of public opinion.

As a result, one can agree that the main heroic characters in *Ngugi wa Thiongo* and *Micere* novel endure “sad, ironic visions and agree that these heroes experience “final reversals that are abrupt and equally telling”. Nevertheless, the connection between characters in these plays (*The Trial of Dedan Kimathi* and *A Man for All Seasons*) is as allegorical tropes representative of not only their personal tragedies but also the tragedy of an entire community.

2.1.3. Style

Style in literature is the literary element that describes the ways that the author uses words the author's word choice, sentence structure, figurative language, and sentence arrangement all work together to establish mood, images, and meaning in the text. Style describes how the author describes events, objects, and ideas. One easy way to understand literary style is to think about fashion styles. Clothes can be the use of language in the selected plays is simple and easy to

comprehend by any individual; the words are not exoteric but simple. The style is uniquely different, the use of style to express suffering and the aspiration of the masses for example in *The Trial of Dedan Kimathi*.

Brecht believed that if he could ‘alienate’ the audience then they would consider the play rationally rather than emotionally, and be enthusiastic to leave the theatre and effect change in society. Some examples of Brechtian alienation techniques are: use of archetypes & stereotypes; use of gesture; placards; an actor playing many roles; breaking down the “fourth wall” on stage by having actors communicate directly with the audience; specific uses of lighting and sound. (<http://www.bbc.co.uk/education/guides/zwmvd2p/revision>)

International journal of Social Sciences and Humanities (2017) analyses ‘*The Trial of Dedan Kimathi*’, a play co-authored by Ngugi wa’Thiongo and Micere Mugo. The analysis focuses on the use of theatrical devices, especially dance and gesture as message media in the play. The theme of the play is the resilience of the human spirit in the face of oppression and injustice. As a fictional dramatization of the struggle of Kenyans under colonial rule, it carries a prophetic and triumphant message, especially in view of the recent admission by the British government of culpability in the horrific torture and murder of indigenous Kenyans during the insurgency of the fifties, known as the Mau-Mau. Existing analyses of the play have examined the use of language and thematic directions, but none of these documents the semiotic use of dance and speech as parallel message media. The research employed internet, library and archival search as well as the main text as sources of data. Viewed from the technical angle, the work validates the universality of the use of dance as the bedrock of African drama.

Wade Bradford (2019), he argues, when writing an essay about a literary work, it is wise to analyze the character arch of the protagonist. Most main characters undergo a transformation; however, one would argue that Thomas More and Dedan Kimathi remain consistent throughout the seasons both in the good times and bad hence a researcher has to find out if Sir Thomas More and Dedan Kimathi are static characters or dynamic

Edwin (2017) in his article, *The Dance of Freedom: A Semantic Analysis of Dance in the Trials of Dedan Kimathi, Vol 7*, he analyses and focuses on the use of theatrical devices especially dance and gesture as message media in the play. In his journal, he looks at the dance, what it

portrays and its significance to the text. He therefore focuses on the dance, which is a stylistic device but does not focus on the characters or the setting of the play.

In addition, *Canadian Journal of Africa studies*, E.A Magel (2014) also focuses on the symbolism in the *Trial of Dedan Kimathi*. The writer argues symbolism and regeneration in Nguni's and Micere Mugo. The Trials of Dedan Kimathi, the author highlights the major symbols in Ngugi and Micere's play by focusing on the meaning or set of meanings associated with Kimathi. In this analysis, metaphor differs from the symbol in that it represents a unique creating of the artists within a given work itself.

In the same way, Critic Chidi (n.d) points out, "it is the dialectics of these exchanges between Kimathi and the agencies of imperialism that constitute the essence of the 'trial'. The support and faith that the people of Kenya harbor for Kimathi is seen in the monologue of the Woman in the play

"Kimathi was never alone... will never be alone. No bullet can kill him for as long as women continue to bear children. Let a thousand bullets be shot through our heads, but this I believe: one day, the soil will be restored to the people. Our land shall one day be truly ours." Kimathi's image as the messiah or the rescuer is further emphasized through the Woman's words; *"He, Great commander that he was, Great organizer that he was, Great fearless fighter that he was, he was human! Too human at times."*

Similarly, Onwuka (2017) in his journal, *The Dance of Freedom A Semantic Analysis of Dance in the Trials of Dedan Kimathi*, Vol 7, he analyses and focuses on the use of theatrical devices especially dance and gesture as message media in the play. In his article he looks at the dance and what it portrays and its significance to the text.

MacArthur highlights the irony of elevation of Dedan Kimathi as a national hero and how it glued Kikuyu nationalism with the plural Kenyan nation and distorted rebel forces with loyalists.

According to MacArthur, (2017) Kimathi as multi-vocal martyr-symbol was a tool that strengthened the retreat of Kenyatta who came from jail to govern but, like Nelson Mandela, subverted the potential of a social revolution and also mystified the Mau Mau heritage obscuring that it was a leaderless movement, where the taking of oaths superseded any leadership

personality. Brechtian theatre and the concept of alienation: alienation was a distancing effect aimed at by the German playwright Bertolt Brecht. Techniques of the alienation effect are intended to estrange the audience and prevent them from becoming emotionally involved in the performance, and to encourage the audience member to be a consciously critical observer.

According to Ngugi, (1981) in *writers in politics states*, 'literature cannot escape from the class power structures that shape our everyday life. Here a writer has no choice. Whether or not he is aware of it, his works reflect one or more aspects of the intense economic, political, cultural and ideological struggles in a society...Every writer is a writer in politics' (Preface, *Writers in Politics* ii). It was felt that the deeds and history of those heroes who fought against the exploitation and domination of foreign forces should be recorded for children of future generations to read

Ngugi wa Thiong'o's '*The Trial of Dedan Kimathi*' is not only about a rebellion against the colonial state but an allegory of contemporary Kenyan history. Betrayal of the ideals of independence that many Kenyans harbor against their government and *A Man for All Seasons*

Although scholars have written and discussed about the historical texts and these texts in particular, most of them have looked at the ideas in one way, no one has compared *The Trials of Dedan Kimathi* and *A Man for all Seasons*, neither therefore, is hardly any substantial study done comparing the two historical plays. This therefore is the scholarly gap the study sought to fill.

Chapter summary

Chapter two presents Literature review, all the playwrights that have manipulated history in either of two ways. They use historical facts and figures and mold their story. The plays resolve around the two historical figures, the conflict of More, the King (Tudor period- reformation period in England), and the battle of Kimathi (Mau Mau) in Kenya and his confrontation with the British colonizers and their subsequent fearless recklessness that is inspiring. Many writers have written praising and recounting the events that are reflected in the two selected plays, no one has written comparing the two selected plays.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This study was aimed at analyzing the style, characters and the setting in the African (*The Trial of Dedan Kimathi*) and Western play (*A Man for All Seasons*). This chapter describes the methods that were used by the researcher to carry out the study on the Comparative Study of *The Trial of Dedan Kimathi* and *A Man for All Seasons*. It also presents detailed selected research methodology. This includes the comprehensive of research design, data collection, and sources of information. It includes the techniques, tools used in collecting and analyzing data.

3.2 Research Design

This research was a library-based research. Selected plays of the two plays wrights were examined. It was enhanced by the textual data and electronic sources to establish materials related to the two selected plays. Therefore, I used qualitative approach to research to analyze *The Trial of Dedan Kimathi* and *A Man for All Seasons*. Secondary information based on the perception's attitudes and opinions of various critics were used to analyze the setting, style and some characters using the sociological approach and Russian formalism theory.

3.3 Data Collection

Data collection is a methodical process of gathering and analyzing specific information to proffer solutions to relevant questions and evaluate the results. The underlying need for Data collection was to capture quality evidence that seeks to answer all the questions that have been posed. This being a library based research; researcher analyzed both the primary and secondary sources. Checklists, Research Journals among other research tools were used to collect data under the guidance of the research questions.

3.4 Sources of Information

I got data from the primary texts; Robert Bolt's *A man for All Seasons*, and Ngugi' wa Thiongo and Micere's text *The Trial of Dedan Kimathi*. The Secondary texts involved Journal articles, among others on the sociological approach to literature and Formalism theories. Critical analysis,

study Guides on the plays selected were also used in the research. Lecturers and other people who had had personal interaction with these playwrights were contacted as well.

3.5 Research Instruments

The textual checklist that comprised of the variables or items of interest under the study elements of the two selected plays guided this comparative study, examination, and analysis of related literature on the playwrights. The guidance of the supervisor was employed and comparing of the different sources of information to make the study correct, reliable and valid.

3.6 Quality Control

The study used the guidance of the supervisor and comparing different sources of information to make the study correct, reliable and valid. This enabled the study to get correct information. The presentation, interpretation and analysis of data as well as the discussion were realized correctly.

3.7 Procedure for Data Collection

I read and analyzed the primary texts, secondary sources such as relevant texts and journal articles, commentaries and collection of existing data in the form of texts, images, audio or video.

3.8 Data Analysis

This comparative study focused on Formalism and Sociological theories for analysis and interpretation of data. Russian Formalists set about producing a theory of literature concerned with style and the writer's prowess and craft skill. Sociological theorists are concerned with literature as a tool for social transformation, not only for entertainment, but also for teaching, criticizing, correcting and transforming society for the better and since the focus in this theory is mainly on the social context.

Chapter summary

With the research design and procedures presented in this chapter, it made it easy for me to compare the two selected plays while exploring what inspired the writing of two historical plays, how characters are tried and how they remain true to their conscience regardless the circumstance and the style used in writing to bring out the intended message.

CHAPTER FOUR

PRESENTATION, ANALYSIS AND INTERPRETATION OF DATA

4.1 Introduction

This chapter covers the presentation and analysis data on the characters, setting and stylistic devices in both *Trials of Dedan Kimathi* and *A Man for all Seasons*. The comparisons focused on the portrayal of characters and the events that inspired the writing of these historical plays. This was guided by the objectives that aimed at establishing the setting of the African play and Western play reflecting the events that surrounded or inspired the writing of these two heroic plays. In addition, to identify the depiction of the tragic heroes in two selected plays, to establish the style in which the plays *The Trials of Dedan Kimathi* and *A Man for All Seasons* are written. Each of these aspects was comparatively examined in the two selected plays. This is structured under the subheadings guided by the research objectives.

4.2 Setting

Setting is the time and place (the when and where) of the story. The setting also includes the environment of the story, which can be made up of the physical location, climate, weather, or social and cultural surroundings. There are various ways that time and place indicate setting. Time can cover many areas, such as the character's time of life, the time of day, time of year, period such as the past, present, or future. Place also covers many areas, such as a certain building, room in a building, country, and city. The environment includes geographical location such as beach or mountains, the climate and weather, and the social or cultural aspects such as a school, theatre. In this section, setting will be discussed under three sub topics; Geographical, social and Historical setting.

4.2.1 Geographical setting

As already stated in chapter two above, *A Man for All Seasons* is set in London, mainly at locations along the Thames. Some actions take place at Sir Thomas More's residence in Chelsea a district of London, Hampton Court the king's residence also the area of London, on a bend of

the Thames River, the Tower of London, and Cromwell's office. In *The Trial of Dedan Kimathi*, real actions take place on the streets, courtroom and Kimathi jail cell in the present with flashbacks to the past.

4.2.2 Social setting

A Man for All Seasons is set during the reign of King Henry VIII, the second Tudor King of England (reigned 1509-1547). *The Trial of Dedan Kimathi* was set during the prevailing political problems in Kenya. Mau Mau Uprising (1952–1960), also known as the Mau Rebellion, the Kenya Emergency, and the Mau Mau Revolt, a war in the British Kenya Colony (1920–1963) between the Kenya Land and Freedom Army (KLFA), also known as Mau Mau, and the British authorities (Blakeley, Ruth (3 April 2009). Dominated by the Kikuyu people, Meru people and Embu people, the KLFA also comprised units of Kamba and Maasai peoples who fought against the white European colonist-settlers in Kenya, the British Army, and the local Kenya Regiment (British colonists, local auxiliary militia, and pro-British Kikuyu people).

Ngugi wa Thiong'o and Micere Githae Mugo's historical play *The Trial of Dedan Kimathi* published the first time in 1976, attempts a reconstruction of the events surrounding the trial and death of the historical figure and Kenyan freedom fighter Dedan Kimathi. It is an imaginative and interpretation of the collective will of the Kenyan peasants and workers in their refusal to break sixty years of colonial and ruthless oppression by the British ruling class. It traces its roots from the Berlin Conference in 1884-1885 when the European colonial powers decided to partition Africa into territories and decision to make of it a settler colony during the period. As a result, many Indians were 'smuggled' into the country to build the Kenya-Uganda Railway Line and subsequently settled there. British colonial rule in Kenya were characterized by punitive economic, social, and political policies.

These outrageous and dehumanizing resulted into racial discrimination, huge fertile land was alienated for white settlement while harsh labor laws were enacted to force the natives to work at low wages on settler farms and public works. Hence, this race-based scenario led to the emergence of African protest movements. As a result, members of the Kikuyu, Embu, Meru, and Kamba ethnic groups took an oath of unity and secrecy to fight for their freedom from British rule and snatch back what belonged to them, their land.

A scholar like Maloba (1993) regards the rise of the Mau Mau movement as “without doubt, one of the most important events in recent African history”. David Anderson (2005), however, considers Maloba’s and similar work to be product of “swallowing too readily the propaganda of the Mau Mau war,” noting the similarity between such analysis and the “simplistic”. This earlier work casts bipolar terms, “as conflict between anti-colonial nationalists and colonial collaborators” (Anderson, 2005: 10). I therefore can say, In Ngugi wa Thiong'o's and Micere Mugo's *The Trial of Dedan Kimathi*, time and space unite in a symbolic drama of growth and development. Past and present events surrounding the "Mau Mau" revolt are recreated on stage to provide an historical perspective to and continuity of the anti-colonial movement in Kenya. Spatial shifts from distant guerrilla campsites in the Nyandarua forest to local prisons and courtroom installations in Nairobi emphasize the breadth and depth of the "Mau Mau" rebellion. The rapid montage design of the play overrides the accustomed cause-effect rational processes of the audience and consequently prohibits simplistic and limiting interpretations of staged events. In this structure, the characters are similarly transformed from their freedom and progressive individuality to symbolic, collective scopes.

In relation to the historical and social background, the action in *A man for All Seasons* takes place during the reign of Henry VIII of England. After the death of his older brother, Henry takes the throne and marries his sister-in-law with the approval of the Pope. However, Catherine can only provide a daughter and not the coveted male heir. In consequence, the King falls for the charms of Anne Boleyn and seeks a divorce.

When the Pope refuses to 'dispense with his dispensation', Henry orders the Chancellor, Cardinal Wolsey, to find a solution. His failure to do so cause his death and More, the main character of *A Man for All Seasons*. However, his own refusal to swear by the Act of Succession brings about his execution. Today, the Catholic Church for not renouncing his faith considers More saint. Bolt, inspired by this reality however, reinvents the character of Thomas More not as a saint but as a highly principled man.

The title *A Man for All Seasons* is the exact description used by Robert Whittinson in 1520 when he wrote for posterity that More was a 'man of...gentleness, lowliness and affability' who had an

'angel's wit' and 'singular learning'. The Thomas More presented by Whittinson is the exact same Thomas More presented in Bolt's play.

Bolt uses the actions of the historical characters of England's political sphere to highlight the dangers of the political prowess and the complete abandonment of the personal morals.

Ngugi's plays provide some of the best illustrations of how these conflicts operate. *The Trial of Dedan Kimathi* (1976) and *A man for All Seasons* (1960) both constitute two sides of the same coin, the former depicting the struggle to free Kenya from colonial occupation and the latter to free the English man from tyranny. All the drama in both plays is acted out on and in the human body. By aid of the anatomical discourse, the playwright instils his subject matter with symbolic dimensions that extend its relevance to the entire continent. As he and Mugo say in the Preface to *The Trial of Dedan Kimathi*, "one of the main spurs to writing this play was the realization that the war Kimathi was leading was being waged with even greater vigour all over Africa and in all the other parts of the world where imperialism still enslaved the people and stole their wealth." Kimathi's war thus takes on a symbolic status to become not only a struggle for freedom from colonial oppression but also a struggle for liberation from all forms of oppression. These plays bring out idea that every person has a price. Many people believe that everyone, no matter their religion, financial background or social status can be bribed and bought with the right price. While there are characters such as Thomas More and Dedan Kimathi who deny this, in the end it is proven that they have a price as well but not a material one but rather a spiritual one, dying for what they believe in.

The theme of the plays is resilience of the human spirit in the face of oppression and injustice. Even though Thomas and Dedan Kimathi are good men, which seems to be agreed on by most of the characters in these plays they are beheaded. Though as the book reaches the climax most of the characters and the readers feel the argue not to make "trouble" as More and Kimathi did to stay alive because the two heroes faces deaths. However, we must respect More and Dedan Kimathi for their choice.

4.3. Analysis of the Heroic Characters

A character is any person or anything presented as a person in any literary work. This term is used to distinguish moral qualities and personal traits of a character.

4.3.1 Sir Thomas More

Thomas More is a hero in the text “*A Man for All Seasons*” in the title of the play. He is an English lawyer who becomes a Chancellor and assistant to the King after Wolsey’s death. He is a devoted Catholic who is committed to his conscience. He is intellectual, quick to laugh, and compassionate. He is portrayed as an intelligent man, fair man who relies heavily on the law for his own protection thus foolishly believing that his silence on the matter will keep him safe. As proven when he defends himself at the trial. He is also a skilled orator, however in the end he is unable to renounce his faith and as such he accepts his death.

A Man for all Seasons’ ideal character Thomas More, is a man whose sense of self is set in stone. He dies not because he wants to be martyred or made a hero, but because he finds himself unable to compromise his integrity. Throughout the play, the characters that interact with More act as foils. When their priorities are contrasted with his, they more clearly define him as an individual. In this way, the reader achieves a deeper understanding of More by gaining insight into what he is not, rather than what he is. More, the “uncommon man,” is an exceptionally perfect figure against a soiled and compromising backdrop. From Thomas More’s first conversation, “the price of a man” is a question that the characters struggle to articulate and understand. The ambitious and impressionable Richard Rich, whose malleable moral compass has been tampered with by reading Machiavelli, insists “Every man has his price!” (4). Thomas More, whose values are much more deeply rooted, disagrees:

MORE: No no no.

RICH: Or pleasure. Titles, women, bricks-and-mortar, there is always something.

MORE: Childish

RICH: Well, in suffering, certainly.

MORE: Buy a man with suffering?

RICH: Impose suffering, and offer him – escape.

MORE: Oh. For a moment, I thought you were being profound. (4-5)

From the above dialogue, Sir Thomas More is the type of man who cannot be bought, neither by treasure nor threat of suffering. This initial clash of principles sets a precedent for the rest of Thomas More's interactions with other characters in the play. His inflexible, outspoken sense of justice makes it impossible for him to submit to inequity. More is a man with a great capacity for understanding, but as the Steward predicts, "*Someday someone's going to ask him for something that he wants to keep; and he'll be out of practice*" (17). When More meets with Cardinal Wolsey, who has a strikingly utilitarian outlook for a clergy member, Wolsey tells him, "*You're a constant regret to me, Thomas. If you could just see facts flat on, without that horrible moral squint; with just a little common sense, you could have been a statesman*" (19). Unlike many men, Thomas More's morality is not simply a perspective that he can choose to wear or cast off like a pair of glasses. Rather, his ideals are a part of him, immutable and inseparable from his identity and sense of self.

Even when King Henry VIII pays More a visit to his home for dinner, a pretence to discuss the issue of marriage with him, with hope that More would approve his divorce from Catherine and remarriage to Anne Boleyn, so as to appease the public and relieve his own personal conscience, More still declines:

MORE: Then why does Your Grace need my poor support?

KING HENRY VII: Because you are honest. What's more to the purpose, you're known to be honest . . . There are those like Norfolk who follow me because I wear the crown, and there are those like Master Cromwell who follow me because they are jackals with sharp teeth and I am their lion, and there is a mass that follows me because it follows anything that moves – and then there is you (p. 55).

More follows not a crown, nor a lion, nor anything else simply because it has pomp and "power," but follows what rings true to his own heart. Henry and the people of England know this, and so Henry feels that Thomas' approval will vindicate his struggle for divorce. More wants to follow the king's commands, but his conscience simply will not allow him to. When King Henry requests that More give his blessing on his divorce, he forces More to choose one side of his opposing internal allegiances. More is the king's loyal subject, but also a man of deep, unshakable faith. Though his consideration for the well-being of his family and his friendship

with the king has kept him neutral on the subject of his marriage, Henry's request pressures Thomas to choose between loyalty to his king or his values (and thereby his faith in God). This core, this indivisible moral cannot be ruled by a king, or any earthly entity; neither can it contradict itself, as the king asks him to. He tries to explain this to Alice:

ALICE: You're too nice altogether, Thomas!

MORE: Woman, mind your house.

ALICE: I am minding my house!

MORE: Well, Alice. What would you want me to do?

ALICE: Be ruled! If you won't rule him, be ruled!

MORE: I neither could nor would rule my King. But there's a little . . . little, area . . . where I must rule myself. It's very little—less to him than a tennis court. (p. 59)

More stands firm and is prepared for whatever may come, but he neither expects nor wants to make any sort of public statement with his refusal to accept the marriage. He avoids being confrontational about his beliefs to cause the least amount of trouble for himself and his family. He assures Alice, "Set your mind at rest this is not the stuff of which martyrs are made" (60). Though he is a compassionate, forgiving, and generous man, Thomas More's principles simply will not be budged. Men like Norfolk, Cromwell, Rich, and Roper have unpredictable morals, allowing themselves to rise or fall with every condition in King Henry's moral temperature. More, however, refuses to secure to the will of the king, prioritizing purity of conscience over preservation of physical comfort. Unlike the fickle theology of William Roper, Thomas More's foundation is set on rocks, and endures through whatever the world might hurl at him: More, as malleable in his morals as a diamond, cannot be changed. He is truly a man for all seasons.

Thomas More's identity, and thereby his entire existence, revolves around his principles. His beliefs are important to him because without them, Thomas More cease to be More. It's not the logic of them that matters to him, but rather that they are part and parcel of what he identifies as himself. To change or compromise his values would be to try to re-sculpt a thing already set in stone. He tries to articulate this to Norfolk. Even King Henry's request calls More to do what he

cannot: compromise his allegiance and mute his conscience. Though a loyal subject of the king, More's first and foremost loyalty is to his God and he refuses and will not give this up, because to do so would be to give up his very essence. That is why he is accused of treason and thrown in jail.

Just as the Common Man states 'Better a live rat than a dead lion,' (p. 127) many people can choose to live the same way which seems perfect for humanity because it is plain and simple. He would rather save his own neck than take a stand for what he knows to be right. Norfolk pleads with Thomas More to save himself from death: A tragic hero's misfortune and punishment must be greater than what he deserves, and we see in the two historical tragedies, the heroic characters' punishment is more than they deserve.

Norfolk: *it is disproportionate! We are supposed to be the arrogant ones, the proud, splenetic ones – and we've all given in! Why must you stand out? You will break my heart.*
(p. 122)

Norfolk is deeply troubled by what he sees as a painful and illogical sacrifice on Thomas More's part. Unable to see beyond the immediate, physical impact of things, he is frustrated with Thomas, because he cannot find a direct or tangible rationale for his friend's actions. However, undeniably a good man, Norfolk has a spiritual shallowness to him, and fails to comprehend the ultimate significance of actions.

In addition, Thomas More's decision is not to succumb to the king's will, morally compromising. He simply does not see an evident reason to stick his neck out, so he chooses to keep quiet.

"..... I will not give in because I oppose it – I do – not my pride, not my spleen, nor any other of my appetites but I do,"! (123)

Thomas More's very essence is at stake in his decision. Without his faith, he is but a shell of himself, of no more consequence than a water spaniel who cannot swim. When he talks with his daughter Margaret for the last time, Thomas More tries to make her understand what it is that drives him. She asks him,

"Haven't you done as much as God can reasonably want?" (141)

In a tone that suggests that he has come to terms with the situation, he replies,

“Well . . . Finally . . . It isn’t a matter of reason; finally, it’s a matter of love.” (141)

Thomas More’s unshakable devotion to his ideals stems from a deeply rooted connection with God. Even after, he has done all for his faith that could be expected of him, he still insists on remaining true to his morals.

He makes the decision to go beyond his obligations not to save face or because he is a stubborn old man, but because, as any man in love, he is willing to do irrational things for his “Agape.” When Richard Rich gives a false testimony, claiming that Thomas More spoke treasonously of the king, the court is able to sentence Thomas More to death. He is taken to the cutting block and decapitated.

In the wake of the execution, the Common Man removes his mask and comes to the center of the stage: “I’m breathing . . . Are you breathing too? . . . It’s nice, isn’t it? It isn’t difficult to keep alive friends – just don’t make trouble – or if you must make trouble, make the sort of trouble that’s expected” (pp. 162-3)

Conclusively, Thomas More’s is a story of a man whose ideals were greater than his flesh. He clung to them beyond “reason,” beyond obligation, and beyond necessity, not out of fear or inability, but out of love. It was this love; this spirit of divine grace that was interwoven into every action that gave him the tenacity to outlast his physical body. Though the body died, and was immortalized, those aspects of him that was most remarkable: his passion, his fidelity, his faith, and his love still stand out until today.

Even though Bolt announces in his preface that he tried to avoid the perils of having his characters represent something. Symbolism turns out to be a major force driving the action of the play, as most characters are motivated by More’s reputation as a moral man, not by More’s individual characteristics. In fact, Thomas More stands for the perils of being perceived as a saint or a moral man, in a fallen world. Throughout the play, characters including Chapuys, Roper, Cromwell, and the King, view More as a representative of a concept rather than as a person. His consent is important to the King and to Norfolk because it would make them feel and appear

moral. Chapuys too sees Thomas More as an upstanding moral and religious man, and Chapuys takes comfort in the fact that the virtues More represents contradict the King's actions.

In his preface to the play, Bolt calls Thomas More "a hero of selfhood." More refuses to sacrifice his self, which he defines by his moral conscience, even as he sacrifices his life.

Though Thomas More was much later sainted for his refusal to swear an oath to King Henry's supremacy to the pope, Bolt does not depict Thomas More as someone who ascribes to religious dogma of any sort. In fact, as a hero, Thomas More is more existential than religious, because he looks inwardly for his motivations and does not rely on any external ideals to guide his speech and actions. More so, More's morals are continually shifting, and he surprises Chapuys and other characters with his sharp wit and unexpected pragmatism. If an ideal agrees with his conscience, Thomas More will do his best to live up to it, if not, he will discard it.

Thomas More is a character who has ascended socially and partially reluctantly due to his brilliance and affability, however, we see Bolt cleverly pointing out the origin of other characters, and leaves us to draw conclusions about the actions that lead to their prominence. For instance, Rich begins as an acquaintance with an opportunity to become Thomas More's friend, however Rich trades his relationship with More for the lucrative position that comes his way.

Thomas More is the Lord Chancellor of England who resigns from his office due to conflict with King Henry VII leadership and the Church and in the end executed. He cannot acknowledge the Act of Supremacy of 1534 AD due to his deeply rooted catholic faith thus attracting his tragic end. In addition, he is described as a man with great virtue, he is known to have high moral values, un wavering faith, great appreciation for life and one can't stop to wonder why and how one with such great a reputation's life time is cut short by standing by his conscience and subsequent execution. Thus Thomas had renaissance ideas of culture and he promoted individual conscience which is moral courage.

Thomas More is a deeply religious and spiritual man who defends his morals and the faith they were formed on. He perfected equilibrium between his family life and expanding his studies, he made sure he was involved father who was very invested in his children's education. Throughout his life he was affectionate and a faithful husband and a father deeply involved in his children's

religious, moral and intellect. Family life also gave him ample opportunity for prayer in common and lecto divina¹ as well as for happy and wholesome relations.

Through its depiction of More's personal relationships, the play examines the extent to which one can be true to oneself and a good friend to others. Above all, More looks inwardly for his strength and comfort. He appears to be more of a teacher than a friend or a lover. He relies on his own conscience as his guide, and through tests and through the example he sets, he attempts to teach others to do the same. However, More's instructive instinct results in relationships that are not overtly heartfelt.

One could also argue that Thomas More shows his friendship and love by teaching others. The play shows that Thomas More's self-reliance is not completely incompatible with friendship and love. In Thomas More's conversations with Norfolk and Alice, he shows that he truly cares about them as his friend and wife, respectively. More tells Norfolk to "cease knowing him," but More argues that he gives his instruction because of the friendship the two men share. He tells his wife that he could not die peacefully if he knew that she was still confused about why he remains silent and does not give in to King Henry and More also tells Matthew that he will miss him.

4.3.2. Richard Rich

Richard Rich, yet another foil to More, is a man who has a price and knows it. In his conversation with Cromwell, he demonstrates his willingness to sacrifice his integrity:

CROMWELL: Do you believe that—that you would never repeat or report anything et cetera?

RICH: Yes!

CROMWELL: No, but seriously.

RICH: Why, yes!

CROMWELL: Rich; seriously.

RICH: It would depend what I was offered. (p. 72)

Rich is the type of person whose conscience means little to him. There is a fundamental disconnect between his and More's priorities. Integrity means a different thing to each of them. Whereas More is a man whose spirit is able to transcend his worldly attachments, Richard Rich sacrifices any morals and personal integrity to be rewarded with gold, titles, and power. In his very first scene, Rich comments that any man can be bought for the right price. Throughout the play, he proves he can be purchased, as there is nothing he won't do for the proper payment.

4.3.3 The Common Man

Like Rich, Norfolk, Wolsey, and Cromwell, the Common Man is a foil to Thomas More. He allows himself to be led around on a leash, acting as he is ordered to, without consideration to his own sense of right and wrong. More is clearly cast of a different mettle: His decision to adhere to his ideals is rooted in a unique, genuine joy and faith in God, and so transcends "logical" justifications for acting differently. Currently, the idealist is often considered impractical, irrational, and even ludicrous in his fidelity to hope.

Therefore, Bolt uses the action of historical characters in England's political sphere to highlight the potential dangers of the political competence of personal morals. The exact phrase uttered by More that the public officials who forsake their private conscience for state matters lead their country on a short route to chaos.

4.4 Dedan Kimathi

Dedan Kimathi a leader of the Mau Mau that was waged in 1950s. just like Sir Thomas More in the text *A man for All Seasons*, Dedan Kimathi is also convicted and executed by the British colonial government in Kenya because he was considered a Mau Mau terrorist, merciless terrorist and a mysterious being.

Additionally, Dedan Kimathi is more than human form; he has become a dream of freedom and the return of the land. It is from this heroic spirit of armed rebellion and resistance still attributed to him that Ngugi wa Thiong'o draws upon in his drama

More so, Ngugi wa Thiong'o and Micere Mugo identify Kimathi as the armed resistance movement. As such, he embodies the peasants' armed resistance to British colonial oppression, he incorporates their hope for military and political expertise; he represents their profound love and respect for nature and the land, he personifies the people's need for a fearless, indomitable leader; he possesses great physical strength and ability to endure pain and suffering. More so, he knows the natural environment and can survive on its bounty, and he has the moral courage to actively pursue their dreams of freedom from colonial oppression.

Throughout the play, he remains a stable and repeatable character in recognizable form who stands for the larger set of meanings understood by the common peasants. His symbolic dimension is captured in the thoughts and feelings of the other characters. Even a white soldier in green bush battledress similarly accuses a passing woman; he implies that it is only Kimathi that is brave enough to fight for the people:

"You look like a Mau Mau. Like one of them Kimathi women" (Ngugi, 1977:10). African home guards also equate the life of Kimathi with the whole rebellion. Speaking with another African soldier, a second viciously shouts: "The bloodyfuckin' Mau Mau are finished without that bugger Kimathi!" (Ngugi & Mugo, p.12).

Additionally, Ngugi wa Thiong'o and Micere Mugo, Kimathi represents a stable model of Mau Mau against which the thoughts and actions of the other characters in the play are measured. For the initial courtroom scene in the Opening, where he is accused as a traitor and "provocateur," to the closing courtroom scene in the Third Movement where he is sentenced to death by hanging, Kimathi wa Wachiuri remains a steadfast symbol. This also is reflected in Thomas More, he a symbol of the believers no matter the provocations, he remains true to his conscience.

In the Third Movement of the play, the "boy" and the "girl" emphasize the mythic qualities attributed to Kimathi. His superhuman accomplishments lift him above the realm of mortal men and categorize him as supernatural. According to the boy, Kimathi can *"turn himself into an airplane"* become invisible to his enemies and is able to *"laugh and no enemy would hear him"* (Ngugi & Mugo, 61).

The young girl has heard that Kimathi can *"walk for one hundred miles on his belly"* and that he can *"mimic any noise of a bird and none could tell the difference"* (Ngugi & Mugo, 61). These

folk legends of Kimathi wa Wachiuri highlight the symbolic nature of this figure. He represents a set of associations, ideas and feelings about the Mau Mau, which transcends perceptual experience itself. Utilizing the historical impressions of the Kenyan people as a foundation,

4.4.1 Shaw Henderson

Shaw Henderson presides over the trial and symbolizes the hypocrisy and unfairness of European colonialism, for instance, can be played as a Judge-Prosecutor and member of the Special Branch. He is also the enemy- friend of the Africans. Hence, he is the best example that shows the mask and the reality of colonial administration.

“You must plead. Life comes before pride. You once vowed that no Whiteman would ever get you. But now you are in custody. Hanging between life and death. Plead, plead, plead guilty. It’s a game, yes. You can name your price. You’ll have your life. Only we must end this strife. Plead guilty for life (Ngugi & Mugo, 1976: 3).

In his attempt to bribe and humiliate him, the British official draws the straightforward opposition between indigenous rebellion and various forms of colonialism, military, judicial, and collaboration. Many words attribute to Kimathi supernatural qualities that partake of the symbolic Kimathi.

The first soldier counters these remarks with a statement, which proves fundamental to Ngugi wa Thiong'o's own image of Dedan Kimathi. He states,

"That's what Bwana Shaw Henderson says. But he doesn't know the people. They love him like anything, say what you will" (Ngugi & Mugo, p. 13).

4.4.2. Boy, The Girl and the Woman

Still on characters, the Boy, the Girl and the Woman are the other important characters in The Trial of Dedan Kimathi. In fact, the three of them have not been given any names, which as we know is the first sociological device to differentiate between individuals. They are called simply as 'Boy', 'Girl' and 'Woman'. This is neither an oversight nor a coincidence but is quite deliberate they represent all persons in Kenya belonging to their respective categories.

More so, in the beginning of the Third Movement, for instance, when the Boy and Girl and the Women are presented, both Girl and Boy sit at the feet of the woman. This clearly shows the woman represents all the working mothers talking to their children. When she is first introduced, she is between thirty and forty years of age, with a mature but youthful face, strongly built and good looking. She wears a peasant woman's clothes and is barefoot.

More so, throughout, her actions are under control, her body and mind are fully alert. These characteristics portray her versatility and full of energy in her responses to different roles and situations. For instance, the soldier notices her *kondo*, the sisal basket, and is about to discover a parcel wrapped in paper. The stage directions convey the woman talking cunningly trying to distract Johnnie. Again, after Johnnie has discovered the bread wrapped in paper and is about to break it into two we come to know later that a gun had been hidden in, and the woman changes her stance suddenly into feminine submissiveness. For example, the stage directions tell us "The woman dramatically kneels on the ground, almost reaching out for his legs. She talks all the time.'

More so, in the Third Movement, the Girl and Boy catch up with her disguised as Fruit seller and the Boy accuses her of tricking him into carrying a gun, she explains:

"In the struggle, you learn to adapt to changed circumstances Yesterday was a day of setbacks. First the screening and the Johnnie walked into the mouth of a gun! Then, after we parted, I found out that the Fruit seller was among the ones picked in yesterday's morning raid. That was a crucial contact gone. This upset all the plans. What was I to do? I dressed as a Fruitseller so that you would easily recognize me. The court adjourned sooner than I had thought: I then followed the crowd. I was going to speak to the Warder, another contact. I found that he too had been transferred to another place. So only you remained. I kept on looking for you. Between here and Majengo, there is not a place I have not visited. Great risk: but the task once started must be completed."

Earlier, on not finding the Fruit seller to whom he had been instructed by the Woman to hand over the bread, the Boy representing the stereotypical thinking about women and their lack of courage soliloquies. Still earlier, when the Boy after telling his life story had observed that he did not understand the reason behind the exploitation of 'millions of labouring men and woman of

Kenya', the woman true to her role as the mother of all children had explained to him. It is because of this understanding of and dedication to the cause of the freedom struggle that Kimathi pays a handsome tribute to her. In fact, Dedan Kimathi recognizes through the Woman for the contribution made in Kenyan freedom struggle.

The story of the Girl is never told in such details as that of the Boy, but from the way she is found initially to be 'scrounging' dustbins, roaming the hotels, and tourist places and from the manner in which the Boy refers to her as 'a thief' and 'a slut', only shows the kind of rough life she too has in the city. After the Woman has restored peace between them and after she has explained the real reasons behind their life and after she has assigned to them the task of carrying a loaf of bread to a certain fruit seller, the Girl shows signs of more maturity and better understanding of things. While the Boy has, at times, doubts about the intention of the Woman. The Girl is more rigid in her resolve; she acts as his inspiration in the absence of the Woman. The end of the play shows them together-this time not 'scrounging' the dustbins but acting in unison in a mission to rescue Dedan Kimathi.

Conclusively, many characters abandon their morals entirely to find a life of prestige and comfort, others have little conscience left to forsake such as Cromwell, among others. More purpose is to behave in somewhat the different manner because he believes while God seeks perfect behaviour from his angels, He desires something more complex from humankind. Therefore, Thomas More exercises wit and conscience simultaneously acting only as far as his personal conscience permits but not one iota greater and Dedan Kimathi through trial, imprisonment, and oppression he offers himself as sacrifice.

4.5 Roles of the Heroic Characters

The characters in these plays are more of type than those endowed with traits that signify individuality. For instance, in *The Trials of Dedan Kimathi*, there is impersonation, merging of characters and reflection of history emphasizing the complexity, duality and interrelationships of people and events.

The authors present Kimathi as human and character who is focused on the liberation of the oppressed. This as well explains why Kimathi doesn't kill the two British soldiers when he discovers they are oppressed workers in Britain (p. 23), Kimathi says

“It is always the same story, poor men sent to die that parasites might live in paradise with ill-gotten wealth.”

The Kimathi like figure of General Haraka in Mwangi's *Carcase for Hounds* (1973), is presented as the man who degenerates into a blood thirsty creature and finally dies from wound he sustains from a bullet, in his deathbed, the General is described thus “mixed with hate was fear an instinctive fear of a trapped beast. the beast in him barred its fangs in a bid to fight its way to safety” (102-103), unlike Kahiga or Watene who present Kimathi as one possess by the fear and the urge to kill others, Ngugi wa Thiongo and Micere Mugo present Kimathi as a symbol of the toiling workers and peasants in *The Trial of Dean Kimathi*. In this play, he is portrayed as an inspiration of the oppressed and believes in armed struggle for total liberation of the colonized people and his strength against the imperialist that is tested.

4.6 Stylistic Devices

The dramatic techniques may differ because Bolt follows western dramatic conventions while Ngugi and Mugo follow African melodramatic conventions. for example, *In the Trial of Dedan Kimathi*, there is use Mimes, of Gikuyu songs and dances, and even mime, structural divisions (movements), use of light, use of songs and music, recitations, asides, irony.

The Trial of Dedan Kimathi is composed of two narrative plot movements: the first focuses on the capture, imprisonment and subsequent trial of Kimathi wa Wachiuri; the second features the transformation of two young Kenyans from childhood to adulthood in a symbolic "rite of passage". Both of these plot movements utilize the character of Kimathi wa Wachiuri as a symbol of the "Mau Mau" movement. According to Wheelwright (1962), a symbol is "a relatively stable and repeatable element of perceptual experience, standing for some larger meaning or set of meanings, which cannot be given, or not fully given, in perceptual experience itself" (Wheelwright, 1968:92).

Ngugi wa Thiong'o uses the image of Dedan Kimathi as a model against which the activities of the boy and girl are measured. Under scrutiny, they discover that their own attitudes and behaviours fall short of the mark set by this standard-bearer. Vowing to forsake their fallen world, they pursue the path blazed for them by Kimathi wa Wachiuri. Their imitation of his heroic deeds identifies them as newly initiated freedom fighters. As such, they themselves become metaphors of the continued spirit of anti-colonial resistance and rebellion in Kenya.

In this analysis, metaphor differs from symbol in that it represents a unique creation of the artist within the given work itself. It comes to life because of the insight of the artist and does not depend on an external cultural or literary background for its existence and emotive power. The artist is free to manipulate it according to her/his own thematic designs. A symbol, however, depends on and utilizes outside influences for much of its efficacy although the artist can highlight particular details or associations to conform to her/his purposes. Every symbol, from its inception, is a metaphor.

They texts are both Historical drama/biography and narrated from omniscient point of view for instance in *A man for all seasons*, a middle-aged male appears at various point to provide expository information before scenes, as well offering occasional commentary or explication of background information providing context to for understanding important events. This character is entirely symbolic and known only as the Common Man.

Although More and Kimathi are presented as inspiring heroic figures of rebellion against absolute power, that tonal dissonance is made all the harsher by the prevailing mood of an ominously intensifying awareness that these men insurrection are doomed to failure. There is nothing Thomas More and Dedan Kimathi can do to avoid their fatal showdown with a king and the British respectively fully committed to investing in the concept of divine right of kings and fight the rebels.

The entire play is structured around the great power that lies in silence or being quiet and moves relentlessly to an overstated example of understatement on More's part. His steadfast refusal despite entreaties from his family to speak up in his defence and say something...anything. More puts his trust and faith in the power of an understated response to accusations being made against

him and finds that sometimes this approach just is not as powerful as the raised chorus of voices against you.

In an example of Bolt's designs for Brechtian theories to be applied to the production in which emotional distance is create between audience and the character for forcing a more intellectual engagement with the material, playwright Robert Bolt outlines the predominant imagery he has included within the play. That imagery is one associated with recurring motif regarding water and the unsteady footing one has aboard a ship trying to navigate through dangerous water and precarious situations.

The great paradox at the center of the plays is that despite all efforts at creating an emotional distance between the audience and heroic characters, for instance in a man for all seasons. More, the playwright created such a character of tremendous empathy and vulnerability that the tension created by frustration with More's silence results in an emotionally explosive sense of relief and joy when he finally does deliver is stirring speech.

Kimathi is looked at as Christ like figure as well as Thomas More. For example, More's religious devotion and will to martyr himself for God situates him throughout the narrative through religious imagery and frequent allusion to scripture as a character the playwright intends for audiences to parallel with Christ as a figure of suffering, sacrifice, and silence in response to charges made against him.

The Common Man is a symbolic character, but he fulfils the thoughts and attitudes of various individuals as a means of personifying a collective representative of human begins without embodying just one monolithic impossibility. The Common Man is just the most obvious of the dramatic devices that Bolt engages for the purpose of Brechtian confrontation with standard expectations of realism and emotional engagement. Either outlining the intent of his purpose of his figurative language rather than letting it unfold naturally to be comprehended or not by the audience is another.

Thomas More's incapability to see the danger for a wise, intelligent man, as Thomas More it is truly unbelievable that he is unable to see the true face of things. He constantly claims "no man in England is safer than" him although it is obvious to the audience as well as to the other characters that this is not the case. Throughout the play More insists that he is making 'no gesture'. His personal beliefs and conscience prevent him from taking an oath but this does not mean that he is taking a stand and supporting the Catholic Church. However, the other characters, such as Roper and Chapuys, fail to understand More's motivation. As such, through dying he becomes a Catholic saint. Wolsey is a Cardinal, an ordained member of the Catholic Church. However, he is seeking to obtain a divorce for Henry despite the Pope's refusal. In addition, he laments More's 'moral squint' as this is what prevents him from being a statesman. His comment shows that he is firstly a politician and only then a member of the church.

There is use of satire and Wit by playwrights. Throughout the plays, the characters with ties to the court participate in confused and misinterpreted exchanges of dialogue. These exchanges both satirize the court and portray the way corrupt morals lead to corrupt and ambiguous speech. For example, In Cromwell's exchange with the innkeeper, Cromwell humorously states that he can never be quite sure whether he's duping or being duped when he interacts with such a "tactful" person. Cromwell has a similar exchange with Rich, in which he tries to assess just how trustworthy and how bribable Rich might be. Chapuys wrongly assumes that More's straightforward answers are double talk and gives him a knowing wink that is completely out of place.

Additionally, historically, Thomas More was as witty as he was saintly. Thomas More spends most of his time making light of the dangerous situations he encounters. In the play, More's wit establishes his humanity. In Act One, scene seven, Thomas More insists that man is born to serve God "wittily." By this, he means that man must cleverly escape death for as long as he legitimately and lawfully can, but the statement also emphasizes the importance of a sense of humour.

More is remarkable as much for his silence as for his statements. He maintains that if he does not speak his opinion concerning his disapproval of the king's intention to divorce his wife, then, according to the Bible, his silence will connote consent, not dissent. More uses silence to his

advantage, refusing to incriminate himself in a way that resembles invoking the Fifth Amendment in a United States court of law. More also protects his family from legal persecution by staying silent about his opinions in their presence.

More is silent in other ways as well. He disparages people, like Roper, who clamour at all times about ideals. More prefers to listen to the voice within, his conscience, he does not criticize Norfolk until he is sure that Norfolk needs to be criticized and enraged.

At the trial, Cromwell's argument to the jury equates More's silence with complicity in a crime. Cromwell's claim is ironic, for the play shows how many other characters primarily those played by the Common Man remain silent when they could tell Thomas More about the plot against him.

Guilt receives much attention in the play, particularly in the characters of Rich, Norfolk, the jailer, Matthew, and even in Thomas More himself. Bolt shows how Rich constantly suffers under his own sense of guilt and yet cannot resist the temptation to improve his own prospects at the expense of others and his own conscience. When he is Matthew, the Common Man noticeably feels guilty on some level when Thomas More shows affection for him. As the jailer, the Common Man has a conscious understanding of his guilt and assuages his guilty conscience by convincing himself that it would be futile to set Thomas More free. Norfolk is obviously wrecked with a sense of guilt when he tells More of Cromwell's plot and his own association with it. More shows an inkling of guilt when he realizes that he might have to go to the chopping block with his family still unaware of why he acts the way he does. More understands guilt as a personal judgement made by one's own conscience, and, based upon one's perspective; the same action could be guilty or innocent. He also seems to be able to eradicate the guilt he feels for taking the tainted goblet as a bribe by getting rid of it. This flexibility is particularly true with respect to Norfolk. More says that he and Thomas More could part as friends even if Norfolk were to remain in his office, which is associated with the plot against Thomas More.

4.7. Chapter summary

In the two selected plays, there is a conflict between individual and the demands of the society. The two tragic characters' battle between their conscience, integrity, reputation and beliefs. They are opposed and oppressed by the systems they live in.

Dedan Kimathi is determined to recover self-respect because he is a hope for Kenya, no matter how much he is persuaded by Henderson, he stands strong and accepts death. More is committed to his conscience as well. He is intellectual, quick to laugh, and compassionate, though above all else he proves to be devoted to his own conscience and beliefs.

The two heroes accept death and leave their families, wife and a child. Therefore, one can conclude that they die because of their inflexibility. This proves Richard Rich words that every man has a price, to Thomas More, his beliefs (religion) and Dedan Kimathi his country.

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.1 Introduction

This chapter presents discussion of findings on the study *A comparative study on The Trials of Dedan Kimathi and A man for All Seasons*. Discussions are based on the purpose of the study which is to compare the two selected plays from two different continents specifically on the portrayal of the characters, setting and stylistic devices. More so on literature review and objective per objective as stated in the first chapter of this study. The task of this comparative study was to examine the setting and the heroic characters of two selected historical plays.

It was inevitable for the study to be conducted because there is hardly any substantial work done comparing the African play, telling of the grandeur of the heroic resistance of Kenyan people fighting foreign forces (*The Trials of Dedan Kimathi*), and Western/ American historical text (*A man for All seasons*) by Robert Bolt, that dramatizes the conflict between King Henry VII and Sir Thomas More, depicting the confrontation between church and the state, theology and politics. Thus, was needed to compare. Hence, the researcher was motivated to establish the setting of the two plays reflecting the events that surround or inspired the writing of the texts and how the heroic characters are depicted.

Under this, it was established that resilience in the face of oppression and injustices described the heroic figures and the historical events that had happened in the two selected areas that is: East Africa- Kenya) during colonization and England during the formation of the church led to the writing of two historical texts

5.2 Discussion of the Findings

Playwrights create texts with different genres, In the case of the selected texts; the playwrights chose to use Drama as genre of Literature

The origin of the drama is deep-rooted in the religious predispositions of humankind. It is the case not only with English drama, but with dramas of other nations as well. The ancient Greek and Roman dramas were mostly concerned with religious ceremonials of people. The religious elements resulted into the development of drama. Setting, character, characterization, and style are important aspects of a play and

The first objective of the study was on the setting of the two plays. Setting is the most important part of the drama. It reveals an authentic period in history and a real historical place where the actions take place. For example, In England, at the beginning of the 16th century Henry VII was keen to make an alliance with Spain. In 1501, his oldest son Arthur married Catherine of Aragon. After his death, in April 1502. Henry VII's son became heir to the throne. He married Catherine of Aragon, his brother's widow on 11 June 1509. Henry VII died on 21 April 1509 and Henry VIII took over the throne. He was a clever and active young man. He spoke Latin and French fluently. He also performed and composed music. He was good at tennis, wrestling, and casting the bar (throwing an iron bar). Henry also enjoyed hunting, jousting, and hawking. He also liked archery and bowling. He did many things to revive the glories of the previous centuries when England conquered much of France.

At the beginning of 1511, Henry had a son. Unfortunately, the boy died after only 7 weeks. Catherine had four miscarriages and she only had one child who lived – a girl named Mary born in 1516. Henry was desperate to have a son and heir and Catherine could not give him one.

Henry came to believe that God was punishing him for marrying his brother's widow, and he argued that the marriage to Catherine was not valid and should be annulled (declared null and void). Not surprisingly, Catherine was totally opposed to any move to dissolve the marriage. Henry asked the Pope to annul the marriage.

However, the Pope would not cooperate. Henry sacked Wolsey and banished him to York. In 1530, Wolsey was accused of treason and was summoned to London to answer the charges but

he died on the way. Thomas More replaced him as chancellor. In 1534 the Act of Supremacy made Henry the head of the Church of England.

More so, In Africa, Kenya to be specific, British was in control. The roots of this colonial history are traced back from the Berlin Conference in 1885, when East Africa was first divided into territories of influence by the European powers. The British Government founded the East African Protectorate in 1895 and soon after, opened the fertile highlands to white settlers. The Kenyans suffered under their rule and as a result, the Mau Mau uprising began in 1952 as a reaction to inequalities and injustices. In response, colonial administration was a fierce crackdown on the rebels, resulting in many deaths. By 1956, the uprising had effectively been crushed, but the extent of opposition to the British regime had clearly been demonstrated and Kenya was set on the path to independence. Many Mau Mau rebels and armies based themselves in forest areas of Mt. Kenya and Aberdares. Urban militants, however, waged the struggle in Nairobi and other Kenyan cities. The revolt against colonial rule in Kenya, lasted from 1952 through 1960 and which was finally achieved in 1963.

Another objective was to analyze the portrayal of characters in the two selected plays. Character represents human personality. Dramatic characters are inventions in a work of art and can be seen as both imitations of human beings and as the functions of dramatic task (Vidhya 2015).

Characters in *A Man for All Seasons* and *The Trials of Dedan Kimathi* are depicting the background from which the character. As reflected in their character traits especially the tragic heroes, Thomas More and Dedan Kimathi are a true representation of the idea that each man is possessed and governed by some particular quality that cannot be changed. For example, Sir Thomas More can do anything except going against his conscience so as Dedan Kimathi. They all refuse to surrender to pressure to their death.

Furthermore, the researcher found out that the characters in the two selected plays are both flat characters. Flat characters in drama never grow, they are static characters, they remain dominant by a single quality throughout the play, and they do not go any significant change. These two heroic characters are the central figures of the two historical plays and they play an essential role in the plays. For instance, Dedan Kimathi is the leader of the liberation movement and whatever

the other characters do such as the woman, the boy and the girl, are all to support the cause Kimathi is fighting for. On the other hand, Sir Thomas More refusal to endorse King Henry VIII's divorce is the central idea of the play *A Man for All Seasons*.

In addition, the plays protagonists are oppressed by the systems of the society they live in, for instance, setting in pre-independence Kenya was inhibited by whites and blacks during that period (1952-60), thus through the colonization setting, one can deduce that the whites oppressed blacks. Similarly, Thomas More is fighting the conscience, he is tried by King Henry VIII is having physical and mental determination to endure gratified greed. He, just like the British colonizers, the horrific king whom none dared gainsay wants Thomas More to forgo his conscience and satisfy his selfish wants just as the colonizers are doing to Kimathi and the people he is leading. It is therefore important to note that, both Dedan Kimathi and Thomas More are important figures in the community and they have a following, if they were to decide to accept whichever orders their oppressors were giving them, the other masses would follow and there would not be fights.

More so, these characters are not the worst. Generally, they are likeable and motivated to do the right thing. We find it easy to identify with them often because we see everything from their perspective. The more we get to know them and the thinking behind their actions, the easier it is to justify those actions or at least to understand the characters and want everything to work to the right way. Dedan Kimathi and Thomas More are fighting for what is good for the people though they face injustices, they live nobly, Kimathi was a teacher who had a career and More a Lord Chancellor, second to the king, and one can argue that there are no necessary contradictions, because, it is society that proffers an oath after all and with it, the opportunity for fabrication. Nevertheless, why would men tragically part from society that they are utterly fascinated about?

Thomas More in "*A Man for All Seasons*" is an English lawyer, eventually promoted to Chancellor and assistant to the King after Wolsey's death. A devoted Catholic, Thomas More refuses to sign Parliament's Act of Supremacy, which declares King Henry, and not the Pope, the Supreme Head of the new Church of England. More is committed to his conscience, and this prevents him from signing the Act, because he feels in his heart that it is the wrong thing to do.

He is intellectual, quick to laugh, and compassionate, though above all else he proves to be devoted to his own conscience science and beliefs. He is married to Alice More and is the father of Margaret More.

Dedan Kimathi Wachiuri born on 31 October 1920 and died on 18 February 1957, was a rebel leader who fought against the British colonial government in Kenya in the 1950s. In 1957, the British colonial government that ruled Kenya convicted him for murder and terrorism and executed him. as did the many Kenyans who opposed the colonial rule consequently, the former Mau Mau viewed Kimathi as a freedom fighter.

The play portrays Thomas More and Dedan Kimathi as men of principle, envied by rivals. For example, Thomas More has a great enemy Thomas Cromwell an ambitious man who is more than happy to see Thomas More crumble. By treacherous and dishonest means, Cromwell manipulates the court system, stripping Thomas More of his title, wealth, and freedom but the love by the common people and his family remains regardless. Similarly, the two playwrights Ngugi wa Thiong'o and Mugo presents Dedan Kimathi as a legendary hero of Mau-Mau liberation movement against British rule in Kenya and their cultural, political and economic aspirations. Dedan Kimathi's focus was to recover the lost identities of self-respect of Kenya and their proud heritage. He is the hope of freedom in the play and stands as the representative of the Kenyan peasantry and masses. Even when characters like Henderson convince him otherwise

Henderson: Look listen to me for your own good. [Kimathi obstinately turns away, but Henderson proceeds with his monologue]: I know all about colonization.

“My father came from Scotland. The English too have ruled us. Again, I will be frank with you, Emperor Jones. It's true that in Scotland he would not have had it so good. I grew up in Nyeri. I'm only fighting for my own, spoils of war if you like. But sweat and thought have gone into it. Dedan Kimathi: you must plead. Life comes before pride. You once vowed that no Whiteman would ever get you. But now you are in custody. Hanging between life and death. Plead, plead, and plead guilty. It's a game, yes. You can name your prize. You'll have your life. Only, we must end this strife. Plead guilty for Life (Ngugi and Micere 35):”

Therefore, in place of a tightly woven dramatic narrative, the plots of the two plays consist of different but thematically connected episodes. In these plays, Robert Bolt, Ngugi, and Micere Mugo look back at history in an effort to rewrite and revise what happened in their different states.

More so, the biblical story of Satan tempting Jesus in the wilderness cannot just be over looked when discussing *The Trials of Dedan Kimathi* and *A man for All Seasons*. Just as Jesus resists Satan's temptation abiding by the righteous path, Dedan Kimathi and Thomas More in the similar way defend their own cause. Something about these character keeps us coming back to see what they will do next and how things will play out for them even when we are angry with them. Despite their serious errors in judgement and their apparent inability to change, we do not want a vengeful enemy to corner them and end their story suddenly. Their cause, especially Dedan Kimathi, counters the bourgeois theory of development saying, "It is not true that it was your money that built this country. It was our sweat. It was our hands". In the same way Thomas, More resists temptation from the king and the remains true to his conscience. Sir Thomas More goes through an extreme test. He remains true to his conscience, and in the end, he is beheaded. He says, "I believe, when statesmen forsake their own private conscience for the sake of their public duties... they lead their country by a short route to chaos." (Bolt, 1960:22)

Additionally, Ngugi in his novel "*A Grain of Wheat*" portrays Kimathi as symbol of heroism and sacrifice. As a character, he is flat; the supremacy of the Europeans over blacks infuriates him. In "*The Trial of Dedan Kimathi*", he is, unequivocally, the messiah of the oppressed Kenyans an unafraid representative of the people who will fight and die for their cause and usher in the hope of a brighter future for the Nation. One can argue that in the trial scenes, these heroes are religious qualities; their trials remind us the readers of Christ's temptation in wilderness for forty days by Satan known as Lent. The visions in plays are of a better Kenya and a true church. Hence the resilience of the two tragic heroes; Dedan Kimathi and Thomas More in the face of temptation.

The plays, therefore, provoke us to think about how far we go to remain honest in the face of oppression. In the case of Sir Thomas More, we behold a man who speaks with utmost sincerity, a virtue that will cost him his life. The King expects him to sanction the divorce and his

subsequent marriage to Anne Boleyn. More is caught between his obligations to the crown, his family, and the tenants of the church. Open disapproval would be an act of treason. Public approval would defy his religious beliefs. Therefore, Thomas More chooses silence, hoping that by staying quiet he can maintain his honesty and avoid the executioner as well, similarly, Dedan Kimathi caught in the dilemma of pain and fear, and he is trapped between accepting the master's offer to save his own life and fulfilment of freedom dreams. Dedan Kimathi just as Thomas Mores chooses to die for the liberation of the fellow country that he would have avoided. Most main characters undergo a transformation in plays; however, one could argue that Thomas More and Dedan Kimathi remain consistent throughout the seasons.

Thomas More exhibits no attraction when offered bribes and contemplates no underhanded schemes when faced with political enemies. From beginning to end, he is forthright and honest. Even when locked away in the Tower of London, he politely interacts with his jailers and interrogator. *A Man for All Seasons* generates thought-provoking ideas about honesty, morality, law, and society.

Dramatist triumph ultimately depends on his or her ability to create characters that bring life to the performance. This is because; characters make the play active, interesting and consistent. Hence, the characters create a great impact in drama. In this case, in the two selected plays, the two tragic heroes bring out the rhythmic acceleration of the action that forces readers and audiences to feel increased intensity throughout the play as evidenced by the trials each character goes through in their respective plays. For instance, Kimathi is persuaded to plead guilty to be made great, Sir Thomas More, is made a Lord Chancellor.

The conclusion is that both characters were resilient and the relationship between the characters were revealed to be characterized with love self-sacrifice for the sake of what they believed in and their relationship was based on endurance, tolerance, loyalty to one's their conscience.

On style as an objective, the researcher found out that there is a lot more to literature than storyline and content. In literature, **style** is the ways in which an author writes and/or tells a story and creates the "voice" that audience hear when they read. Many important pieces together make

up a writer's style; like tone, word choice, grammar, language, descriptive technique, and so on. Style is also, what determines the mood of a piece of literature.

The researcher found out that style varies so much from each piece of literature to the next. Two authors can write about the exact same thing, and yet the styles of the pieces could be nothing like each other because they would reflect the way each author writes. For example, the dramatic techniques in the two selected plays differ because Bolt follows western dramatic conventions while Ngugi and Mugo follow African melodramatic conventions. For instance, Ngugi uses Mimes, structural divisions (movements), use of light, use of songs and music, recitations

In addition, rather than merely sharing information, style lets an author share his content in the way that he wants

More's reverence for being practical, however, is rooted in his love for the law. According to Bolt, the letter of the law held an important place in More's conscience, notwithstanding a scratch below that held by the Church of Christ and the kingdom of heaven. Bolt explains that he uses More's reverence for heaven as a metaphor for humanity's reverence for the "terrifying cosmos," which is either void of any morality or occupied by warring forces of good (God) and evil (the devil). Unable to know the nature of the universe, Robert Bolt contends, More put his faith in society's system of judgement the law.

In addition, the great beyond, symbolized in the play by the sea and water, remains unknown to humankind. Earthly society and laws, symbolized by dry land, offer the only shelter from the uncertainties of the universe.

5.3. Summary of the findings

This research is in the area of drama a genre of literature expressly on two historical plays. The research is based on three main objectives, which are setting, characters and the style used in the plays. The authors of the two selected plays through their work reveal an authentic period in history and a real historical place where the actions take place.

Over the course of the plays, Dedan Kimathi and Thomas More's fortune falls allegorically as he falls out of the graces of the British colonialists and the King(king Henry VIII) respectively.

The characters in the plays die a sad death because of Conscience, Integrity, and Reputation. To Dedan Kimathi and Thomas More Consciences are personal moral compasses that help a person tell right from wrong, but in *A Man for All Seasons* and *The Trial of Dedan Kimathi*, moral codes become public spectacles. They are men of great integrity, and acts in a manner that they believe is right and just, even in the face of opposition.

In *A Man for All Seasons* and *The Trial of Dedan Kimathi*, friendships, which are traditionally sources of comfort and joy, instead become dangerous. For instance, Thomas More is king Henry VIII longtime friends and his favourite, The Duke of Norfolk is put in danger by his friendship with Thomas More, as it leads the King and others to assume that the Duke shares More's traitorous opinions. Other friendships are harmful because they come with expectations.

Therefore, *A Man for All Seasons* takes place in what Norfolk describes as “*a world of changing friendships.*” In this era, Friendships are often unreliable, and when they are reliable they are mostly dangerous because bonds of friendship are taken to signal political alliances, or else exploited for gossip are often toxic and even deadly. The most important, stable relationships in life are the bonds of family, which cannot be as easily manipulated for personal gain just like Kimathi and More's family stand with them.

The dramatic techniques used in the two plays may differ because Bolt follows western dramatic conventions while Ngugi and Mugo follow African melodramatic conventions. They convey the message through songs, mimes, among others. These plays portray serious action and maintain a serious tone throughout the play, however, there are moments of comic relief within the plays, but, general the events presented are sombre. The authors raise significant issues about morality. The main characters in the plays make the audience empathize with their position and wonder why they would not change. Typically, the protagonists are trying to achieve something good but it is hampered by unexpected disasters. Hence it generates sympathy or empathy for these characters.

CHAPTER SIX

CONCLUSION

6.1. Introduction

This chapter covers the synthesis of the findings and conclusions derived in the conduct of the study that was A comparative study of *The Trial of Dedan Kimathi* and *A man for All Seasons*. It also provides recommendations.

According to the findings, the study achieved its objectives. It comparatively examined the traits of the characters, setting and the stylistics devices in the selected works of Robert Bolt and Ngugi wa Thiongo and Micere Mugo. It was established that in both plays (*The trial of Dedan Kimathi* and *A Man for All Seasons*) Throughout everything and every trial, the protagonists grow more devoted to their moral stance and convictions. Were eventually executed for what they really believed in, they could not betray their conscience.

The study achieved its purpose successively, with the theoretical framework and the methodology used, the researcher found out that both Robert Bolt, Ngugi wa Thiog'o and Micerere Mugo wrote historical plays basing their stories on true historical facts of what had occurred in two different continents.

It was found out the heroic characters in the two selected plays are both brave, fearless and courageous to the face of death. They go through all the trials and tragic moments Thomas More and Dedan Kimathi refuse to give up on their sole purpose and beliefs. in his preface to the play, Robert Bolt calls Thomas More “a hero of selfhood.” More refuses to sacrifice his *self*, which he defines by his moral conscience, even as he sacrifices his *life*

The data reveals that the two plays; *The Trial of Dedan Kimathi* and *A man for All Seasons* have a common thread, they are both tense and tragic. And whole of the plays point toward the beheading of the heroes, Thomas More, a predetermined, historically specific, outcome. As such, the tone is ominous, threatening, and thrilling. *The Trials of Dedan Kimathi* built a powerful and challenging play out of the circumstances surrounding the 1956 trial of Dedan Kimathi, the celebrated Kenyan hero who led the Mau Mau rebellion against the British colonial regime in Kenya and was eventually hanged.

Closely relating to the objectives, both Ngugi and Micere and Robert Bolt agree with the theory of the setting of the two selected plays that is *A man for All Seasons* and *The Trial of Dedan Kimathi*

In both plays, the characters are aware of the fact that they are symbolic and they stand for more than being just characters in the two plays.

6.2 Recommendations

Robert Bolt *A Man for All Seasons*, and Ngugi wa Thiongo and Micere Mugo's *The Trial of Dedan Kimathi* are literary works that vividly depict tragic events. The settings, characters and the style of both plays are a medium through which the message is conveyed.

Both in *The Trials of Dedan Kimathi* and *A Man for all Seasons*, the characters are aware of what is expected of them and the consequences of the decisions taken but as mentioned in all the chapters above, they cannot do anything to change the situation. The characters in these plays are flat characters; they do not change through the plays.

TEXTUAL CHECKLIST

		A man for All Seasons.	The Trial of Dedan Kimathi
Items/Va riables	What to identify		
The storyline	Account of events	A highly respected British Statesman Sir Thomas More refuses to pressure the Pope into annulling the marriage of King Henry VIII and his Spanish-born wife, More's clashes with the monarch becomes intense. A devoted Catholic More stands by his religious principles and moves to leave the royal court. Sadly, the King and his loyalists aren't appeased by this, and press forward with grave charges of treason, further testing More's resolve.	The Trial of Dedan Kimathi is a play that revolves around Kenya during pre-independence era. It also highlights the struggles of the Kenyans against the Europeans. Dedan Kimathi, the protagonist and Kenya's hero was Kenya's leading freedom fighter.
Setting	Geographical	The play is set in London, mainly at locations along the Thames, like Thomas More's house, the Tower of London, and Cromwell's office.	Real actions take place on the streets, courtroom and Kimathi jail cell in the present with flashbacks to the past.
	Social	It was during the times of trouble and changes in Europe and changes were both religious and political. There were conflicts between individuals and conflict of society as well.	It was during the prevailing political problems in Kenya. (Mau Mau Uprising 1952–1960), also known as the Mau revolt against the British. There was economic and political turmoil in Kenya.
	Historical	is set during the religious	Colonial Kenya at the

		Reformation Period in Europe (15th – 16thCenturies)	end of the Mau Mau liberation war (1956)
	Similarities/ differences	<p>The setting shares much, with conflict, suffering, tension, imprisonment, and eventually death by Execution.</p> <p>There are recurrent themes that cut across both plays, and differing themes too – human rights abuse, betrayal, commitment, patriotism, colonial Oppression and exploitation.</p>	
characters	Who are they?	Thomas More	Dedan Kimathi
	Character traits	<ul style="list-style-type: none"> • Strong • Courageous • Brave • Decisive • Charismatic • Confident • Bold • Reliable 	<ul style="list-style-type: none"> • Brave • Confident • Cruel • Bold • Courageous • Daring • Tough • Reliable
	Similarities and differences	<p>Dedan Kimathi and Thomas More become patriots and martyrs in the court of public opinion.</p> <p>The main heroic characters endure “sad, ironic experiences. The connection between characters in these plays is as allegorical</p> <p>There are issues of conscience and greed, leading to betrayal and internal conflicts among the Characters</p>	
Style		<ul style="list-style-type: none"> • Symbolism • Asides • Motif 	<ul style="list-style-type: none"> • Mimes • Irony • Chorus • Structural

		<ul style="list-style-type: none"> • Soliloquy • Metaphor • Irony 	<div style="text-align: right;">divisions</div> <ul style="list-style-type: none"> • Asides • Songs and music • Recitations
	Similarities and differences of the two plays	The dramatic techniques may differ because Bolt follows western dramatic conventions while Ngugi and Mugo follow African melodramatic conventions.	

Relevance of the two selected plays to today’s readers

In this twenty-first century, the audience’s reactions are governed by the fact that the ideals in these plays are as relevant today as in the sixteenth century. Today’s audience, through social and printed media and television, is likely to be mindful of the ever-increasing power of the state, the corruption of democracy, and questions of legitimacy of conscience and the rights of the individual against the state and one’s conscience. There is an interest in those ensnared in political corruption and dangers of political prowess which leads to complete abandonment of personal morals because of this; there may be a sense of respect or pessimism for those who are uncorrupted just like Kimathi and More

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DISSERTATION CORRECTION COMPLIANCE REPORT BY THE CANDIDATE (POST VIVA FORM)

Date: 13/5/2024

Name of Candidate: *Katerisima Gift* Reg. No: *J19MOT/007*

Title of Dissertation: *A comparative study on the Trials of Jordan Kimathi and A. Aba for all Sea*

SN	COMMENTS BY EXTERNAL EXAMINER	ACTION TAKEN	INDICATOR
1	Revise the Abstract	revised the Abstract	Page 9
2	Proofread the work	Proofread the work and removed mistakes	Pages 1-71
3	Reduce the background of the study	Reduced the background of the study	Pages 10
4	Revise chapter 2 for cohesion and clarity	revised chapter 2	Pages 20-24
5	Discuss language and dramatic technique	revised chapter 5	Pages 62-64

SN	COMMENTS BY INTERNAL EXAMINER	ACTION TAKEN	INDICATOR
1	Proofread the work	Proofread the work	Pages 1-77
2			
3			
4			
5			

SN	COMMENTS BY VIVA VOCE PANEL	ACTION TAKEN	INDICATOR
1	Avoid over using the word Tragedy	Revised the work and eliminate the over use of tragedy	Pages 1-77
2			
3	To use protagonist's instead of Tragic heroes	Used Protagonists instead of Tragic heroes	Pages 1-77
4			
5			

Candidate's Name
Katusime Gift

Signature
Gift

Supervisor's Name
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