HUMOUR AS AN ACT OF DERACINATION AND NATIVE RESISTANCE THROUGH ALTERITY, SUBALTERN AND NEGRITUDE IN SELECTED PLAYS BY FRANCIS DAVIS IMBUGA

By

ABDULHAMEED A. MAJEED

Thesis Submitted to the School of Graduate Studies, Universiti Putra Malaysia, in Fulfilment of the Requirements for the Degree of Doctor of Philosophy

June 2021

FBMK 2021 71

DEDICATION

In Memory of My Late Cousin (Husein Yousif Majeed)
29/12/1982 – 25/11/2006

**HUMOUR AS AN ACT OF DERACINATION AND NATIVE RESISTANCE
THROUGH ALTERITY, SUBALTERN AND NEGRITUDE IN SELECTED
PLAYS BY FRANCIS DAVIS IMBUGA**

By

ABDULHAMEED A. MAJEED

June 2021

Chairman: **Assoc. Prof. Hardev Kaur, PhD**
Faculty: **Modern Languages and Communication**

This research studied the cultural intersection between modernity and tradition through
humour deracination in Imbuga's *Betrayal in the City* (1976), *The Green Cross of Kafira*
(1984), *Aminata* (1988), and *The Burning of Rags* (1989). It focused on the native
Kenyan ethnicity as an exemplification of inherited tradition that attempts to oppose the
British cultural modernity for the sake of empowering the native identity. Therefore, the
research untraveled verbal humour and farcical situations of the selected plays as a way
of rejecting the colonial culture. Consequently, the study of humour revealed it as an act
of deracination and native resistance. The interpretation of such resistance was
reinforced by highlighting the society of the native Kenyan people as negritude. Such
negritude society is treated as subaltern ethnicity, which indicates their inferior state. On
the other hand, the British colonial ethnicity was tackled as oppressive alterity, or
othering, that tries to impose its colonial culture upon the natives. The research achieved
three objectives, namely (1) To explore the native Kenyan cultural identity as a
manifestation of tradition that contradicts with British modernity culture in the selected
plays, (2) To investigate the Kenyan society as being negritude which is perceived as
subaltern ethnicity attempting to resist the colonial persecutory alterity by applying
Taussig's concept of alterity and Spivak's concept of subaltern, and (3) To examine
Imbuga's depiction of native Kenyan cultural tradition that resists the colonial modernity
through humour deracination to empower their inherited identity by applying Fanon's
concept of deracination. The achievement of these objectives was elaborated in terms of
post-colonialism as a conceptual framework, and the selected concepts were limited to
Michael Taussig's concept of alterity, Gayatri Chakravorty Spivak's concept of
subaltern, and Frantz Fanon's concept of deracination. The aim of the study was to
demonstrate how verbal humour and situational farce could be employed to restrict the
cultural spread of colonial culture in Kenya. The findings of the study are underpinned
in three interrelated tenets. First, the Kenyan cultural traditions incarnate the authentic
social aboriginality before the advent of colonialism. Second, humour is a way of
deracinating the influence of the British hegemony upon the traditional Kenyan

i

ethnicity. Third, deracination is an empowerment of the native identity. Thus, the significance of the research lies in its exploration of the way by which the Kenyan natives could preserve their ancestors' identity and traditions, which reflects the novelty of the research's dual study of humour and deracination in the light of post-colonialism.

HUMOUR SEBAGAI TINDAKAN PENGHAPUSAN DAN PENENTANGAN NATIF MELALUI ALTERITY, SUBALTERN DAN NEGRITUDE DALAM DRAMA TERPILIH OLEH FRANCIS DAVIS IMBUGA

Oleh

ABDULHAMEED A. MAJEED

Jun 2021

Pengerusi: **Profesor Madya Hardev Kaur, PhD**
Fakulti: **Bahasa Moden dan Komunikasi**

Penyelidikan ini mengkaji persilangan budaya antara kemodenan dan tradisi melalui penghapusan humour dalam *Betrayal in the City* (1976), *The Green Cross of Kafira* (1984), *Aminata* (1988), dan *The Burning of Rags* (1989) oleh Imbuga. Ia memfokuskan etnisiti Kenya natif sebagai pencontohan tradisi warisan yng cuba menentang kemodenan kebudayaan orang British bagi tujuan memperkasakan identiti natif. Oleh sebab itu, kajian ini merungkai humour verbal dan situasi farsa drama terpilih sebagai suatu cara penolakan budaya kolonial. Dengan itu, kajian humour memperlihatkan ia sebagai suatu tindakan penghapusan dan penentangan natif. Interpretasi penentangan tersebut telah diperkukuh dengan menyorot masyarakat Kenya natif sebagai negritude. Masyarakat negritude tersebut dilayan sebagai etnisiti subaltern yang memperlihatkan keadaan inferior mereka. Sebaliknya, etnisiti kolonial British telah ditangani sebagai keberlainan penindas, atau lainnya, yang cuba memaksa budaya kolonial ke atas natif. Penyelidikan ini mencapai tiga objektif, iaitu (1) Untuk meninjau identiti budaya Kenya sebagai manisfestasi tradisi yang kontradik dengan budaya kemodenan British dalam drama terpilih, (2) Untuk meneliti masyarakat Kenya sebagai bersifat negritude yang dianggap sebagai etnisiti subaltern yang cuba menentang keberlainan persekutori kolonial dengan mengaplikasikan konsep keberlainan Taussig dan konsep subaltern Spivak, dan (3) Untuk meninjau paparan Imbuga mengenai tradisi budaya Kenya natif yang menentang kemodenan kolonial melalui penghapusan humour bagi memperkasa identiti warisan mereka dengan mengaplikasikan konsep penghapusan Fanon. Keberhasilan objektif kajian ini telah dihuraikan dari segi pascakolonialisme sebagai kerangka konseptual, dan konsep terpilih telah dihadkan kepada konsep penghapusan Michael Tausig, konsep subaltern Gayatri Chakravorty Spivak, dan konsep penghapusan Frantz Fanon. Tujuan kajian ini adalah untuk menunjukkan bagaimana humour verbal dan farsa situasi dapat digunakan bagi mengehadkan penyebaran kolonial di Kenya. Dapatan kajian telah disangga dalam tiga tenet yang berhubungan. Pertama, tradisi budaya Kenya melambangkan aboriginaliti sosial autentik sebelum kemunculan kolonialisme.

Kedua, humour sebagai suatu cara penghapusan pengaruh hegemoni British ke atas etnisiti Kenya tradisional. Ketiga, penghapusan merupakan pemerkasaan identiti natif. Oleh sebab itu, kepentingan kajian ini terletak kepada eksplorasinya mengenai cara natif Kenya memelihara identiti dan tradisi nenek moyang mereka yang menggambarkan novelti dual penyelidikan kajian ini mengenai humour dan penghapusan dari sudut pascakolonialisme.

ACKNOWLEDGEMENTS

All the praise and thanks are due first and foremost to Allah and may the blessings of Allah be upon His noble messenger; our beloved Prophet Muhammad (PBUH). I bear witness that there is none worthy of worship except Allah, the one who has no partner. And I bear witness that Muhammad is His servant and messenger. Thanks to Allah who gave me the strength, wisdom and patience to complete this piece of work in the best level I could do.

I would like to express my gratitude to my wonderful supervisor and Chair of my supervisory committee; Assoc. Prof. Dr. Hardev Kaur Jujar, she challenged when necessary and comforted when needed. Her tolerance and patience are unsurpassed, and she continues to be an inspiration for all I do. This thesis would not have been possible without her.

My gratitude is due to my co-supervisors Dr. Manimangai Mani and Dr. Mohammad Ewan Bin Awang for their efforts in providing me with their academic insights.

I am indebted to my parents, immediate family, my brothers and sisters for their prayers, unending love and support. They were there with faith, trust and kind words when I needed them most.

My love goes to my wife, she was so supportive and encouraging throughout this hectic moment of my study. My love also goes to the apples of my eyes and the light of my life, my two beautiful princesses, Aysal and Aysalin.

This thesis was submitted to the Senate of Universiti Putra Malaysia and has been accepted as fulfillment of the requirement for the degree of Doctor of Philosophy. The members of the Supervisory Committee were as follows:

Hardev Kaur A/P Jujar Singh, PhD
Associate Professor
Faculty of Modern Languages and Communications
Universiti Putra Malaysia
(Chairman)

Manimangai A/P Mani, PhD
Senior Lecturer
Faculty of Modern Languages and Communications
Universiti Putra Malaysia
(Member)

Mohammad Ewan Bin Awang, PhD
Senior Lecturer
Faculty of Modern Languages and Communications
Universiti Putra Malaysia
(Member)

ZALILAH MOHD SHARIFF, PhD
Professor and Dean
School of Graduate Studies
Universiti Putra Malaysia

Date:10 February 2022

Declaration by graduate student

I hereby confirm that:
- This thesis is my original work
- Quotations, illustrations and citations have been duly referenced
- The thesis has not been submitted previously or concurrently for any other degree at any institutions
- Intellectual property from the thesis and copyright of thesis are fully-owned by Universiti Putra Malaysia, as according to the Universiti Putra Malaysia (Research) Rules 2012;
- Written permission must be owned from supervisor and deputy vice –chancellor (Research and innovation) before thesis is published (in the form of written, printed or in electronic form) including books, journals, modules, proceedings, popular writings, seminar papers, manuscripts, posters, reports, lecture notes, learning modules or any other materials as stated in the Universiti Putra Malaysia (Research) Rules 2012;
- There is no plagiarism or data falsification/fabrication in the thesis, and scholarly integrity is upheld as according to the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) and the Universiti Putra Malaysia (Research) Rules 2012. The thesis has undergone plagiarism detection software

Signature: _____ Date: _____

Name and Matric No.: Abdulhameed A. Majeed

Declaration by Members of Supervisory Committee

This is to confirm that:
- The research conducted and the writing of this thesis was under our supervision;
- Supervision responsibilities as stated in the Universiti Putra Malaysia (Graduate Studies) Rules 2003 (Revision 2012-2013) were adhered to.

Signature:
Name of Chairman of
Supervisory Committee: Assoc. Prof. Dr. Hardev Kaur A/P Jujar Singh

Signature:
Name of Member of
Supervisory Committee: Dr. Mohammad Ewan Bin Awang

Signature:
Name of Member of
Supervisory Committee: Dr. Manimangai A/P Mani

ix

TABLE OF CONTENTS

LIST OF FIGURES

CHAPTER 1

INTRODUCTION

The question of whether humour in the postcolony is an expression of "resistance" or not, whether it is, a priori, opposition, or simply manifestation of hostility toward authority, is thus of secondary importance. For the most part, those who laugh are only reading the signs left, like rubbish, in the wake of the *commandement*. (Achille Mbembe, On the Postcolony, 108).

1.1   Background

Humour has been in use since the early periods of Greek and Roman literature. Authors used humour in their writing for entertainment and to please audiences through dramatic humourous performances. Aristotle's plays are obtrusive examples of this writing style. Humour is used as a means of amending humanity's flaws via dramatic performances. Therefore, the Greeks and Romans utilized humour to entertain their audiences and for didactic purposes to enable audiences to perceive their flaws and moral defects and amend them (Indangasi 29).

Both didactic and entertainment purposes paved the way for the renaissance utilization of humour in a new literary mold. Renaissance dramatists and poets used humour to tackle lofty issues in a trivial way and trivial issues in a lofty manner. Ben Jonson and William Shakespeare were two practitioners of this kind of humour; this can be seen in Jonson's *Every Man in His Humour* and *Every Man Out of His Humour* and Shakespeare's *King Lear* and *Othello*. They depicted the monarchy as being weak and unfortunate. In contrast, they treated trivial issues, such as jealousy, in a lofty style. This is the historical background of humour, which relates to the ancient dramatic style used by classical writers (Indangasi 29).

The theory of humour has multifarious patterns in divergent critical fields. There are various assumptions concerning humour in multidisciplinary approaches. Humour falls under the category of literary modes. Literary genres abounding with forms of humour are vital for grasping the essence of humour. Literary humour is primarily intended to provoke laughter although it has specific implications in terms of the strict meanings of literary contexts. Critics strive to construe the function of humour in literature to delve deep into the ultimate authorial memorandum of the literary text. First and foremost, they investigate authors' explicit style to explore, for example, the vagaries of events depicted in the course of the main literary events. In this sense, humour reflects the farthest authorial insights projected in the literary work as well as censorious comments on reality "with humourous text and how this affects them as readers" (Zbaracki 3).

Literary humour propels latent connotations within contextual incidents. To that end, authors deliberately attempt to insert their literary or sometimes ideological demeanors in the literary bounds to universalize the scope of their literary nuances. Thus, humour embodies authors' exquisite literary techniques. Authors can exalt their literary descriptions and revamp fictional events in whatever style they achieve. Humour, thus, paves way for stunning interpretations and results in a serious perception of literary works. This is because tackling humour from a critical perspective could lead to an earnest evaluation of literature, or as declared by Patrick O'Neill, the "scholarly analysis of humour smacks all too much of academic humourlessness" (146). Zbaracki stated that humour, by its nature, has prudent literary implications (61).

In the circumstances reflected in literature, humourous situations are abundant. The sense of ridicule is one of the most adumbrative peculiarities of humour. It becomes a spectrum for exposing the defects of a specific personality. The representative interpolations of humour, especially in comedy, entangle farce and satire. The former refers to "physical humour" or situational comedy, wherein the character gives a humourous reaction that provokes the audience through an unexpected situation or revelation. It is used principally for entertainment and criticism. Humour also designates the sense of ridicule. It is employed to muckrake, for example, social vices. It delivers corrective appraisal of a specific social group or ideological tend, such as politics. In this case, ridicule is an irony expressed in exaggerated literary style in the literature (Zbaracki 61).

The satirical aspect of humour is abstract; it conveys the authors' implied meaning through farce, which is emphatically embodied in characters' behaviors. Satire comprises humour based on irony. Characters' emotional reactions, attitudes to surroundings, and judgment regarding life are conveyed through their dialogs. Accordingly, analyzing characters' speech is crucial for inferring the smoldering effects of humour upon readers or audiences. Melodrama is an illustrative example of this effect. It has twofold significance to the interpretation of humour. On the one hand, it is an aesthetic genre that involves exaggeration and exciting events, while on the other hand, it is a comic dramatic piece that requires the essentials of humour, such as laughter and collective hilarity. Correspondingly, humour is a "broad aesthetic mode existing across many media and in certain interpenetrating narrative cycles" (Williams 12).

Wit is another delineative feature of humour. Notwithstanding, wit is accompanied by the comical. In this context, wit and humour are the underlying premise of the comical, which is an "element in a work of literature, whether a character, event, or utterance, which is designed to amuse or to excite mirth in the reader or audience" (Abrams 329). The concept of wit, in the wider context of humour, signifies the intelligence faculty of human beings and evinces their inventive mental acuity. It represents authors' ability to amend society's flaws and audiences' ability to understand authors' attitudes toward these flaws. In this sense, humour becomes an elegant style attending to "a state of vision, of feeling and of consciousness" in any literary work (Williams 13).

As a literary device, humour is ascribed to a comical appearance— characters' whimsical demeanor—or a comic utterance articulated by characters to attack specific flaws of other characters. Thus, humour is part of literary dialogs. The metamorphosis of humour into the characters' speech is the core of laugher whereby humour is initiated within literary works, such as the laughter of the characters, and outside literary works, such as audiences' response to humourous situations depicted in works. The characters' situation is sometimes considered slapstick, such that a speech about unexpected things provokes laughter. In this regard, irony and sarcasm are perceived by audiences' laughter, and the audience parses the archetypal form of humour. In other words, the audience comprehends literary works through the author's utilization of sarcasm and irony via the characters' dialogs.

There are three main literary theories of humour: the incongruity, relief, and superiority theories. The incongruity theory discusses the type of humour where things are not logical or familiar. Such humour may not appeal to all kinds of audiences and may appeal only to elite audiences having substantial knowledge and ability to understand the incongruous situations presented. Relief theory looks at the accumulation of dramatic situations, where the audience holds many attitudes toward a certain event. The audience does not laugh instantly till the end of the event. This theory appeals to all kinds of audiences. Strikingly, it has a psychological effect where the audience remains ignorant of the end of the dramatic event. The audience might turn nervous, yet when the truth is revealed, the audience undergoes psychological purgation and are relieved of the situation's abnormality; this is the test of truth via humour (Amir 41). Moreover, this theory presents allegory and humour, which is elaborated upon in chapter 3.

From ancient times to the present, the history of literary humour reflects contending ideas and opinions about apparently self-evident topics such as "literature" and "interpretation." Historically, interpretation has been conceptualized in several ways, including objective textual analysis, moral assessment, emotional response, literary evaluation, and cultural critique. This is true to postcolonialism, which has been defined in terms of its ability to represent reality. Humour expresses its author's inner thoughts, teaches morality, and cleanses emotions, to name a few common but conflicting formulations. The postcolonial history of humour contains many such arguments. Taken together, postcolonial theorists adhere to different and often contradictory understandings of literature and interpretation that enable scholars to "read postcolonial narrative" (Emanuel 43).

In the field of postcolonial humour, various terms and concepts are applied to the encounter between the reader and text. These transactions, provisionally referred to as "reading" or "interpretation," typically involve personal response, appreciation, evaluation, historical reception, explication, exegesis, and critique. Not surprisingly, the terms interpretation and reading are themselves debatable. In fact, in choosing a term or characterizing the encounter between the reader and text, one takes a specific theoretical position regarding the exact nature of reading and interpretation. An exegesis of a text is not the same as an appreciation or a critique. Humourous exegesis presumes a dense and enigmatic text in need of elaborate explanation; appreciation implies a reader-friendly work just waiting to be enjoyed here and now; and critique presupposes a hidden set of

questionable or colonial premises and values undergirding complex literary comments "on local discourses around race, ethnicity, indignity, language, power, and representation" (Fojas *et al*. 64).

Superiority theory dates back to Plato, Aristotle, and Hobbes, who emphasized feelings of superiority over other humourous situations understood by the audience. It is used to analyze colonized people's resistance to their colonizers. The oppressed characters reject and resist colonial culture and hegemony by mocking them. This mockery conveys their adherence to their cultural traditions regardless of the colonizers' domination. With Fanon's concept of deracination, which means the uprooting of colonial hegemony, such humour is interpreted as the apogee of deracination resistance. Colonized people oppose colonizers by traducing their oppressive culture and, thus, feel that their traditional culture is superior to the colonial culture. Consequently, superiority humour is applied with postcolonialism in Francis Imbuga's *Betrayal in the City* (1976), *The Green Cross of Kafira* (1984), *Aminata* (1988), and *The Burning of Rags* (1989). The following section introduces Imbuga's authorial background to shed light on his life and writing style.

1.1.1 Author's Background

In Kenyan fictional traditions, Francis Imbuga stands as a prime model of colonial history writers. Imbuga's plays and other fictional writings reflect his obsession with the encounters between Kenyan indigenous people and western colonizers in terms of "Neo-African" ethnic insights (Zeiny 149). Furthermore, he tackles the changes that took place in his homeland before the advent of colonialism. In most of his writings, Imbuga puts forth satirical tones that indict colonialism and its negative consequences in his country. He establishes distinctive dramatic modes that play comprehensive roles in defining the position of Kenyan cultural changes in light of neocolonialism which is an authentic assessment of people and culture in terms of colonialism and what it brought to Kenya (Joseph 82).

Imbuga approaches the impact of colonialism through a broad understanding of the colonial history of Kenya, which spans approximately from the last years of the nineteenth century to the official independence of Kenya from England in 1963. During this period, Kenya was colonized for almost 68 years (Perry 203). The impact of this colonization was massive and has been a subject of various anthropological, social, cultural, historical, and literary discussions. Imbuga tackles the case of Kenya's colonialism through literature, specifically drama. Kenya's colonization took various forms and happened for many reasons. Imbuga's plays are precisely influenced by the great British colonial enterprise, namely, the British encouragement of African labor. Kenya was a British colony that was radically affected by Great Britain's plans of exploiting African states for labor (Kuvulya *et al*. 98).

Imbuga examines Kenyan colonialism by scrutinizing the Kipande (pass) system, which was passed in 1915 and abolished in 1947. Kipande was an outrageous symbol of British

colonial power in Kenya and the whole Africa (Mwaura 32). The Kipande system required every Kenyan person to hold a tiny metal container around their neck, which presents the person's name, employer's name, fingerprints, family history, ethnic group, and the colonial company owner's signature. This helped colonizers to recognize, control, and manage Kenyan workers. However, if a Kenyan person disobeyed colonial orders or did not comply with labor regulations, they would be punished. The container was called *mbugi*, a word derived from the Kenyan vernacular language meaning a "goat's bell." It is a direct reference to the treatment of the Kenyan people as animals used for labor (Kuvulya and Mugubi 111).

Accordingly, the Kenyan person becomes one of the colonized flocks suppressed for domestic affairs. Caroline Elkins records the following statement of an old Kenyan: "I was no longer a shepherd, but one of the flock, going to work on the white man's farm with my mbugi around my neck" (16). Kipande became one of the most detested symbols of British colonial power because the Africans had to carry their identity at all times. If not present on demand, the person was subjected to a hefty fine, imprisonment, or both (16). In time, such suppression became an obvious violation of subjugation practiced against the Kenyan people. Thus, this suppression is the essence of colonial imperialism.

1.1.2   Imbuga's Writing Style

Imbuga represents the heroic fictional writing styles in Kenya, in particular, and Africa, in general. He stands as an African postcolonial literary milestone. His writing manner and tone exemplify the core conceptual incarnation of the African identity and its latent transformation in the world. More specifically, he writes in several modes in drama; he uses drama as a literary tool for presenting national affairs. His writing style is diverse and lucid; it conveys Imbuga's notion of putting aside Kenyan traditions and customs in the global crucible of literature. His plays present the very essence of humanity's interaction with latest cultural advances. He presents his contemporary life in direct dramatic modes that do not yield to traditions and customs. He saturates his dramatic compositions with divergent writing styles.

One of the most conspicuous aspects of Imbuga's writing is the use of realistic characters. Imbuga uses characters that resemble his compatriots but do not look like any other kind of Kenyan archetypal compatriotism that attempts to be loyal to the national culture. He depicts the traits of his characters in the universal sense in which they stand

5

for universal deeds and representations (Wafula 30). They resemble world citizens.[1] In so doing, he puts Kenyan individualism in the global stage of dramatic writing and portrays his characters as representatives of universal changes, such as technological advancements and humanity progress. Thus, Imbuga's plays are an authentic exemplification of Kenyan's relation with the genuine advances in the modern world. In this sense, his characters can be considered a stereotypical breakthrough in African literature. He becomes a fictional milestone of the African identity through his precise depiction of African citizens. The characters, thus, are his distinctive dramatic portrayal of the universal transformation of the whole of African cultural affairs per se.

The characters are considered as providing foundational assistance of his depiction of characters. Consequently, the precise utilization of his characters is another dramatic style. The term "characterization" is always associated with how the author portrays the characters in a fictional world. Characterization denotes the peculiarities of literary characters (Killam and Kerfoot 152). It comprises their predilection, wishes, aspiration, actions, manners, and so forth. The judgment of any character depends on the way they behave, along with their dramatic discourse. In the textual analysis chapters, this study discusses the actions and discourse of the characters to give sufficient and explicit interpretations of the selected plays' characters. Imbuga's utilization of characters' personal elements, such as names, actions, and discourse, is indubitable because it dispatches the essential implication of these elements.

Imbuga renders his characters some attributes that exemplify Kenyan traditional customs and traditions. The characters' names, for example, give the reader an idea about the

---

In the rest of this search, "dramatis personae" will be used interchangeably with "characters" because the former represents the traditional dramatic conceptualization of the dramatic characters of the play.

plays' themes and subject matters (Killam and Kerfoot 152) and embody the author's ideological concern with the fictional text. The text, in turn, stands for the author's meticulous selection of the characters' names that represent the contemporary literary devices. Similarly, the names reflect the authorial ideology regarding the wide scope of national affairs. Besides characters' names, Imbuga writes in other fictional styles that distinguish his dramatic modes.

Realism is one of the most conspicuous dramatic styles used by Imbuga. It is traditionally argued that realism is a representative aspect of literature since the advent of modernism in the first decades of the twentieth century. There has been much interest in how the author depicts the world around them. The realistic depiction of the world and facts has been the landmark of modernism since it came into prominence. This is because there had been serious concerns with the new scientific discoveries that changed the panoramic view of the scientific world since then. Literary authors, therefore, tried to cope with scientific discoveries in their works (Killam and Kerfoot 117).

Imbuga, similarly, imitates reality in the bulk of his dramatic works. He projects modern realistic insights to make the reader obsessed with common ideas and trends. His plays exemplify African realism in a large scale. In this manner, they represent the reality of the Kenyan society with the wide scope of African ethnicity (Killam and Kerfoot 117). He deals with colonialism and its excessive influence on the Kenyan psyche, thus providing the reader with a conceptualization of the influence of colonialism upon the traditional Kenyan identity. Furthermore, Imbuga's realistic style is a true component of the African literature. In other words, he addresses the most vital African issues in a Kenyan thematic register. He combines Kenyan national issues with African issues to present them to the world, thus enabling the reader to grasp the essence of his dramatic nuances.

His realistic style gave Imbuga international acclaim. He is one of the most representative authors of the African plights during colonialism, which is the global perspective of his plays. He tackles primal issues storming the African continent (Killam and Kerfoot 118). African audiences received his dramatic works as indication of his writing devices. Thus, he appealed to the majority of African readers, who responded to his writing with literary appreciation and esteem, because he conveyed African issues to the rest of the world. However, he focused on national issues corresponding to common African issues that appeal to the whole world. Imbuga's universal acclaim led his writings to be judged critically. Anthropological and other academic studies have been conducted on his writing and subjects because of his in-depth analysis of African issues within international contexts. The realistic style is suitable to his dramatic modes; thus, realism becomes his obvious dramatic writing.

Through realism, Imbuga communicates authentic African and Kenyan national affairs to the reader (Gikandi 114). He used another style to accomplish his realistic style, which is symbolism. He uses symbolism as an indirect way to treat serious matters in an accepted way. Some critical issues could not be addressed outright during his time. Therefore, he resorted to the use of symbolism as a means of conveying reality through

fiction. The relationship between reality and fiction corresponds to his dramatic style, whereby he puts forth the most needed notions to solve Kenya's national problems. The influence of colonialism on Kenya is an evident concern in his writing.

The advent of colonialism hindered his writing potential. However, he could overcome this problem when he knew that colonialism would affect not just Kenyan society but rather all African life. Therefore, he treats colonial issues in a serious tone. He projects his perception of colonialism and its detrimental influence on the Kenyan community (Gikandi 115). Because Kenyan national affairs contradicted his dramatic ambition, he used indirect ways to express his ideas frankly. On that account, symbolism became his favorite writing style to treat national issues in a global sense. The use of symbolism enabled him to write about real events in the dramatic mode. His selection of the dramatis personae's characterization indicates his symbolic fashion. Another reason for using a symbolic style was that he needed to avoid being investigated by political or colonial institutions. Thus, symbolism is a successful tool to get away with such institutions. Similarly, he used symbolism to add diverse critical insights in his works for the international reading audience. Symbolism, additionally, represents his plays' serious interest in colonial conflicts. Hence, his allegorical insight of colonialism could be grasped within the contexts of his plays.

1.1.3   Imbuga and Humour

In addition to symbolism, Imbuga imbued his writing with humour. John Ruganda, in *Telling the Truth Laughingly: The Politics of Francis Imbuga's Drama* (1992), argues that Imbuga uses laughter as a way of conveying the effect of humour upon the implied meaning of his drama. Ruganda contends that Imbuga "tells the truth laughingly. Imbuga participates in the trickster tradition, telling truth to power but in a manner that depends on the 'survivalist principle'. . . that good art must protect itself from vilification, and its creator from incarceration" (xxi).

Imbuga's humourous style resembles the traditional meaning of literary humour, but it differs in how he uses it in his plays (Indangasi 29). He uses humour to portray the dynamics of modernity and traditions as well as a way of exposing the identity conflict in his native society. This conflict emanates from his longing for keeping Kenyan inherited traditions and the need for coping with modern advancements (Banham 231). Imbuga left a legacy of dramatic works; the following are the most famous: *The Fourth Trial* (1972), *Kisses of Faho* (1972), *The Married Bachelor* (1973), *Betrayal in the City* (1976), *Games of Silence* (1977), *The Successor* (1979), *Man of Kafira* (1984), *Aminata* (1988), *The Burning of Rags* (1989), *Shrine of Tears* (1992), *Miracle of Remera* (2004), and *The Green Cross of Kafira* (1984).

1.2   Theoretical Framework

1.2.1   The Concept of Alterity

Alterity is derived from the Latin *alteritas*, which refers to the state of being other or different, diversity, or otherness. The English derivatives are alternate, alternative, alternation, and alter ego. The term *alterité* is more common in French and has the antonym *identité* (Ashcroft *et al*. 11). In postcolonial theory, alterity has often been used interchangeably with the concept of otherness and difference (West 48). The "other" is considered as the colonizer, and a conflict takes place between the colonized and colonizers. In postcolonialism, the conflicting powers cannot be equal. A certain front wins everlasting domination in the cultural clash between the colonized and colonizers. The colonial power constructed a synthesis of dependent nations that could not survive without the colonizers' competency. It also "seeks to investigate and explain ideas, issues, and practices from ten fields and disciplines that have made significant impact upon the literatures and cultures of countries which became independent nation-states" (Chew and Richards 1). Thus, the formulation of new nations depends on the extent to which power and ideology are utilized within "the idea of nation, of subject peoples thinking of themselves 'as coherent imagined communities', impelled the anti-colonial movements of the late nineteenth and the twentieth centuries" (3).

Similarly, the language of postcolonial literature provides a compelling argument about the identities of the colonized–colonizer trajectory. The subjective insights of this trajectory requires a prevailing hegemony that controls the relationship between these identities. In other words, there is a distinctive feature that is contiguous to the differentiation between the colonized people's and colonizers' identities. These identities interact and prominently influence each other. The colonized people's identity transforms according to the colonial practices to which they are subjected. The colonizers comply with the authoritative powers by which they use oppressive power to persecute the colonized people. The colonizers change their oppressive power to influence the identity of the colonized. Then, a sociocultural continuum transpires through an "elusive quality when transferred to the colonial domain; and it is this elusiveness, visible in the sometimes fractured rhetorics of civility that opens up a new history of colonial power relations" (Edmond and Smith 1). Additionally, the "rhetorics of civility" entails a continual relationship between the colonized and the colonizer and an inclusive premise where their conflicting ideologies reconcile. However, there is a cultural resistance to all aspects of colonialism. Colonized people aspire to affirm their authentic identity despite the colonizers' ideological hegemony.

Politics plays an integral role in shaping the "lexicon of coloniality" (Rutazibwa and Shilliam 1). Postcolonial critics focus on the fiction produced by the colonial authorities and literary works created by the colonized people. The concept of racism is a prime representative of this. Consequently, postcolonial criticism is concerned with the function of the western literary canon and the history of western culture as dominant kinds of literary enlightenment in its literature. Postcolonial critics critique the classification into "first," "second," "third," and "fourth" world communities because

they support the prevailing status of western cultures as establishing first world positions, which are sometimes expressed through slavery and racism (Rutazibwa and Shilliam 1). This research relies on Michael Taussig's concept of alterity in *Mimesis and Alterity* (2018) to elaborate on the sense of alterity in the selected plays of Imbuga.

1.2.2   The Concept of Deracination

The concept of "deracination" means "to pluck or tear up by the roots; to eradicate or exterminate" (Ashcroft *et al*. 68). Bill Ashcroft *et al*. argued that the root of the concept "has no direct relation to 'race', but as its emphasis in both English and French has shifted to 'uprooted from one's national or social environment' … it has increasingly been associated with racial identity" (68). In *The Wretched of the Earth* (1961), Fanon argues that one apparent issue in postcolonial writings is the concept of deracination. Deracination and its narrative dimensions are used as survival strategies. It is utilized as a way of obliterating colonialism and colonial enterprises. In essence, the concept of deracination includes the depiction of colonial elements that defy common sense. The postcolonial appropriation of identity is to reject colonialism through nonmilitary contact.

The concept of deracination is the proper tool to confront colonial events and underscore the national sense of belonging. It is concerned with the narrative depiction of survival. Oppressed people seek refuge from colonialism through identity because of their inability to accept colonialism as a reality. Deracination, at this point, serves as a vehicle of empowerment. Oppressed people are empowered through their resistance to the colonizers to regain their identity. The author empowers literary characters with an identity by which they employ the characters' attitudes to reject colonial hegemony (Fanon 58).

1.2.3   The Concept of Negritude

The concept of negritude is associated with identity. Postcolonialism uses identity simultaneously with recurring literary moments. It is used in this literary fashion to render characters a special form of empowerment. Through their identity, the characters escape their negative destiny, which could be, for example, colonial slavery. Colonialism might be resisted by utilizing the characters' opposing voices, which are saturated with identity in all fictional moments. As such, literary opposing voices are authorial reflection in the plot. Postcolonialism utilizes identity as a decisive agent against colonialism. When the enslaved people are presented in colonial atmospheres, they might be portrayed in the context of slavery. Accordingly, this research applies the concept of identity in light of Fanon's critical insights.

In *Black Skin, White Masks* (1967), Fanon claims that colonial identity accentuates memory as a fictional site where identity and pertinent moments might occur. Literary characters rely on their identity to empower their lives and express their ability to be free

of imperial hegemony and its relative sequences. The depiction of identity in the literary structuring of negritude reflects racial segregation. Here, postcolonialism presents the menaing of the concept of identity in the wide scope of postcolonialism. Thus, identity can be applied to analyze all fictional genres within the colonial discourse; however, the concept of identity emphasizes another colonial issue refers to other colonial meanings. Fanon contends that "the access to the image of identity is only ever possible in the *negation* of any sense of originality or plenitude, through the principle of displacement and differentiation (Italics in original)" (xxx).

Postcolonial writing comprises various styles, in which cultural conflict is a conspicuous feature of identity. It addresses the complexities of colonial times with meticulous expression through fictional quasi-real stories. Postcolonial writing includes real and imaginative settings that resemble the experiences of real people, delivered in fictional writings. Fanon ascribes the need for liberation from colonial oppression to the "desire" for resistance: "When it [identity] encounters resistance from the other, self-consciousness undergoes the experience of desire ... As soon as I desire I ask to be considered. I am not merely here and now, sealed into thingness (Parentheses added)" (xxx). This study utilizes Fanon's *Black Skin, White Masks* (1967) to interpret the theme of negritude in the selected plays.

1.3   Colonialism and Identity: A Cultural Duality

Postcolonial critiques tackle the issues of identity in different ways. In *A Companion to Postcolonial Studies* (2013), Henry Schwarz and Sangeeta Ray discuss the definitions of identity within postcolonial contexts. They assert that "for whenever definitions of identity and belonging, inclusion and exclusion, rights and entitlements are posited, they are done for specific, contingent, and situational reasons" (5). In essence, the concept of identity occupies majority of postcolonial literary contexts; this is because "postcolonial studies invite us to examine these reasons in empirical detail and with theoretical precision, recognizing that the world is an integrated ensemble of historical and regional processes, and that particular times and places can rarely be separated out from larger patterns if we are to make interpretations capable of producing change" (5). These radical changes had led to the authentic depiction of historical facts in literary works. Schwarz and Ray write: "the reverse is also true: large historical patterns only take on meaning when they can be shown at work in specific contexts" (5).

The historical insights of ethnic identity are of utmost importance in the genuine conceptualization of identity between the colonized people and the colonizers. In other words, postcolonial writers "tended to write their stories of national distinction as the identity of the settler populations who displaced the preexisting natives" (Schwarz and Ray 13). Most strikingly, the colonial identity exerts tremendous impact over social milieus because the notion of colonial identity is "as an abstract possibility – as a volatile and unstable form of social self-identity resting on the already volatile and unstable alliance" (38). In this regard, colonial identity "follows that attempt to represent this [the

11

colonized nation] nation, to portray it in a narrative or symbolic medium" that "will reflect this abstraction within the formal elements of the medium itself" (38).[2]

The colonial implication of identity extends to comprise the "globalized"/"reparticularized " that is utilized as a place for accentuating "a site for the disaccumulation of capital and the production of migrancy, traversed by antimodern, quasi-fascistic fits of religious identity formation and unraveled along ethnic and tribal lines, seems more and more to be a space emptied of any historical self-relation" (Schwarz and Ray 44). Here, Schwarz and Ray explain the inherent formation of identity within colonial demarcations. They contend that identity gets precisely influenced by radical changes in the cultural fields, such as religions and ethnicity. Similarly, they describe the various new attitudes toward modernism as ways of accepting modern changes reluctantly. The acceptance of cultural beliefs would, to some extent, contradict with the unprecedented changes of modernity.

The concept of identity has another breakthrough implication for cultural matters. It is the politics exerted against certain ethnicities for the sake of subjugation and suppression; Schwarz and Ray note: "it is not surprising that some of it can sound, like much identity politics, self-indulgent, polemic, and self-righteous" (55). However, politics does not play an equal role in defining identity in light of colonial critiques. Instead, "cultural nationalism" reconstructs the appearance of national identity by incorporating the historical linkage between the past and present because "cultural nationalism – in the form of a valorization (restraint) of the past, the resurrection of religious symbols, the assertion of pride in indigenous languages, literatures, and the

---

[2]Schwarz and Ray refer to the change of identity in the hands of colonizers. Such change is termed as a "medium" (38).

arts, and the resistance to alien knowledges and values – was mobilized in anticolonial struggles in the service of forging a 'national' identity" (63).

Schwarz and Ray, furthermore, discuss the various perceptions of the concept of identity within postcolonial issues, such as race and nationhood. They tackle the discrepant viewpoints concerning the treatment of identity via the critical observation of colonial issues such as race and nationhood: "for others, however, it is its productive circularity that calls the postcolonial object of study into being while allowing unreflexive notions of nationhood, race, and identity and even of colonialism itself to be deployed without attention to the specificities of each discipline, or, indeed of particular local conditions" (96). Thus, Schwarz and Ray orient "the problematic nature of identity formation in light of aestheticized images of privilege" (97). Such privilege entails a colonized ethnicity's right to regain its identity distorted by the advent of colonialism, whereby this right is "a means of identity affirmation" per se (100). As such, the need for defining identity and its relationship with ethnicity and colonialism "introduced the identity politics of black and ethnic studies to the field" (122).

Postcolonial literary styles have been highly appreciated for addressing crucial issues in fictional modes. These issues are related mainly to cultural collectiveness, which is considered the authentic fictionalization of identity-forming experiences. In essence, cultural memory comprises racism and related problems. It is racial oppression per se and comes out in the form of narrative materiality. The fact that cultural collectiveness corresponds to racial oppression corresponds with the historical materiality of communities portrayed in colonial works. The historical dimensions of identity formation are handed down in different forms of colonial perspectives. Furthermore, imperial colonialism results in oppression. Fanon, in *A Dying Colonialism* (1959), imputes the influence of oppression on identity to the depiction of combat scenes in fictional works: "the greatest oppression and the greatest affronts to their [colonized minorities] dignity as human beings, never ceased to resist, to fight as well as they could, to live in combat" (1). However, racial oppression is not verbalized because it is delivered through generations, but it appears relatively in generations' passage via cultural materials.

The concept of identity delineates the radical differences between cultural collectiveness and racial oppression. These differences are measured through multicultural claims, whereby citizens can affirm their ethnic roots in cultural history regarding identity and ethnicity. Accordingly, ethnicity is superior to race in cultural history because ethnicity is an inherited trait rather than a biological one. However, this fact sharply contradicts the appreciation of race as an equal trait among all ethnic groups. Therefore, postcolonial works deal with various cultural issues that are projected in colonial works that have a universal appeal because they reveal the most critical moments of colonized people's needs to be equal in stable communities. In this respect, cultural collectiveness mingles with individual awareness to complete the necessity of individual pursuits of identity. Racial oppression is quite detrimental because it connects colonized people's negative experience with colonizers' oppression, especially "when this oppression is exercised in the form of exacerbated and continuous violence" (Fanon 51).

13

1.4   Statement of the Problem

Several scholarly studies have been conducted on Imbuga's plays. Florian Bast argues that slavery is the cause of identity change in Imbuga's *Betrayal in the City* (151). Identity originally relates to racial segregation connected with harnessing Black people for colonial purposes. As a rule of thumb, Black people lose their dignity as human beings when humiliated. The Whites' tremendous hegemony put Black people in continual fear and unrest, which is the notion of losing human dignity. The Whites imposed fearful domination to prove their strength, thus continuing their colonial rule. Black people remained submissive and obedient to save their lives. Colonial rulers implemented racial segregation via hostility and aggression toward Black people. They did not allow interaction between people of different races in their colonial peripheries, thus being ruthless and creating racial discrimination against slaves.

J. A. Deman applies the concept of nativism to contend that slavery damaged the national sense of belonging in Kenya in Imbuga's *The Green Cross of Kafira* (6). Nativism encompasses the preference toward some Black people over others. To illustrate this, when the colonists performed racial segregation, they tended to choose some slaves while disregarding others. The choice of the preferred slaves was based on, for example, drudgery. However, for White people, all the slaves are the same. Nativism compels Black people to regain their lost identity. However, nativism stands as an obstacle in the face of colonial enterprises. Additionally, racial segregation makes White people exert strict observations over Black people all the time.

Guy Mark Foster uses the concept of aboriginality to explore the roots of Kenyan diaspora in Imbuga's *Aminata* (145) and associates the concept with slavery and oppression because Black people lose their indigenous nativity at the hands of their colonial masters. The White colonizers do not give them any sympathy, but other Black people give them a helping hand to ease the exhaustion of suppression; this is the extreme notion of racism. Black people are exploited severely for colonial interests: they do not get any rest time and do all the domestic work. Other Black people assist them by giving them some rest. White people ignore helping Black people because they feel they are inferior and do not deserve help, which is a form of persecutory oppression against the Black people. Belittling human dignity is deemed precarious in postcolonialism. The unjustified exploitation and marginalization of Black people resulted in disastrous human relations. There could be no reconciliation between the people of both races if the Whites continued treating Black people unethically, and the ethnic dichotomy between the two would expand.

Linh Hua analyzes hybridity to discover the ethnic roots of the Kenyans in Imbuga's *The Burning of Rags* (391). The Whites constantly watch Black people in order not to give them any chance to overcome their slavery. As a result, the Whites become worse and perform more racial segregation. They carry on with their harsh treatment and use the slaves who do not show any resistance. Accordingly, hybridity develops, allowing the colonizers to take over Black affairs. The postcolonial appropriation of meek slavery is the Whites' ability to utilize Black people in domestic affairs, such as cooking, taking

14

care of their children, and harvesting crops. These affairs are considered social work done by Black people, which shows the bias against them. Black people became work agents in White households who performed traditional household labor. Thus, hybridity resulted from these racial-dominated ethnic affairs.

This research studies the relationship between modernity and tradition in Imbuga's *Betrayal in the City* (1976), *The Green Cross of Kafira* (1984), *Aminata* (1988), and *The Burning of Rags* (1989) through the lens of postcolonialism. In other words, the Kenyan native tradition is influenced by British imperial modernity. Therefore, this research demonstrates the cultural dichotomy between modernity and tradition because they oppose and reject each other; this has not been sufficiently tackled in previous studies. Further, this research focuses on the use of humour as a way of resisting British hegemonic imperialism in Imbuga's selected works. Here, the focus is on two concomitant aspects of humour. First, the characters' verbal humour is scrutinized to unravel Imbuga's depiction of natives' rejection of colonizers' modernity. The interpretation of verbal humour is pursued because it is a derogatory response to colonizers' persecutory oppression of aboriginal Kenyan society. Second, this research concentrates on humourous farce, which represents another gap in the literature on the selected plays. Farce refers to unexpected situations where the Kenyan characters become more powerful than their oppressors. Thus, the research reveals the colonizers' alterity (other) as being resisted and defeated by natives depicted as subaltern or inferior. By opposing the modern colonial alterity, subaltern Kenyans preserve their ancestors' cultural traditions, whereby their cultural identity is empowered by such resistance. Furthermore, this study mainly scrutinizes the natives as oppressed African people who gain independence via deracination, which refers to resistance per se. In this respect, Fanon's concept of "deracination," Michael Taussig's concept of "alterity," and Gayatri Chakravorty Spivak's concept of "subalternity" are utilized to discover Kenyan natives' humourous resistance to British colonizers as a way of strengthening their identity.

1.5 Objectives of the Study

1. To explore native Kenyan cultural identity as a manifestation of tradition that contradicts British modernity in the selected plays
2. To investigate Kenyan society as being negritude, which is perceived as a subaltern ethnicity attempting to resist the colonial persecutory alterity, by applying Taussig's concept of alterity and Spivak's concept of subaltern
3. To examine Imbuga's depiction of native Kenyan cultural tradition that resists colonial modernity through humour deracination to empower their inherited identity by applying Fanon's concept of deracination

1.6   Questions of the Study

The research arouses the following questions:

1. How does the native Kenyan identity exemplify the ethnic contradiction between British modernity and native cultural tradition?
2. How does Imbuga depict the Kenyan negritude society as traditional subaltern ethnicity, which rejects the oppressive colonial alterity (othering) in the selected plays?
3. How do the native people empower their traditional identity by resisting colonial modernity depending on verbal humour and farcical situations portrayed by Imbuga in the selected plays through deracination?

1.7   Justification of Text Selection

There are several reasons for selecting Imbuga's *Betrayal in the City* (1976), *The Green Cross of Kafira* (1984), *Aminata* (1988), and *The Burning of Rags* (1989) for this study. First, Imbuga's works tackle diverse literary topics, and his contribution to Kenyan drama is enormous. He was one of the first dramatists who introduced the satirical dramatic technique within the context of Kenyan drama and is universally acknowledged as a unique practitioner of realist satire in dramatic structure. The dramatic devices in his plays exhibit the personalities in Kenyan communities of the time. He also proposes solutions to Kenyan problems during the last decades of the twentieth century and the early phases of the twenty-first century. His plays are considered dramatic miniatures of Kenyan reality reproduced in fictional drama. On the grounds of this claim, Imbuga's drama delivers subtle breathtaking archetypes of Kenyan individuality at turbulent postcolonial periods. Correspondingly, he grasps the reality of the Kenyan people and transposes them in his dramatic plots.

Second, Imbuga's plays are recognized among the world's finest dramatic works. The reason for this acclaim lies in Imbuga's handling of the crucial Kenyan dilemmas with a universal appeal. The manipulation of dramatic techniques, such as dramatic monologues, has given him much appreciation. Some dramatists from different parts of the world have followed and imitated his writing style to reflect their national affairs in their own writings styles. What is more, he is a cardinal figure among preeminent world playwrights. The typical structure of his plays contains thematic issues expressed in a great dramatic style.

Such structure was a milestone exemplar of presenting contemporary Kenyan national affairs. The very sense of this nationalism is described as a vernacular figuration of the Kenyan individuality. Imbuga transmits the accurate intrinsic and extrinsic attributes of his compatriots through his dramatic plots. The intrinsic characteristics of his dramatic style involve the characterization of his dramatic personae. The choice of his character's roles is highly precise. Each one represents one personality manifestation. Imbuga transfers various Kenyan personalities in his plays. For example, a character might

16

represent a whimsical personality suffering from psychic complexities. Another may typify a tyrant personality in all its ultimate extremes. As for the extrinsic attributes of his drama, Imbuga was interested in the fringes of Kenyan society. In other words, his characters have excessive hope and ambition. They fiercely fight for preserving wishful thinking and eager endeavors. For all that, they do not recognize the after effect of this optimistic aspiration. When they do not accomplish such dreams, they slump into dissatisfaction and agonize over desperate despondency and colonial anguish.

Even in his satirical comedies, Imbuga portrays these cultural metamorphoses, which embody the reconciliation between ambitious persons and their bleak reality. These persons do not achieve what they hope for and fall into depressed disillusionment and spiritual deterioration. Although they are few, they are illustrative patterns of subjective quests destined to desolate pessimistic temper. In the plot, Imbuga affords comic intervals with happy endings, which clarifies his comedies in such plain sense. Even Imbuga's rare comedy plays have a riveting tragic disposition because they incorporate hilarious satirical situations typical in the Kenyan happy family at the beginning of the twentieth century. He delivers the traditional impression of Kenyan family life but adapts this traditionalism to his writing style, which incorporates both comic and tragic insights. They attend to the happy dramatic denouement, but there is no reconciliation with life. The characters withstand tragic episodes in their lives. These comedies generally imply comic attitudes, their structure has prevalent dramatic fundamentals, and they, simultaneously, have a superficial allotment of the tragic scene. This signifies Imbuga's attentiveness to tragedy in the majority of his work.

By employing dramatic satire, Imbuga focuses on the "spiritual vacuum" of the Kenyan social and cultural realities. The Kenyans who suffer from colonialism become victims of their dark moods. The internal mechanism of their individualities shows the correspondence between Imbuga and his dramatic structures. Therefore, he approaches the intrinsic fabrication of human spirituality demolished by the cruelty of life—that is, the debris of modern social problems. This shows his deep concern about the ethical crisis.

The positive interaction of Kenyan individuals with other people would be negative at times. Kenyan individuals, for example, interact with each other to achieve personal goals that do not relate to their ethical backgrounds. Similarly, the relationship among the individuals could be negative or positive. They exchange some ideas or moral insinuations to compensate for their ethical status. In this case, individuals benefit from their diverse social experience and simultaneously make positive progress within social and ethical structures.

Individuals are the key elements that contribute to the polish of society and individuals' morality simultaneously. Nevertheless, individuals' relations could be negative. They may exploit ethical features or material belongings for their benefit. In such a case, the morality and individuals do not take advantage of the moral codes or materials presented in the Kenyan culture.

At the ethical level, the relationships among Kenyan individuals are interpolated within Imbuga's dramatic contexts. Without them, moral perfection is incomplete. Individuals' relations differ from one social context to another. There is a tremendous and powerful event that leads to this contextual variation. There are catastrophic events that leave their distinctive influence on individuals' realities. Kenyan people began to interpret the world according to their personal judgment. The rise of secularism in the twentieth century left the Kenyan people with divided attitudes. These attitudes were the sources of their oppressive colonialism.

Furthermore, Imbuga's drama discovers human consciousness and its impact on society and culture. This impact is divided between illusion and reality in the play's literary context and refers to the instrumental and intrinsic values in ethical studies. This means that egoism is the selfish individual practice by a person to attract different benefits for their own interests. It also includes subjectivism, psychological allusion, and rational reality. The idea that the best life, for example, is getting what a person wants is called the realization of fact. The notion of illusion and reality in Imbuga's drama dates back to Greek times.

Imbuga mixes the reality of people with the essence of his dramatic plots in a satirical style. In other words, there is an apparent affinity between the reality of Kenyan life and his dramatis personae. People from different social backgrounds are depicted in terms of racial manners. Imbuga delves into the deep-seated traits of Kenyan individuals' psychic qualities. Some of his characters, such as those portrayed in *Betrayal in the City*, undergo colonial complexities that make them persecuted. The current study discusses this profound sense of colonialism. Further, Imbuga appropriates Kenyan individuality within the contemporary conceptualization of modernity and tradition. Here, he puts forward the premise of modernity for Kenyan individuality and how it changes in the course of cultural diversity. Modernity had rapidly improved, resulting in a new and unprecedented kind of interaction among the Kenyan people. The advent of modernity had offered different interlocutory situations that govern the interactions between people from different regions.

The diversity of regional backgrounds that expose the dramatic actions in several places is another discernible aspect of Imbuga's drama. In the course of the dramatic events, his characters seek comfort rather than work. Here, the sense of place in Kenya changes. Such changes necessitate the need for a solitary life. Most importantly, Imbuga's settings are supreme examples of the appropriation of the sense of place, which is initially needed for refuge. It is depicted as a home for the characters. However, the implication of this Kenyan place changes because the characters make it a place for comfort and solace of the mind. This is because they suffer from some persecutory deprivation. Imbuga's *Betrayal in the City* (1976), *The Green Cross of Kafira* (1984), *Aminata* (1988), and *The Burning of Rags* (1989) are selected for analysis because the sense of place changes in them. The change takes place according to the extent to which it is significant for the characters. The sense of place has literary implications, one of which is the issue of globalization. The dramatic text might parade many cultural dimensions that simulate the real existence of culture within certain Kenyan communities.

18

Globalization is defined as the comprehensive notion of different cultures and traditions critiqued in Imbuga's plays. The most conspicuous aspect of this cultural diversity is the ability of different civilizations to comprehend and appreciate each other based on common understanding and respect. One cultural manner might not be accepted by the Kenyan culture but is regarded as normal in the foreign colonial culture. In this context, the host culture provides facilitative unification of different cultures in one place, which pertains to the Kenyan host culture. However, this place undergoes radical changes because it loses its national and inherited significance to some extent. The original place undergoes inherent changes because it receives different cultural diversities in Kenyan ethnic communities. The newly arriving imperial people were entirely different from the Kenyan host sociocultural places. Thus, globalization includes both the original host culture and foreign cultures, which are project by Imbuga in the bulk of his plays. This is a major dramatic characteristic that enriches the originality of this research.

1.8   Significance of the Study

This research contributes to the existing scholarship on the selected plays' comparative interpretation and might widen the scope of racial factors implicitly projected in their fictional contexts. Applying a postcolonial study from ethnic perspectives would lead to discovering the intersection between the duality of modernity and tradition depicted in the plays. This research follows a comparative analysis, which focuses on the plays' similarities, such as common themes regarding modernity and tradition. Furthermore, the plays deal with Kenyan aboriginal nations that were formed because of British colonialism. Accordingly, the comparative analysis demonstrates how each play depicts modernity and tradition in its own way and how they approach Kenyan subaltern ethnicity as being influenced by British imperialism. The research tackles the portrayal of Kenyan natives' resistance to postcolonial domination through humour deracination to reinforce their native Kenyan identity in Imbuga's plays. The research combines four plays in one integral study, which have been scarcely discussed in the current academic studies on Imbuga's drama, in general, and the selected plays, in particular. The research conducts a meticulous examination of Imbuga's investigation of modernity and its development in a traditional society, which has been quite far away from the progression of modernity. The research's scrutiny of the notions of negritude, otherness, humour, and aboriginality might enhance the ethnocultural factors portrayed in the selected plays.

This research would be of paramount significance to three integrated fields: academics, society, and relevant research interests. First, the academic field requires certain genuine information about Kenyan literature. In Kenyan society, several studies attempt to illuminate the contemporary Kenyan case. In almost all African countries, universities strive to teach the position of the Kenyan state after the great colonialism that is now intensively investigated in Kenya-oriented literature. The notion of colonialism is of utmost importance because it unravels the perception of the Kenyan cultural disposition in the world. In the second half of the twentieth century, the Kenyan archetypal cultural disposition underwent radical metamorphoses in the world literary discourse because of the scattering of the Kenyan people in Africa, in particular, and the world, in general. Approximately half of the Kenyan people were forced to leave their homelands during the colonial period. This research attempts to tackle Kenyan identity from a postcolonial

perspective, thus reinforcing the academic presentations of Kenyans and how they are depicted in literary genres.

Studying the colonial relationship between the Kenyans and their colonizers would enhance the interpretation of the symbolic implications of the Kenyan state of affairs. Academicians, therefore, could reinforce their courses with profound demonstration of Kenyan identity. This study's critical elucidation of the Kenyan identity might serve as a proper tool for providing academicians with authentic and new critical insights about the Kenyan identity. Furthermore, Kenyan history witnessed another catastrophic phase. Critics tend to describe this phase as a deterioration period. In this phase, British imperialist forces suppressed the Kenyan attempts for liberation from occupation. After this event, British military and political hegemony grew rapidly. Therefore, the relationship between the self (Kenyan) and the other (British) suitably illustrates the harsh conditions of the Kenyan people after their migration to different countries. Consequently, academicians who are specialized in the study of Kenyan ethnicity and nationalism could benefit from the analysis of the self–other relationship, for example, in light of colonial critical arguments. Furthermore, the study of this relationship results in a new interpretation of the Kenyan identity within the broad scope of postcolonial fictional discourses. Academicians, consequently, can elevate the scope of their courses in light of the study's argument.

Furthermore, society benefits from this study's topic. Shortly after the advent of colonialism, the Kenyan people had a strong desire to know their imperial history. They expressed strenuous eagerness for understanding their case and how it developed up to the present scenario. However, as generations pass, the Kenyan case becomes more complicated; some historical facts became misunderstood because of the devastating sequences of the Kenyan–British wars. The Kenyan colonized people, therefore, develop nostalgic feelings regarding knowing their history. This research might provide them with ample information about their history. Further, it analyzes different aspects of the Kenyan identity after arbitrary British occupation. The concepts of identity, negritude, alterity, subalternity, and deracination were used in the study's analysis of Kenyan identity, which has come to take diverse cultural shapes in various countries. It also provides the Kenyan colonized people some traditional facts about their ancestors' homelands. It could help them conceptualize the real states of their lands that were twice occupied as a result of British invasions. Accordingly, the larger Kenyan society can conceive its legitimate territories that were distorted by the occupation. They might realize the varieties of their contemporary identity after British colonialism and their ancestors' identity before the period of colonial hegemony.

Lastly, the areas of focus in this study would benefit from the study's argument. Scholars can branch out their arguments by discussing the issues of oppressive colonial domination and self–other relationships in their methodological strategies. They could enrich their research by referring to this study's argumentative analysis as a part of their literature reviews. Thus, the study opens the door for new conceptual topics that might be applied in the course of the critical analyses of selected novels and Kenyan literature. It puts Imbuga's drama in a universal context, making it accessible to researchers providing diverse conceptual arguments about Kenyan identity. In this sense, this study

provides a comprehensive interpretation of Kenyan identity in the background of colonial motives of domination and colonial affairs. It specifically enriches the scholarship on Imbuga's drama in the context of postcolonial matters and reveals the universal archetypes of Kenyan literature by exploring Kenyan identity, which has been rarely studied through humour in previous research. The analysis of this identity is aimed at developing the critical overtones of traditional notions about Kenya's position in the world after the British occupation.

Another significance of the study stems from the concept of identity and its narrative dimensions, used as survival strategies in the selected plays. It is utilized as a way of obliterating colonialism and colonial enterprises. In essence, identity includes the depiction of colonial elements that defy common sense. Identity is the proper tool to encounter colonial events and underscore the national identity. It is concerned with the narrative depiction of survival. Because of their inability to accept colonialism as a reality, the oppressed people seek refuge through identity. Identity serves as a vehicle of empowerment for oppressed people. Fictional characters are empowered with identity by the author, who also tries to reject colonial modernity.

1.9   Scope and Limitations of the Study

This research is limited to studying Imbuga's *Betrayal in the City* (1976), *The Green Cross of Kafira* (1984), *Aminata* (1988), and *The Burning of Rags* (1989), which are approached in terms of social, cultural, and ethnic perspectives. In other words, when the Kenyan society underwent radical sociocultural changes after the arrival of British colonialism, it got influenced by the colonizers' modern culture. Consequently, the Kenyan traditional society adopted new cultural traditions because of the dominant British culture. Therefore, the Kenyan people were perceived as subaltern by the British cultural mainstream. The research accentuates the position of Kenyan ethnicity by studying the literary characters before and after the arrival of the British people in Kenyan lands.

 The precolonial native ethnicity is discussed to demonstrate how it became different from its new position in postcolonial society and culture. Imbuga's characters are seen as experiencing drastic social changes affected by the new colonial culture. Consequently, these native characters are deeply moved by such culture because they are forced to abide by colonial cultural norms in Kenya that is fictionally depicted in the selected plays.

As for the conceptual scope, the study sheds light on the selected plays' characters and settings because they meticulously exemplify the notions of modernity and tradition that are explained in detail in the course of the analysis. The selected plays serve as dramatic embodiments of the precolonial and postcolonial cultural interaction between the inherited Kenyan native traditions and modern colonial culture. The scope of the research comprises modernity and tradition in terms of native and foreign cultural differences. The study focuses on characters' dialogs and situations to unravel the

cultural relationship between the natives and colonizers. The characters' humourous dialogs and farcical situations are interpreted to explore Imbuga's depiction of the native Kenyan resistance to British imperial influence on native Kenyan cultural traditions. Therefore, the scope of the main conceptual framework is applied in light of Taussig's concept of alterity, Spivak's concept of subalternity, and Fanon's concept of negritude.

1.10   Definition of Terms

1.10.1   Aboriginality

The concept of aboriginality refers to the indigenous people of a particular country. In *Defamiliarizing the Aboriginal* (2017), Julia Emberley defines the concept of aboriginality as the "demonym" or "gentilic inhabitants" of a region. This research focuses on Kenya as the aboriginal land of the Kenyan demographical traits depicted in the selected plays. It adopts the concept of aboriginality to study the aboriginal people maintaining their native traditions in the face of postcolonial modernity.

1.10.2   Alterity

The concept of alterity means "otherness." The notion of otherness, here, involves foreigners who come from other lands and indicates the racial diversity of those who settle and invade a specific country. Such settlement ensues alongside modernity in colonized lands. Michael Taussig, in *Mimesis and Alterity* (2018), combines concepts of alterity and mimesis to accentuate "the terrible ambivalence of the sacred courses the circuitry of mimesis and alterity binding civilization to its savagery" (206). Accordingly, the concept of alterity accompanies modern postcolonial progression and departs away from primitive aboriginality. Taussig defines alterity as "the colonial wildness imputed to the primitive and to mimesis could function in ways other than domestication" (254). As such, the function of alterity is posited as the postcolonial cultural residual in the natives' homelands. When the colonizers settled down in Kenyan lands, they brought modern lifestyles, thereby trying to domesticate and civilize the natives, moving away from conventional traditions and customs.

1.10.3   Deracination

In *The Wretched of the Earth* (1961), Fanon describes "deracination" as an "eradiation" of the colonial hegemony (5). Therefore, this concept is applied to explore Black people's attempt to resist and obliterate the presence of colonialism and its cultural impact on their native homelands.

1.10.4   Identity

In *A Dying Colonialism*, Fanon defines identity as a part of national existence. He claims that "the assertion of a distinct identity, concern with keeping intact a few shreds of national existence, is attributed to religious, magical, fanatical behavior" (41). Fanon notes the "rejection of the conqueror assumes original forms, according to circumstances or to the type of colonial situation" (41). Fanon argues that identity requires some degree of resistance, which opposes the colonizers to maintain an authentic national identity: "The phenomena of resistance observed in the colonized must be related to an attitude of counter-assimilation, of maintenance of a cultural, hence national, originality" (42). Therefore, identity is applied as a term indicating the genuine sociocultural characteristics of the Kenyan society.

1.10.5   Negritude

Negritude is the ethnic distinctiveness of the African personality. In *Black Skin, White Masks* (1967), Fanon defines negritude as African "color" and "ethnicity" (101). The concept of negritude is used to analyze the Kenyan characters in the selected plays because they come from an African ethnic background.

1.10.6   Subalternity

Spivak defines the subaltern people as being inferior to their colonizers, and "in the context of colonial production, the subaltern has no history and cannot speak" (287). In this sense, subaltern refers to the oppressed subject (colonized people or nation) "of inferior rank" (283). Moreover, the subaltern (inferior) seeks power through their speech. Thus, subaltern groups could reinforce their identity by dint of speech: "For the 'true' subaltern group, whose identity is its difference, there is no unrepresentable subaltern subject that can know and speak itself; the intellectual's solution is not to abstain from representation" (80). This research focuses on the sarcastic, humourous speech (dialogs) of the colonized Kenyan characters as a way of empowering their national identity in Imbuga's *Betrayal in the City* (1976), *The Green Cross of Kafira* (1984), *Aminata* (1988), and *The Burning of Rags* (1989).

1.10.7   Tradition and Modernity

Joseph Gusfield defines tradition and modernity as follows: "tradition and modernity are widely used as polar opposites in a linear theory of social change …. Modernity does not necessarily weaken tradition. Both tradition and modernity form the bases of ideologies and movements in which the polar opposites are converted into aspirations, but traditional forms may supply support for, as well as against, change" (351). This research uses the term tradition to study native Kenyan ethnicity, and it looks into modernity by discussing British colonial culture.

1.11   Methodology

In this research, a textual analysis of the plays' characters, settings, and plots was conducted. The comparative analysis focuses on the similarities among Imbuga's *Betrayal in the City* (1976), *The Green Cross of Kafira* (1984), *Aminata* (1988), and *The Burning of Rags* (1989). Therefore, a close reading of ethnic peculiarities is followed. The characters are examined in terms of their racial features, including their color, identity, ethnicity, culture, and social background and analyzed from a postcolonial perspective. In this respect, the concepts of subalternity and negritude were applied in interpreting the selected plays' portrayal of cultural traditions to show similarities and the concepts of deracination, alterity, and aboriginality were utilized to demonstrate differences among the plays. These concepts show how postcolonial aspects play a role in oppressing indigenous people and, consequently, traditional Kenyan identity's resistance to this oppression. Thus, the humourous language of the selected plays is interpreted to explore the sense of deracination resistance portrayed in the plots of the selected plays.

24

REFERENCES

Abrams, M. H. *A Glossary of Literary Terms*. Australia: Cengage Learning, 2015. Print.

Albertazzi, Silvia, Francesco Cattani, Rita Monticelli, and Federica Zullo. *(Post)colonial Passages: Incursions and Excursions Across the Literatures and Cultures in English*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2019. Print.

Amir, Lydia. Humour and the Good Life in Modern Philosophy: Shaftesbury, Hamann, Kierkegaard. Albany: SUNY Press, 2015. Print.

Ashcroft, B., Griffiths, G., & Tiffin, H. Post-colonial Studies: The Key Concepts. London: RoutledgeBottom of Form, 2000. Print.

Banham, Martin. A History of Theatre in Africa. Cambridge: Cambridge University Press, 2008. Print.

Banham, Martin, James Gibbs, and Femi Osofisan. Ngũgĩ Wa Thiong'o & Wole Soyinka. Oxford: James Currey, 2014. Print.

Baar, Huub, and Angéla Kóczé. The Roma and Their Struggle for Identity in Contemporary Europe. New York: Berghahn, 2020. Print.Bottom of Form

Bartels, Anke, Lars Eckstein, Nicole Waller, and Dirk Wiemann. Postcolonial Literatures in English: An Introduction. Stuttgart J.B. Metzler Stuttgart J.B. Metzler, 2019. Print.

Bast, Florian. "The Narrative Theorizing of Embodied Agency in Francis Imbuga's Betrayal in the City." Extrapolation. 53.2 (2012): 151-283. Print.

Basu, Thakur. Postcolonial Lack: Identity, Culture, Surplus. Albany, NY: State University of New York Press, 2020. Print.

Benson, Eugene, and L. W. Conolly. Encyclopedia of Post-Colonial Literatures in English: Volume 1, 2, 3. Oxfordshire, England; New York, New York: Routledge, 2005. Print.

Bergersen, Regine. The Cage of Reality: Nuancing Processes of Identity in James Baldwin's Fiction. Diss. University of Oslo, 2017. Web. 4 May. 2018. Print.

Bohata, Kirsti. Postcolonialism Revisited. Cardiff: University of Wales Press, 2004. Print.

Boldo Jaqueline, and Rachel Sutton-Spence. "Libras Humour: Playing with the Internal Structure of Signs." Sign Language Studies 20.3 (2020): 411-433. Print.

Borrows, John. Law's Indigenous Ethics. Toronto; Buffalo; London University of Toronto Press, 2019. Print.

Burns, Lorna. Postcolonialism After World Literature: Relation, Equality, Dissent. London; New York: Bloomsbury Academic, 2019. Print.

Chesaina, Ciarunji. Women in African Drama: Representation and Role. Diss. University of Leeds, 1987. Web. 12 May. 2017. Print.

Chew, Shirley, and David Richards. A Concise Companion to Postcolonial Literature. Malden, Mass: Wiley Blackwell, 2014. Print.

Chibber, Vivek. Postcolonial Theory and the Specter of Capital. London: Verso, 2012. Print.

Colăcel, Onoriu. Postcolonial Readings of Romanian Identity Narratives. Frankfurt am Main; New York: Peter Lang, 2015. Print.

Coly, Ayo. Postcolonial Hauntologies: African Women's Discourses of the Female Body. Lincoln: University of Nebraska Press, 2019. Print.

Corrigan, Lisa. Black Feelings: Race and Affect in the Long Sixties. Jackson: University Press of Mississippi, 2020. Print.

Cromer, Gerald. Insurgent Terrorism. London: Routledge, imprint of Taylor & Francis Group, 2018. Print.

De Haas, Ricarda. Marie-Anne Kohl, Samuel Ndogo, and Christopher Odhiambo. "Power to the People?' - Patronage, Intervention and Transformation in African Performative Arts." Matatu / BRILL 51(2020): 11-21. Print.

Demacopoulos, George. Colonizing Christianity: Greek and Latin Religious Identity in the Era of the Fourth Crusade. New York: Fordham University Press, 2019. Print.

Deman, J. A. "Taking Out the Trash: Francis Imbuga's The Green Cross of Kafira and the Feminist Voice in American SF." Femspec (2010): 6-148. Print.

Deivasigamani, T. Subaltern Discourses. New Delhi: MJP Publishers, 2019. Print.
Diallo, Khadidiatou. "Nadine Gordimer's The House Gun: A Postmodern Text." Africology: The Journal of Pan African Studies 11.8 (2018): 114-136. Print.

Dunbar-Ortiz, Roxanne. An Indigenous Peoples' History of the United States for Young People. Boston: Beacon Press, 2019. Print.

Dynel, Marta. Irony, Deception and Humour: Seeking the Truth About Overt and Covert Untruthfulness. Berlin: Berlin de Gruyter Mouton, 2018. Print.

Edmond, Rod, and Vanessa Smith. Islands in History and Representation. London: Routledge, Taylor & Francis Group, 2006. Print.

Elkins, Caroline. Imperial Reckoning: The Untold Story of Britain's Gulag in Kenya. New York: Henry Holt and Co, 2005. Print.

Emanuel, Sarah. Humour, Resistance, and Jewish Cultural Persistence in the Book of Revelation: Roasting Rome. New York: Cambridge University Press, 2020. Print.

Emberley, Julia. Defamiliarizing the Aboriginal: Cultural Practices and Decolonization in Canada. Toronto: Toronto University of Toronto Press, 2017. Print.

Erven, Eugene. Community Theatre: Global Perspectives. London: Routledge, 2005. Print.

Escobar, Samuel. In Search of Christ in Latin America: From Colonial Image to Liberating Savior. Downers Grove, IL: InterVarsity Press, 2019. Print.

Estes, Nick. Our History Is the Future: Standing Rock Versus the Dakota Access Pipeline, and the Long Tradition of Indigenous Resistance. London; New York: Verso, 2019. Print.

Fanon, Frantz. A Dying Colonialism. Charlesbourg, Québec: Braille Jymico Inc, 1959. Print

———. Black Skin, White Masks. New York: Grove Press, 1967. Print.

———. The Wretched of the Earth. Cape Town: Kwela Books, 1961. Print.

———. Toward the African Revolution: Political Essays. New York: Grove, 1964. Print.

Filostrat, Christian. Negritude and its Revolution. Oregon: Jefferson Parkway, 2019. Print.

Fojas, Camilla, Rudy P. Guevarra, and Nitasha T. Sharma. Beyond Ethnicity: New Politics of Race in Hawai'i. Honolulu: University of Hawai's Press, 2019. Print.

Forter, Greg. Critique and Utopia in Postcolonial Historical Fiction: Atlantic and Other Worlds. Oxford: Oxford University Press, 2019. Print.

Foster, Guy Mark. ""Do I Look Like Someone You can Come Home to from Where You may be Going?": Re-Mapping Interracial Anxiety in Francis Imbuga's Aminata." African American Review 41.1 (2007): 143-64. Print.

Furphy, Samuel, and Amanda Nettelbeck. Aboriginal Protection and Its Intermediaries in Britain's Antipodean Colonies. New York: Routledge, 2019. Print.

Genova, James. Colonial Ambivalence, Cultural Authenticity, and the Limitations of Mimicry in French-Ruled West Africa, 1914-1956. New York: Peter Lang, 2004. Print.

Gikandi, Simon. The Routledge Encyclopedia of African Literature. Abingdon [u.a.]: Routledge, 2012. Print.

Gilio-Whitaker, Dina, and Kyla Garcia. As Long As Grass Grows: The Indigenous Fight for Environmental Justice, from Colonization to Standing Rock. Dallas, Texas: Beacon Press Audio, Holland, Ohio: Dreamscape Media, 2019. Print.

Goldblatt, Cullen. "Imperial Humanist Critique on the Margins of African Canons." Interventions: International Journal of Postcolonial Studies 0.0 (2020): 1-20. Print.

Gopal, Priyamvada. Insurgent Empire: Anticolonial Resistance and British Dissent. London; New York: Verso, 2019. Print.

Graefer, Anne. Media and the Politics of Offence. Cham: Springer International Publishing: Imprint: Palgrave Macmillan, 2019. Print.

Gusfield, Joseph. "Tradition and Modernity: Misplaced Polarities in the Study of Social Change." American Journal of Sociology 72.4 (2001): 351-362. Print.

Hammond, Charlotte. Entangled Otherness: Cross-gender Fabrications in the Francophone Caribbean. Oxford: Liverpool University Press, 2019. Print.

Hinchy, Jessica. Governing Gender and Sexuality in Colonial India: The Hijra, C.1850-1900. Cambridge: Cambridge University Press, 2019. Print.

Hoogvelt, Ankie. Globalization and the Postcolonial World. London: Pulgrave, 2001. Print.

Hua, Linh. "Reproducing Time, Reproducing History: Love and Black Feminist Sentimentality in Francis Imbuga's The Burning of Rags." African American Review 44.3 (2011): 391- 554. Print.

Hutchison, Yvette. "Memory is A Weapon": The Uses of History and Myth in Selected Post-1960 Kenyan, Nigerian and South African Plays. Diss. University of Stellenbosch, 1999. Web. 18 August. 2017. Print.

Ikiroma-Owiye, Somieari. "The Moving Image as a Panacea for Concise Analysis and Means of Ensuring Good Governance and Ameliorating Youth Restiveness in the Niger Delta Region of Nigeria." African Research Review: An International Multidisciplinary Journal, Ethiopia 14.1 (2020): 133-142. Print.

Imbuga, Francis. Aminata. Nairobi: Heinemann Kenya, 1988. Print
———. Betrayal in the City. Nairobi: Heinemann, 1976. Print.

———. The Burning of Rags. Cambridge: Proquest LLC, 1989. Print

———. The Green Cross of Kafira. Nairobi: Bookmark Africa, 1984. Print.

Indangasi, Henry. Notes on Francis Imbuga's Aminata. Nairobi: East African Educational Publishers, 2002. Print.

Izenberg, Gerald. Identity: The Necessity of a Modern Idea. Philadelphia: Philadelphia University of Pennsylvania Press, 2019. Print.

Jammulamadaka, Nimruji. Workers and Margins: Grasping Erasures and Opportunities. Singapore: Springer Singapore, Imprint Palgrave Macmillan, 2019. Print.

Jazeel, Tariq, and Stephen Legg. Subaltern Geographies. Athens, Georgia: The University of Georgia Press, 2019. Print.

Joseph, Christopher. Theatre for Development in Kenya: In Search of an Effective Procedure and Methodology. Diss. The University of Stellenbosch, 2004. Web. 15 April. 2017. Print. Bottom of Form

Juang, Richard, and Noelle Morrissette. Africa and the Americas: Culture, Politics, and History: a Multidisciplinary Encyclopedia. Santa Barbara, Calif: ABC-CLIO, 2012. Print.

Kamugisha, Aaron. Beyond Coloniality: Citizenship and Freedom in the Caribbean Intellectual Tradition. Bloomington, Indiana: Indiana University Press, 2019. Print.Bottom of Form

Kapoor, Ilan. The Postcolonial Politics of Development. London: Routledge, 2008. Print.

Karlsen, Carol. The Devil in the Shape of a Woman: Witchcraft in Colonial New England. New York: Norton, 1987. Print.

Killam, Douglas, and Alicia Kerfoot. Student Encyclopedia of African Literature. Westport, Conn. [u.a.]: Greenwood Press, 2008. Print.

Kilroy-Marac, Katie. An Impossible Inheritance: Postcolonial Psychiatry and the Work of Memory in a West African Clinic. Oakland, California: University of California Press, 2019. Print.

Kim, Jinah. Postcolonial Grief: The Afterlives of the Pacific Wars in the Americas. Durham: Duke University Press, 2019. Print.

King, Sarah, and Neil King. Dictionary of Literature in English. London: Fitzroy Dearborn Publishers, 2002. Print.

Kitts, Thomas, and Nicolas Baxter-Moore. The Routledge Companion to Popular Music and Humour. New York; Abingdon, Oxon: Routledge, 2019. Print.

Kleibl, Tanja, Ronald Lutz, Ndangwa Noyoo, Bunk Benjamin, Dittmann Annika, and Seepamore Boitumelo. The Routledge Handbook of Postcolonial Social Work. Abingdon, Oxon; New York, NY: Routledge, 2019. Print.

Kumar, Sanjay. Top of Form
Youth in India: Aspirations, Attitudes, Anxieties. Place of publication not identified: CRC Press, 2019. Print.

Kuvulya, Felistus, and Geoffrey Mugubi. "The Social Consciousness of Postmodernist Literature: A Case of Imbuga's the Return of Mgofu." International Journal of Language and Literature 6.1 (2018): 97-102.

Kuvulya, Felistus, Lucy Nabukonde, Urbanus Ndolo, and John Mugubi. "The Literary Fragmentation in Francis Imbuga's The Return of Mgofu." Journal of research Innovation and Implications in Education 1.3 (2017): 110 -125. Print.

Langfur, Hal. The Forbidden Lands: Colonial Identity, Frontier Violence and the Persistence of Brazil's Eastern Indians, 1750-1830. Stanford (Calif.: Stanford University Press, 2006. Print.

Lee, Judith. "American Humour and Matters of Empire: A Proposal and Invitation." Studies in American Humour 6.1 (2020): 8-43. Print.

Lewis, Courtney. Sovereign Entrepreneurs: Cherokee Small-Business Owners and the Making of Economic Sovereignty. Chapel Hill: University of North Carolina Press, 2019. Print.

Loomba, Ania. Colonialism/postcolonialism. Milton Park, Abingdon, Oxon; New York: Routledge, 1998. Print.

Lucas, Gavin. An Archaeology of Colonial Identity: Power and Material Culture in the Dwars Valley, South Africa. Berlin: Springer, 2006. Print.

Makhakha, Joseph. Francis Davis Imbuga: The Story of His Life. Diss. University of Nairobi, 2015. Web. 7 June. 2018. Print.

Mamdani, Mahmood. When Victims Become Killers: Colonialism, Nativism, and the Genocide in Rwanda. Princeton, New Jersey: Princeton University Press, 2020. Print.

Maon, François, Adam Lindgreen, Joëlle Vanhamme, Robert J. Angell, and Juliet Memery. Not All Claps and Cheers: Humour in Business and Society Relationships.

London: Routledge, 2018. Print.

Marcovitz, Hal. The History of Slavery. San Diego, CA: ReferencePoint Press, 2015. Print.

Martin, Rod, and Thomas Ford. The Psychology of Humour: An Integrative Approach. London, United Kingdom: Academic Press, an imprint of Elsevier, 2018. Print.

Matsuzaki, Reo. Statebuilding by Imposition: Resistance and Control in Colonial Taiwan and the Philippines. Ithaca, New York: Cornell University Press, 2019. Print.

Marwah, Inder. Liberalism, Diversity and Domination: Kant, Mill, and the Government of Difference. New York: Cambridge University Press, 2019. Print.

Maryks, Robert, and Juan Senent. Francisco Suárez (1548-1617): Jesuits and the Complexities of Modernity. Leiden; Boston: Brill, 2019. Print.

Maulana, Farid Rizqi, and Hernawan Yayat Sudaryat. "The Humourous Speech Act in Longser Drama Manuscript: The Study of Socio-Pragmatic." Advances in Social Science, Education and Humanities Research 424 (2020): 236-241. Print.   Bottom of Form

Mbembe, Achille. On the Postcolony. Berkeley: University of California Press, 2001. Print.

Mbogo, Fredrick. "Sweetness in an Age Caught between Anti-Stoic Regret and Sisyphurian Cynicism." Brill / Matatu 51.1 (2020): 193-208. Print.

McCullough, David, and John Lloyd. The Pioneers: The Heroic Story of the Settlers Who Brought the American Ideal West. New York: Simon & Schuster Audio, 2019. Print.

McGraw, Peter. "Too Close for Comfort, or Too Far to Care? Finding Humour in Distant Tragedies and Close Mishaps." Psychological Science 23.10 (2012): 1215-23. Print.

McLaverty-Robinson, AndrewTop of Form
. Homi Bhabha: An introduction and critique, Volume 2. North Carolina: S.l.: LULU COM, 2020. Print.

McLeod, John. Beginning Postcolonialism. Manchester: Manchester University Press, 2000. Print.

Mlambo, Nelson, Artwell Nhemachena, and Jairos Kangira. Displacement, Elimination nd Replacement of Indigenous People: Putting into Perspective Land Ownership and Ancestry in Decolonising Contemporary Zimbabwe. Baltimore, Maryland: Project Muse, 2019. Print.

Milner, Davis, and Anleu Roach. Judges, Judging and Humour. Cham: Palgrave Macmillan, 2018. Print.

Moraga, Cherríe. Native Country of the Heart: A Memoir. New York: Farrar, Straus and Giroux, 2019. Print.

Morosetti, Tiziana. Africa on the Contemporary London Stage. Palgrave Macmillan: Oxford, 2019. Print.

Moyo, Khanyisela. Postcolonial Transitional Justice: Zimbabwe and Beyond. Abingdon, Oxon; New York: Routledge, 2019. Print.

Msiska, Mpalive. "Africa: East and Central." Journal of Commonwealth Literature 1.3 (2016): 7-12. Print.

Mwangi, Evan. The Postcolonial Animal: African Literature and Posthuman Ethics. Ann Arbor: University of Michigan Press, 2019. Print.

Mwaura, Ndirangu. Kenya Today-Breaking the Yoke of Colonialism in Africa. New York: Algora Pub, 2005. Print.

Monica. "African Male Writers' Presentation of Women in African Literature." Pathways to African Feminism and Development - Journal of African Women's Studies Centre, University of Nairobi 1.3 (2015): 11-20. Print.

Nderitu, Alex. Changing Kenya's Literary Landscape. Part 2: Past, Present and Future. Nairobi: Nairobi Press, 2014. Print.

Nettelbeck, Amanda. Indigenous Rights and Colonial Subjecthood: Protection and Reform in the Nineteenth-Century British Empire. Cambridge: Cambridge University Press, 2019. Print.

Nnaemeka, Obioma. The Politics of (m)othering: Womanhood, Identity, and Resistance in African Literature. London: Routledge, 1997. Print.

Nzau, Mumo, and Amanda Edgell. "Judicial Independence and Civil Liberties in Transitional Democracies: The Case of Kenya." Human Rights Quarterly 41.2 (2019): 465-496. Print.

Oduor, Vincent. "Re-examination of the Aspects of African Cultural Production through Different Epochs." Editon Consortium Journal of Literature and Linguistic Studies (ECJLLS) 03.01 (2020): 151- 161. Print.

Ogundayo, 'BioDun, and Julius Adekunle. African Sacred Spaces: Culture, History, and Change. Lanham, Maryland: Lexington Books, 2019. Print.

Ogundipe, Kolawole Mathew. "The significance of the African Cultures and Traditions from the Negritude Perspective: A Critical Analysis of Birago Diop's 'Viaticum.'" Journal of Emerging Technologies and Innovative Research (JETIR) 7.1 (2020): 67.70. Print.   Bottom of Form

Ojaide, Tanure, and Joyce Ashuntantang. Routledge Handbook of Minority Discourses in African Literature. Milton: Taylor and Francis Group: London, 2020. Print.

O'Leary, Brendan. A Treatise on Northern Ireland: The Shackles of the State and Hereditary Animosities. Oxford: Oxford University Press, 2019. Print.

Oleg, Benesch, and Ran Zwigenberg. Japan's Castles: Citadels of Modernity in War and Peace. Place of publication not identified: Cambridge: Cambridge University Press, 2020. Print.

O'Neill, Patrick. "The Comedy of Entropy: The Contexts of Black Humour." Canadian Review of Comparative Literature (1983): 145-166. Print.

Opalo, Ken. Legislative Development in Africa: Politics and Postcolonial Legacies. Cambridge: Cambridge University Press, 2019. Print.

O'Shea, Lizzie, and Cat Gould. Future Histories: What Ada Lovelace, Tom Paine, and the Paris Commune Can Teach Us About Digital Technology. Old Saybrook: Tantor Audio, 2019. Print.

Ostler, Jeffrey. Surviving Genocide: Native Nations and the United States from the American Revolution to Bleeding Kansas. Yale University Press, 2019. Print.

Outa, G. Odera. "The Dramaturgy of Power and Politics in Post-colonial Kenya: A Comparative Re-reading of 'Forms', in Texts by Ngugi wa Thiong'o and Francis Imbuga." Nordic Journal of African Studies 10.3 (2001): 344-365. Print.

Overmyer-Velázquez, Mark. Visions of the Emerald City: Modernity, Tradition, and the Formation of Porfirian Oaxaca, Mexico. Durham [N.C.]: Duke University Press, 2019. Print.

Palmer, Jack. Entanglements of Modernity, Colonialism and Genocide: Burundi and Rwanda in Historical-Sociological Perspective. Abingdon, Oxon; New York: Routledge, 2018. Print.

Palumbo, Patrizia. A Place in the Sun: Africa in Italian Colonial Culture from Post-Unification to the Present. Berkeley: University of California Press, 2003. Print.

Paquet, Sandra. Caribbean Autobiography: Cultural Identity and Self-Representation. Madison: University of Wisconsin Press, 2002. Print.

Paradis, Lia. Imperial Culture and the Sudan: Authorship, Identity and the British Empire. London: I.B. Tauris & Company, Limited, 2020. Print.Bottom of Form

Perchtold-Stefan, C., I. Papousek, C. Rominger, M Schertler, A Fink, and E.M Weiss. "Humour Comprehension and Creative Cognition: Shared and Distinct Neurocognitive Mechanisms As Indicated by Eeg Alpha Activity." Neuroimage 213 (2020): 1-12. Print.

Perry, Katherine. Detesting Brutality: British Parliament and the Method of Detention During the State of Emergency in Kenya, 1952-1960. Carolina: University of North Carolina Wilmington, 2009. Print.

Pitts, Andrea, Mark Westmoreland, and Leonard Lawlor. Beyond Bergson: Examining Race and Colonialism Through the Writings of Henri Bergson. Albany: State University of New York Press, 2019. Print.Bottom of Form

Presterudstuen, Geir. Performing Masculinity: Body, Self and Identity in Modern Fiji. London; Oxford; New York; New Delhi; Sydney Bloomsbury Academic, 2019. Print.

Profant, Tomáš. New Donors on the Postcolonial Crossroads: Eastern Europe and Western Aid. Abingdon, Oxon; New York, NY: Routledge, 2019. Print.

Podoler, Guy. Monuments, Memory, and Identity: Constructing the Colonial Past in South Korea. Bern: Peter Lang, 2011. Print.

Rafika, Rahmi, and Warsono Yuliasri. "Flouting of Grice's Maxims in the Humourous Utterances in American Situation Comedy 2 Broke Girls." English Education Journal 10.4 (2020): 476-481. Print.

Reddie, Anthony. Theologising Brexit: A Liberationist and Postcolonial Critique. New York: Routledge, 2019. Print.

Roothaan, Angela. Indigenous, Modern and Postcolonial Relations to Nature: Negotiating the Environment. London: Routledge, 2019. Print.

Ruganda, John. Telling the Truth Laughingly: The Politics of Francis Imbuga's Drama. Nairobi: East African educational publ, 1992. Print.

Rutazibwa, Olivia, and Robbie Shilliam. Routledge Handbook of Postcolonial Politics. London; New York: Routledge, Taylor & Francis Group, 2018. Print.

Saini, Angela. Superior: The Return of Race Science. London: 4th Estate, 2019. Print.
Salami, Ali, and Bamshad Tabari. "Things Fall Apart and Chinua Achebe's Postcolonial Discourse." International Journal on Studies in English Language and Literature (IJSELL) 6.3 (2018): 19-28. Print.

Schwarz, Henry, and Sangeeta Ray. A Companion to Postcolonial Studies. Malden, Mass: Blackwell Publishers, 2013. Print.

Schweizer, Bernard. Christianity and the Triumph of Humour: From Dante to David Javerbaum. Abingdon, Oxon: Routledge, 2019. Print.

Shaffer, Jason. Performing Patriotism: National Identity in the Colonial and Revolutionary American Theater. Philadelphia: University of Pennsylvania Press, 2007. Print.

Sharma, Rishika. "Amalgamation of Tradition and Modernity in Wole Soyinka's The Lion and The Jewel." International Journal of Advance Research, Ideas and Innovations in Technology 3.6 (2017): 930-931. Print.

Shayegh, Elham. Sufism and Transcendentalism: A Poststructuralist Dialogue between Rumi and Whitman. Lanham, Maryland: Lexington Books, 2020. Print.

Shikuku, Emmanuel. "Changing Spectres: Interweaving Loops in Kenyan Theatre." Hybrid Journal Literary and Cultural Studies 2.1 (2020): 40-54. Print.
Shohat, Ella, Anne Top of Form

McClintock, and Aamir Mufti. Dangerous Liaisons: Gender, Nation, and Postcolonial Perspectives. Minneapolis: University of Minnesota Press, 2010. Print.

Shrubsole, Nicholas. What Has No Place, Remains: The Challenges for Indigenous Religious Freedom in Canada Today. Toronto; Buffalo; London: University of Toronto Press, 2019. Print.

Sicherman, Carol. Ngugi Wa Thiong'o, the Making of a Rebel: A Sourcebook in Kenyan Literature and Resistance. London: H. Zell Publishers, 1990. Print.

Skórczewski, Dariusz, and Agnieszka Polakowska. Polish Literature and National Identity: A Postcolonial Perspective. Rochester, NY: University of Rochester Press, 2020. Print.

Smit, S.A. Ngugi Wa Thiong'o and Kenyan Theatre in Focus. Diss. The University of Namibia. Web. 3 June. 2017. Print.

Smithers, Gregory. Native Southerners: Indigenous History from Origins to Removal. Oklahoma: Norman University of Oklahoma Press, 2019. Print.

Sonal, Smrity, and Rajni Singh. "Violence: An Embedded Discourse of Multiculturalism in Gloria Naylor's The Women of Brewster Place." IMPACT: International Journal of Research in Humanities, Arts and Literature 6.2 (2018): 257-262. Print.

Sover, Arie. The Languages of Humour: Verbal, Visual, and Physical Humour. London; New York, NY: Bloomsbury Academic, 2018. Print.

Spivak, Gayatri Chakravorty. Can the Subaltern Speak?: Reflections on the History of an Idea. New York: Columbia University Press, 2010. Print.

Subbarayudu, Kukatlapalli. "Critics Views on Social, Gender, Class, Racial and Economic Issues which are Focused in Dorothy West's Works." Journal of English Language and Literature 5.1 (2018): 434-439. Print.

Sutphen, Mary. Medicine and Colonial Identity. London: Routledge, 2015. Print.

Taussig, Michael. Mimesis and Alterity: A Particular History of the Senses. London: Routledge, 2018. Print.

Thurow, Susanne. Performing Indigenous Identities on the Contemporary Australian Stage: Land, People, Culture. London; New York: Routledge, 2019. Print.

Tomba, Massimiliano. Insurgent Universality: An Alternative Legacy of Modernity. New York: Oxford University Press, 2019. Print.

Treuer, David. The Heartbeat of Wounded Knee: Native America from 1890 to the Present. New York: Riverhead Books, 2019. Print.

Tsakona, Villy, and Jan Chovanec. The Dynamics of Interactional Humour: Creating and Negotiating Humour in Everyday Encounters. Amsterdam: John Benjamins, 2018. Print.

Wafula, Robert. Biblical Representations of Moab: A Kenyan Postcolonial Reading. New York: Peter Lang Publishing Inc, 2014. Print.

West, Emily. Enslaved Women in America: From Colonial Times to Emancipation. Lanham, MD: Rowman & Littlefield, 2015. Print.

Westbrook, Vivienne, and Shun-liang Chao. Humour in the Arts: New Perspectives. New York: Routledge, Taylor & Francis Group, 2018. Print.

Williams, Linda. Playing the Race Card. Princeton: Princeton UP, 2002. Print.

Wilson, Marisa. Postcolonialism, Indigeneity and Struggles for Food Sovereignty: Alternative Food Networks in the Subaltern World. London; New York: Routledge, Taylor and Francis Group, 2019. Print.

Yitah, Helen, and Helen Lauer. Philosophical Foundations of the African Humanities through Postcolonial Perspectives. Leiden; Boston: Brill, 2019. Print.

Zainub, Anila, and George Dei. Decolonization and Anti-Colonial Praxis: Shared Lineages. Leiden: Leiden Brill Sense, 2019. Print.

Zbaracki, Matthew. A Descriptive Study of How Humour in Literature Serves to Engage Children in Their Reading. Columbus, OH: Ohio State University, 2003. Print.

Zeiny, Esmaeil. The Rest Write Back: Discourse and Decolonization. Haymarket Books: Chocago, 2020. Print.

Zwick, Peter. National Communism. New York: Routledge, 2019. Print.