

**CONTENDING INTERTEXTUAL TROPES IN AFRICAN LITERATURE:
READING FROM TWO KENYAN TEXTS**

BY

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CERTIFICATION

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DEDICATION

This research project is dedicated to God Almighty for endowing me with guardians and every other person who have been part of the successful completion of my course of study and this project.

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ABSTRACT

African writers have shown that literature can do more than just narration. They use several elements of narration that indicate their cultural background, ideological inclination, and peculiar

experiences. More often than not, intertextual tropes are downplayed or lightly considered as mere literary elements rather than the driving forces to every work of literature ever written by any writer, be it African or Westerner. This study examined how two Kenyan texts engage in a dialogue on certain post-colonial conceptions. Its specific objectives were to make discernible how African writers inter-textualise their experiences; identify the resonance of (post) colonial tropes in African literature; and discuss the implications of these resonances to the examination of intertextual tropes in the selected texts. The two purposively selected texts from African literary canon are *The Trial of Dedan Kimathi* co-authored Micere Githae Mugo and *Matigari* by Ngugiwa Thiong'o alone. Both written by Kenyan authors. The theoretical framework was hinged on the tenets of Post-colonialism alongside references to Julia Kristeva's notions on intertextuality as enunciated in her works.

Also in actualizing its aim, the study identified that the contending intertextual tropes in African literature could be portrayed from several perspectives. These are as: trope of capitalism, Mau Mau struggle, and trope of religion.

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CHAPTER ONE

INTRODUCTION

1.1 BACKGROUND TO THE STUDY

Literature can be said to be a mirror of life or a catalogue of experiences which relies on creative expressions. All literary writers, African or Western, explore imaginative infrastructure to weave a vision of an invented or infracted world in their creative explorations. However, many African writers have shown that literature can do more than narration. They have used literature as a revolutionary tool to advance the course of justice and seek redress against injustices. These writers also utilize literature as a medium to promote national spirit and insert cultural consciousness in Africans.

The debate on what African literature is has long been in the corridor of scholarship. Some scholars believe African literature to be a reflection of the past, explanation of the present and probably the prophet of the future. African literature has aesthetic, social, and personal significance. Thus, the social, historical and aesthetic context of Africa literature is coupled with its reflective impact on the mental worldview of African people. In the pre-colonial Africa, African literature concentrated more on showcasing African values and framework, while the colonial and post-colonial African literature expand its focus cum subject-matters to include the portraits of the colonized peoples and their lives as imperial subjects.

The oral literature which is the first form of African literature, symbolizes the creative spirit of the African community; it involves the methods through which our society manages to pass down knowledge, experiences and values from one generation to another. It boasts of different genres of most of which are reflections of highly innovative perspectives of African people about

the pre-colonial, colonial and post-colonial African society. In essence, the pre-colonial African history revolves around oral literature, the colonial African literature focus on European decadence and contributions of Africans to such decadence. The post-colonial African literature in it domain presents reader with vivid narration of the political, social, and cultural aftermath of colonial experiences in the African society.

The process of European colonizers establishing colonies in Africa and other parts of the world could be said to be the ultimate concrete manifestation of imperialism. This process can be defined as a philosophical and ideological drive to expand the territories of the country to another. The practical execution of the drive for colonization has a very ancient history. Colonization process was initiated by different European countries in the 15th and 16th centuries, and this brought tremendous changes to the world. These changes occurred not only in the geography of the colonized countries, but also impacted the culture and literary productions of the colonized

Colonialism, according to Gillen, combines military, political and cultural force. The colonized are made to work for their conquerors. They are manipulated to accept the laws and political institutions of their conquerors, or to have restrictions placed on their own. Their ways of life and patterns are altered, sometimes to the point where languages and traditions are lost. This view of Gillen projects colonial experience as absolute evil but it is important that their intrusion gave birth to the high literacy and writing with needed links to the particular Western ideology. The joint venture of the colonizers and missionaries gave a new impetus to the whole process of colonialism and contemporary African literature. In a similar trend, one could argue that the introduction of literacy was an attempted attack on the cultural and moral perspective of African societies because it ushered in complications in the subsequent times. The social changes in

Africa literature introduced the literacy change of the contemporary literature. As the European colonized African states, their written means of communication replace African traditional oral ones and this to an extent orientates the African writers as writing became an instrument through which the voice of the colonized people could be restored

The African society in essence gave birth to literature and one could say that it was shaped and controlled by literature in return. The continuous fusion of the past and present gave African literature an eternal quality. During the colonial era, African literature derived spiritual and moral inspiration from their oral culture while the contemporary African literature derived inspiration majorly from the precolonial and colonial African societies and issues peculiar to them. In them, the second generation writers found solace that they needed to survive amidst colonial domination and deprivations. Therefore, in the precolonial African literature, orature served as the source and it was preserved, propagated and recreated to promote the African cultural identity before the devastating impacts of colonialism set in.

Since its inception, the study of the contemporary African literature has been an intriguing enterprise with writers like Chinua Achebe, Ngugi wa Thiong'o, Chimamanda Ngozi Adichie, Nadine Gordimer, Ayi Kwei Armah, linking their literary craft to their respective colonial experiences and issues that emanate from them. Their major focus has always been on the effects of colonialism on the contemporary African societies and this to a magnanimous extent give African literature a launch pad to the world. Although, there are other generations of African writers who have successfully created impressive contributions to African literary canon, but the colonial and post-colonial have created more lasting impression due to the plethora of issues on their plates which are served to the world wide readers for better assessment. These crafty manipulations of those colonial/post-colonial concepts and other cultural/traditional

motifs, or intertextuality employed by African writers have been able to establish African connections, experience and heritage in literature.

The Kenyan society is one of the many African societies that experienced the venomous fangs of colonialism and the country experienced what is known as Settler Colonialism. Prior to the colonial regime, the communities that made up the Kenyan societies adjusted themselves to their ecological niches. As a result of this, communities such as the Miji Kenda, the Agikuyu, the Samburu, the Maasai, the Abagusii, the Luo, and the Ogiek developed agricultural economies where some practiced pastoral form of production while some adapted themselves to a mixture of livestock keeping and crop cultivation, hunting and gathering. Individual accumulation was a rare sight as production was primarily for collective benefits. The kinship system was the basis of ownership of factors of production which include land, livestock and labour. Labour was largely cooperative within the family and larger kin group. Regional and long-distance trade involved in prestige goods and influenced society only minimally. There existed only little differences in wealth possession. Classes, if they existed, were largely incipient. Reciprocity and the egalitarian ideal ensured that individual never slid into abject poverty.

There was very little impetus for large scale state formation. Instead the largest political unit was the collectivity of a few families related by blood. Communities were highly acephalous or segmented. The ethnic boundaries among precolonial Kenyan communities were fluid and inter-ethnic interactions were characterized by trade, inter-marriages, limited and intermittent warfare. The advent of colonialism only redefined the shape, meaning and direction of the Kenyans communities' inherent dynamism.

Colonialism developed from imperialism, which can be referred to as the highest stage of capitalism. Capitalism, imperialism and colonialism share the following definitions: political and

cultural domination and economic exploitation. At a particular point in time it became necessary that the three co-exist. In Kenyan's cases, as with the rest of African countries, the agreement and other inter-European escapades. The conference crumbled the existing Kenyans' society structure and erects artificial boundaries and wrestled diplomatic initiative from them. Kenya boundaries were demarcated without the consultation of the Kenya people. It can be concede that the colonial boundaries led to the establishment of a larger territorial entity. But the arbitrarily brought together over forty previously independent communities into one territorial entity (Ogot, 2000).

Colonial military expeditions led to genocide and forced migrations of people among the Agikuyu, Abagusii, the Nandi, Ababukusu, Giriama and all other antagonistic tendencies against their government. Colonial conquest led to loss of sovereignty as colonial rulers replaced indigenous leaders. This was one of the ironies of British indirect rule. Based on empty platitude, British indirect rule often leads to recruitment of British collaborative agents from British rather than the consensus of community leaders. Colonial governance through Chiefs' councils, native tribunals and local native councils were therefore a mockery of democracy.

At any rate, British colonial economic policy in Kenya include the Land alienation for European settlers (Sorrenson, 1968), African taxation (Tarus, 2004), African migrant/forced labour (Zezeza, 1992) development of settler dominated agricultural production and peasant commodity production, export production, rail and road transport and communication education and health m these policies were formulated and implemented incrementally during specific stages of colonialism.

Similarly, Christian missionary activities neutralize the premium placed on African culture with the enforcement of their purported gospel of salvation, obedience and work. They were emphatic

that the Africans' salvation could be attained if they could make them dissociate completely from their traditional cultural practices. Their stance on Africans obedience to the colonial government as God's representative is another plot to ensure their everlasting colonial dominance. Euro-Christian capitalist work ethic inculcated individualism and acquisitive culture. Western education therefore fostered the emergence of quiescent and obedient elites. They served the colonial the colonial state and economy as semi-skilled workers, clerks and chiefs. The nationalist leaders such as Johanna Owalo, Harry Thuku, Jomo Kenyatta, Dedan Kimathi, Oginga Odinga and Tom Mboya all had their basis in primordial ethnicity and colonial administration. It was only after the establishment of Kenya African Union that the nationalists attempted territorial-wide mobilization of Kenyans. The colonial state carefully chose the leaders of the independent regime as it laid the ground for neocolonialism.

The colonial impacts on the Kenya society has been altered in crucial and often negative ways since the country's independence was achieved. There continues to exist within Kenya's post-colonial social formation an uncomfortable mixture of the pre-colonial, colonial and global economic maladies, and the imposition of colonial boundaries, economic structure, social policies and administrative system to a magnanimous extent destroyed Kenya's precolonial communities.

All these impacts of colonialism on Kenyans' society appears frequently and therefore form intertextual tropes in the post-colonial Kenyan literary canon where Ngugi wa Thiong'o possess to be one of the touch bearers preaching against those inconsistencies through his literary craft. Reading Ngugi's literary works in dialogue with other post-colonial African literature engenders a more complete interpretation of the effects of colonialism by creating a point of reference from which to begin the revelation and healing of cultural wounds that emanates from European

colonialism. African post-colonial literature reveals the cancerous lies of colonialism by suggesting that colonialization was unsolicited by and unjustly dished out to indigenous people; it seeks to assert that the help these cultures received from European nations during the colonial had far -reaching and detrimental influence on the post -colonial African society.

1.2 RESEACH QUESTIONS

- A. What is intertextuality?
- B. What is African literature?
- C. What is colonialism and imperialism?
- D. How is intertextuality realized in African literary texts?

1.3 AIM

This research attempts to demonstrate how two Kenyan texts engage in a dialogue on certain post-colonial conceptions.

1.4 OBJECTIVES OF THE STUDY

The style and pattern of post-colonial African literature bears peculiar experiences. One of the noticeable narrative styles of African writers is intertextuality. This thesis hypothesises that African values, sensibility and consciousness are further deepened through intertextual dialogue between or among texts.. Thus, this study has the following objectives:

- I. To make discernible how African writers inter-textualise their experiences.
- II. To identify and expostulate the resonance of (post) colonial tropes in African literature.
- III. To depict the contending intertextual tropes in the two selected texts and the factors contributing to their growth.
- IV. To advance scholarship in this field.

1.5 SCOPE OF THE STUDY

This research work will evaluate the concept of intertextuality in the literary works of Ngugi wa Thiong'o and Micere Mugo Githae. The selected texts include *Matigari* by Ngugi wa Thiong'o and *The Trial of Dedan Kimathi* by Ngugi wa Thiong'o and Micere Githae Mugo. These texts provide backdrop against which the consequences of colonialism through which the contending intertextual tropes will be measured and analyzed.

Hence, this research will hinge on Post-colonial theory as it explains how capitalism, peculiarities of African colonial and post-colonial society, and the role of religion manifest in African literature. This study will also explore the idea of Julia Kristeva's "Theory of Intertextuality" which borders on author's influence and inspiration. Kristeva believed that there is cohesive force in literature that connect all the various traditions, past and present influence some of the ideas of intertextuality that this paper pursues. A writer gets his creative insight in this, by accessing and revising other writings. This supposition becomes apparent in her introduction that: "Texts feed off each other and create other texts, and other critical studies; literature created literature". Therefore, the post-colonial theory will be fused with some of the views of Kristeva to explore the contending intertextual tropes in the two selected texts by Ngugi wa Thiong'o and Micere Githae Mugo.

1.6 STATEMENT OF THE PROBLEM

Researches have been carried out in the field of intertextuality but the researcher feels that the related works previously done on the field of enquiry do not probe into the underlying intentions of African writers nor do they succinctly address the effects of these intertextual tropes on the post - colonial readers of African literature. The researcher also observed that the intertextual tropes are prone to be treated as thematic preoccupation rather than inspiration found from one literary work to another. With this study in mind, this study shall show that African literature is a continuous expression of African histories and struggles which are eminent in virtually all African literary productions.

1.7 SIGNIFICANCE OF THE STUDY

The need to embark on this research is justified by the concern of the researcher to bring to fore the impacts that formulate colonial experiences and struggle for liberation, and how those experiences materialized in African post-colonial writings. This study will serve as a spectacle through which the ills and plights of Africans during and after colonial regime could be explored.

This research will be of immense contribution to the society as new view will be offered and more perspective to the intertextuality of Africans literature. Lastly, it will aid prospective researchers to source for information on similar topic.

CHAPTER 2

LITERATURE REVIEW

This chapter engages in review of basic concepts related to the topic. It also examines significantly related literatures and prior works done in this field of enquiry.

2.1 THE MEANING OF INTERTEXTUALITY

The Poststructuralist Julia Kristeva was believed to have originated the term “intertextuality” after reading the works of Mikhail Bakhtin and Roland Barthes, and since then it has come to have as many meanings as the users. Mikhail Bakhtin is one prominent figure to reckon with in this discussion. His principles of Dialogism propose that man is a construction of himself, others, nature and his culture. Bakhtin’s view sidesteps the unilateral notion of the human personality. This is also applicable to literature. Martinez Alfaro clarifies Bakhtin’s Dialogic conceptions in “Intertextuality: Origins and Development of the Concept”, that:

Our lives are surrounded by the echoes of a dialogue that undermines the authority of any single voice, a dialogue that takes place within the text, but which is, at the same time, a dialogue with all the voices outside. (275)

Then, the dialogue advocates that the text can be a product of connecting linguistic and literary elements within it, and simultaneously relates with other texts outside it. This is possible through allusions and other forms of referencing to other works.

Intertextuality is not a literary device or rhetorical device, but rather a fact about literary texts - the fact that they are all interwoven. This applies to all texts: novels, songs, films, works of philosophy, newspaper articles, painting, etc. In order to understand intertextuality, it is essential to understand this broad definition of the word "text". Every text is affected by all the texts that came before it, since those texts influenced the author's thinking and aesthetic choices.

In today's context, the concept of intertextuality has acquired broader meaning than the theories Kristeva expounds in her seminal work on intertextuality which are 'word, dialogue, and novel'. Her notion of intertextuality refers to the literal and effective presence in a text of another text. "A text", according to her, "is a permutation of texts, an intertextuality in the space of given text, in which several utterances, taken from other texts, intersect and neutralize one another" (Allen, 2000). Intertextuality refers to the ways that texts and their meanings intermingled and are shaped by other text. Intertextuality entails more than when one text verbally quotes another text. It also covers allusions to other texts, works of visual art, underlying ideologies, theologies and mythologies.

Basically, when writers borrow from previous texts, their works acquire layers of meaning. In addition, when a text is read in the light of another text, all assumptions and effects of the other text give a new meaning and influence the way of interpreting the original text. The employment of intertextuality is regarded as a sophisticated tool in writing because it saves writers from referencing phrases from other sources. It opens new possibilities and perspectives for constructing a story.

Intertextual tropes came into picture in a bid of shaping a text's meaning by another text or literary works. Some of intertextual tropes or figures that often materialized in African post-colonial writings include allusion, quotation, appropriation, imagery, plagiarism, translation, caricature and parody. It could be succinctly said to be a literary device that creates an interrelationship between texts and generates related understanding in separate works. These references are made to influence the reader and add layers of depth to a literary work, based on the readers' prior knowledge and understanding.

2.2 MODELS OF INTERTUALITY

It has been established that African writers/poets are creative when it comes to putting together strings of words and ideas to a specific end and it is to this end that intertextuality or intertextual tropes become a tool of which writers avail themselves to approach a tale. Intertextuality is about the connection between texts, creators and their works. There are many models and types of intertextuality analysis. These models help us not only seeing intertextuality in theoretical and subjective definitions, but also to have criteria to determine elements and examples of intertextuality in practice. Some of these models that can be drawn from theoretical studies are briefly reviewed and evaluated in the proceeding paragraphs.

2.2.1 Halliday's Model of Intertextuality

Halliday (2002; 2003) considers intertextuality as a part of the history and archeology of the text; to him, intertextuality is the chain of cycles of text generation. Every text is made in the history, and each previous text is a part of the history of that text. Therefore, history is not only the past of an event (text), but also a chain of text production; the past of a sentence or discourse is not its grammar and linguistic, but the instantiation of it. Fairclough (2003) calls this process the past of connected texts or the network of texts.

In his view, intertextuality in literature, be it Western or African, shows itself in allusions. "Intertextuality is ... the set of acts of meaning to which the given act of meaning makes allusion. This is familiar in literature and philology as allusion and in semiotics as intertextuality (emphasis original)" (361). Halliday considers the history of a text having four "strands or dimensions": intertextual, developmental, systemic, and intertextual. In other words, these strands make the past/history a text.

As expostulated, Halliday provides only the rudiment and theoretical consideration of intertextuality. His model does not suggest a practical framework for determining the elements and examples of intertextuality. He sees only allusion as intertextuality in literary text, and this is too inadequate to help understanding the intertextual trope/elements in literary texts.

2.2.2 Fairclough's Model of Intertextuality

Fairclough (1992, 2003) believes that a text is a combination of a number of elements such as functional, lexical, grammatical, coherence, and textual structure, which should be considered in text analysis. The relations between these elements are hierarchical, beginning from single words going up to clauses, sentences, and finally the text itself. Another significant element working in the construction of the text is "intertextuality" (1992:75). Accordingly, the researcher adds three more important elements incorporating in the construction of text and discourse: force of utterance, coherence of text, and intertextuality. ". Force of utterance is the intention and impulse of the text that discourse has within itself, coherence of text, causes inherent and coherent relations between the text and all other related texts (ibid, 75-6)." In this model, Fairclough's understanding of intertextuality is the construction of the chain of texts or network of texts in the new text.

2.2.3 Genette's Model of Intertextuality

Genette (1992, 1997) sees all textual relations in what he calls "Transtextuality", and puts it into five categories, among which is intertextuality. The other four are: Architextuality, paratextuality, metatextuality, and hypertextuality. Of these, he believes intertextuality and hypertextuality show the textual relations between (literary) texts, while other parts of transtextuality refer to between-text relations and the related text-like relations.

He also posits intertextuality in three types: explicit and formal intertextuality, the explicit presence of elements of texts in the texts like quotations, particularly direct quotations; non-explicit hidden intertextuality, such as plagiarism used in the construction of a particular text; and implicit intertextuality, like those hidden elements of other texts in which the writer gives some clues, like references and allusions.

Although in theoretical analyses this model may be working, in practice it shows some inadequacy and therefore is not valid enough to be used for intertextual analysis and study of texts. First, it limits intertextuality to only three types; this does prevent us of comprehensive understanding of the phenomenon. Explicit intertextuality, for examples, is not and cannot be limited to plagiarism only, insertions, references and additions are also of this kind of intertextuality. Second, hidden intertextuality cannot be limited to plagiarism only, because it is immoral in text production, and therefore is not and cannot be part of intertextuality, on the assumption that intertextuality is an inseparable part of text, while plagiarism is not.

2.2.4 Bloor and Bloor's Model of Intertextuality

Bloor and Bloor see intertextuality in all text types: literary texts, journalism, scientific texts (pp. 52-4, 58), though intertextuality shows itself at best and at large in literary texts (pp. 58-9). From their view point, intertextuality is rather intrusion or adaptation in text; that is, the intrusion of elements of previous texts in the new text in the form of quotations, hybridization, or mixing one genre into another. In text analysis, intertextual elements can be of two categories/ levels: linguistic elements, making the surface structure of the text, or lexical and grammatical units; and textual or intertextual level. The former refer to linguistic development, style and stylistic features of the text, while the latter refers to element and examples of internal structure of the text.

This model seems to be more realistic than the previous ones and shows better examples of intertextual elements. With this mode, researcher can trace intertextuality in text analysis and text study. However, the model proves some shortcomings, and thus, is inadequate to be used for intertextual analysis of the text. For example, the model overlooks allusions and cultural features in the structure of the text; both of them are significant, particularly in literary text analysis.

In this research, virtually all the models of intertextuality explained in the prior paragraphs are adopted to explore the contending intertextual tropes in the selected Kenyan texts except Fairclough Model of Intertextuality due to its keen attention given to the linguistic properties of texts rather than their social, historical and religious contents. With the exception of Fairclough Model of Intertextuality, Halliday, Genette, Bloor and Bloor's Models of Intertextuality accommodate the aim and objectives of this study with minimal shortcomings.

Also, in studying texts in relation to another, it is important to view the content of the work within its context; the social, cultural, historical and technological world in which it was created. The material presented in a literary work is called its content while context is the situation or scenario. Textual content includes plots, settings, characters, themes, ideas and images. When this content is recycled, reused or reinterpreted (appropriated) by a writer in a different era, setting and society, new meaning can emerge. Text that are similar in content, whether accidentally or intentionally, carry different meanings according to their specific context. The world of the creator and the world of the reader both have significant influence on the ways that a text is interpreted, appreciated, and evaluated. Texts that share the same content can be seen to be worlds apart when compared side by side. Contextual differences affect both the creator and the responder, creating opportunities for endless variety and creativity.

Studying intertextuality goes beyond just identifying similarities between creative works, it enables us to understand texts more fully so is it possible to be deliberate or unintentional.

Sometimes writers may not be aware of the influence that other texts have on their work. In contrast, other writers seek to transform an inspiring idea from another text into a fresh concept that carries additional meanings. Writers and artists frequently borrow or reinvent storylines, themes and characters.

Some intertextual crafting techniques that can be used to link texts together. These include appropriation, allusion, imagery and quotation. All these techniques enable writers or artists to create some specific forms of literature. Some of these forms of literature include satire, caricature, parody, lampoon etc.

2.3 TYPES OF INTERTEXTUALITY

Fitzsimmons (2013) proposes that intertextuality can be separated into three types and his variations depend on the intention of the writer, and the significance of the reference. His three types include obligatory, optional and accidental intertextuality. For instance, poet William Blake intentionally uses his knowledge of the Christian bible and alludes to themes from this text using language such as "thee", "thou" and "thy" (Kliese, 2013). There are also specific references to the lamb which are significant and vital to the reader in order for them to understand the contexts and purpose of the poem (Kliese, 2013). The distinction between these types and those differences between categories are not absolute and exclusive (Miola, 2004) but instead, are manipulated in a way that allows them to co-exist within the same text.

2.3.1 Obligatory Intertextuality

Obligatory intertextuality is when the writer deliberately invokes a comparison or association between two (or more) texts. Without the prior understanding or success to 'grasp the link', the reader's understanding of the text is inadequate (Fitzsimmons, 2013). Obligatory intertextuality

relies on the reading and understanding of prior hypotext before full comprehension of the hypertext can be achieved (Jacobmeyer, 1998). Example, to understand the specific context and characterization within Tom Stoppard's '**Rosencrantz and Guidenstien are Dead**', one must first be familiar with Shakespeare's **Hamlet**. It is in Hamlet we first met these characters as minor characters and, as the Rosencrantz and Guidenstien plot unravels; specific scenes from Hamlet are usually performed and viewed from a different perspective. This understanding of the hypo text Hamlet, gives deeper meaning to the pretext as many of the implicit themes of Rosencrantz and Guidenstien are more recognizable in Shakespeare's Hamlet.

2.3.2 Optional Intertextuality

Optional intertextuality has a less vital impact on the significance of the hypertext. It is a possible, but not essential, intertextual relationship that if recognized, the connection will slightly shift the understanding of the text (Fitzsimmons, 2013). Optional intertextuality means it is possible to find connection to multiple texts of a single phrase, or no connection at all (Ivanic, 1998). The intent of the writer when using optional intertextuality is to pay homage to the original writers, or to reward those who have read the hypotext. However, the reading of this hypotext is not necessary to the understanding of the hypertext. The use of optional intertextuality may be something as simple as parallel characters or plotlines. For instance, J.K Rowling's Harry Potter series shares many similarities with J.R.R. Tolkien's Lord of the Rings Trilogy. They both apply the use of aging wizard mentor Professor Dumbledire and Gandalf) and a key friendship group is formed to assist the protagonist (an innocent young boy) on their arduous quest to defeat a powerful wizard and destroy a powerful being (Keller, 2013). This book however is not vital to the understanding of Harry Potter novels.

2.3.3 Accidental Intertextuality

Accidental intertextuality is when readers often connect a text with another text, cultural practice or personal experience, without there being any tangible anchor point within the original text. The writer has no intention of making an intertextual reference and it is completely upon the reader's own prior knowledge that these connections are made (Wöhrle, 2012). Often when reading a book, a memory will be triggered in the reader's mind. For example, when reading Herman Melville's 'Moby Dick', a reader may use their prior experiences to make connections between the size of a whale and the size of the ship. Another reader could draw deep connections to the biblical allegory Jonah and the Whale, simply from the mention of a man and a whale. Whilst it was not Melville's intention to create these links, the reader have made these connections themselves.

2.4 INTERTEXTUAL TROPES

The appropriateness of intertextuality in texts could be explored through content, contexts and creator (writer). Texts also engage in intra communication or conversation through comparison, dialogue and destabilization. Intertextuality manifests itself through different crafting techniques or tropes. Some of those crafting techniques or intertextual tropes include appropriation, quotation, allusion, imagery (metaphor and simile), plagiarism, translation. These intertextual tropes enable us to create some specific forms of literature, such as satire, caricature, parody, lampoon etc.

2.4.1 Intertextuality and Allusion

While intertextuality is a complex and multileveled literary term, it is often confused with the more casual term. It could be said to be a passing or casual reference, an incidental mention of

something, either directly or by implication. Certain forms of writing rely on allusion in order to be effective. Allusion involves making a direct or indirect reference that is understood to carry a specific meaning. In ordinary conversation, we allude to other texts and situations all the time. For example, sometimes, allusion forms the basis of similes and metaphors. One could read a character dialogue in a text or novel saying 'people have been avoiding me all day, as if I have the plague.' The simile contains an allusion to the Bubonic Plague which killed almost a third of Europeans between 1340 and 1500s. However, this is simply a historical allusion.

2.4.2 Intertextuality and Quotation

Quotation is another technique that intertextuality uses in written texts. It is the use of another writer's exact words in text. Quoting one text within another is a very simple means of linkage, and is most often done deliberately and explicitly, with credit given to the original source. This is typical in essays and other non-fiction texts. It is very important to provide a complete reference to the source of the quote so as to correctly acknowledge its creator. Sometimes, writers will use direct quote from other texts for specific effects, without given credit to the source, often because it is well known.

2.5 LITERARY AND INTERTEXTUALITY

In Textology and Text Analysis, intertextuality is generally defined as the relating elements of the previous texts that influence and gather to construct (a part of) the present. According to Kristeva (1980), no texts is original and made by itself isolated from those existing before it; such a text is influenced by the texts and textual elements relating to it. That is, an intertextual study of a text might include an investigation of the influences that inspired the writer before the

work was created. Such inspiration could be as response to an event, ideology, experience or thought that may have been shared among many people of the same or different political, socio-economic, religion, or cultural background. Common avenues that have been explored for years by creative African writers/poets include the nature of love, the horror of war, death, human relationships, characters' flaws, effects of colonialism, destiny and spirituality. It is always interesting to see the ways in which these certain influences find expression in creative works. Some writers draw inspiration from pure imagination or dreams, while other try to base their characters on real people and their stories on real events. Writers can make a text seem more realistic by making or referring to ideas, people, or events that exist in the real world. By making reference to things we can relate to, writers help us to feel a sense of familiarity with the world they are creating for readers.

It is also believed that no text is made without intertextual tropes, rather, all the (inter) textual elements of the relating texts inherently influence the intended text and are combined with the author's creativity to produce the whole and final construction of that text. Even the author's creativity in turn is (partly) because of his/her experiences of reading the previous texts and the influenced she/he receivers from them and their intertextual tropes in the new creation, the new text.

The same way Western Literature has expanded overtime so has African Literature expanded its literary oeuvre landscape expanded over time eventually by myriad many of writers from different generations. However, the works of some writers have become the standard upon which the writings of others borrowed from. The literary works of some writers has found themselves in another writer's literary output. Regarding crafting patterns, some writers have helped shape the contours edges of World literary craft giving it a unique form and impression. In Allasane

Abdoulaye's "Achebeism" a title which he borrows from Phanue Egeruju's expansion of "Oral Aesthetics in African novels", he re-affirms in forces the relevance of Chinua Achebe to the Nigerian literature literary landscape. In his view, Achebe has created formed a trend an enduring style in the African (Nigerian) fiction genre which has helped to consolidate the African literary tradition, thereby and leaving a legacy for newer writers.

CHAPTER THREE

THEORETICAL FRAMEWORK

3.1 THE MEANING OF POSTCOLONIALISM

The ideologies that inform the notion of post-colonialism are so dynamic that the meaning of the word itself accommodates various definitions. The field of post-colonialism concerns mainly nations who had suffered from the process of colonization, felt displaced because of it and are striving to define their status in society. According to Depika Bahri, Associate Professor in the English department at Emory University, in her article *Introduction to Postcolonial Studies (1996)* considered post colonialism as a reaction against colonialism which exercises power on natives to abuse their wealth.

Succinctly, post-colonialism is concerned with the nations which colonialism in its various facets, disfigured, confused, reconfigured, distorted, and finally transformed. The impacts of colonialism are felt from the moment of the first colonial encounter and post-colonialism constitutes the way colonized societies adjusted and continue to adjust to the colonial presence: sometimes that presence was regarded as genuinely enriching; more often it was seen as demeaning and impoverishing. Marie Rose Napierkowski in *Postcolonialism: Introduction* projects post-colonialism as a representation of culture, race, ethnicity, and identity in the modern world where many countries became independent. While many critics refer to it as the: “culture and cultural products influenced by imperialism from the moment of colonization until today” (Napierkowski 1998, *Literary Movements for Students*). Adam Storlorow in his interview tailed Napierkowski idea of post colonialism when he said:

Postcolonial concerns are about the encounter of cultures. As the editors of *The Postcolonial Studies Reader* state in the introduction to their collection,

post-colonialism addresses all aspects of the colonial process from the beginning of colonial contact (Ashcroft, Griffiths, and Tiffin, p.2) So we could say it begins with the cultural encounter of colonization. Repression and resistance, hybridity and difference all have their start here. (Storlorow, 1997)

Until the first half of the twentieth century, according to Napierkowski, the European power held control over most of the countries of the world. Britain, as an example, ruled over half of the world; meanwhile, many countries like India, Nigeria, Ghana, Canada, Sri Lanka, and Australia gained independence from the imperial powers. Postcolonial studies as a discipline focus on the literary productions of these independent countries.

George P. Landow, a professor at Brown University, assumed that many debates around the use of the term postcolonial have been held, but all the stylistic terms have weaknesses, and neglect many aspects. So, this term is the best we can find to fit the context of studying all what has a relation to the formerly colonized areas. Landow adds:

Terms like “postcolonial” or “Victorian” are always open-ended: they are never answers, and they never end a discussion, they begin it. [...] The purpose of using postcolonial as a label is that it provides a practicable, convenient means of discussing texts and other matters that interest us. (Landow, *Why I Use The Term Postcolonial*)

The Empire Writes Back uses the term “post-colonial” to refer to “all the culture affected by imperial process from the moment of colonization to the present day” (Ashcroft, Griffiths, and Tiffin, p.2). But obviously, this definition seems to be too vast and not precise for many people who want to make the term more precise and accurate. To illuminate this point, the writers have argued with what Ngugi has written: the purpose of post-colonial studies is to assist the total and absolute decolonization of societies in psychological as well as political terms, involving

massive and powerful recuperations of the pre-colonial cultures (Ngugi 1986). Ashcroft, Griffiths, and Tiffin also say that there are other people who think that we cannot presume that a country could be completely independent without being affected by the process of colonization, and they give us the proof that modern issues like “globalization” “are the evidence of the continuing control of the “west” over the “rest” (Ashcroft et al, 194); In fact, it is this debate over the meaning and connotation of the term “post-colonialism” which gives it its importance. For this purpose, the editors of the second edition of *The Empire Writes Back* sought to “refine” the definition of “post-colonial” so that it refers to:

All that cultural production which engages [...] with the enduring reality of colonial power [...] post-colonial is still best employed, as it was in the first edition, to refer to post-colonization. This is process in which colonized societies participate over a long period, through different phases and modes of engagement with the colonizing power, during and after the actual period of direct colonial rule. (Ashcroft et al, 195)

3.2 POSTCOLONIAL LITERARY THEORY

The postcolonial phase in the colonized countries is characterized by a great deal of political disillusionment and social anomalies. It is filled with social corruption, autocracy, foreign-dominated economy, as well as the betrayal of

Postcolonial theory is a literary theory or critical literary approach that deals with literature written by previously or currently colonized countries or literature written in colonizing countries which deals with colonization or colonized peoples. It comes from the complicated term post colonialism which deals principally with the period of colonialism and its consequences. It focuses particularly on the way in which literature by the colonizing culture distorts the

experience and realities, and inscribes the inferiority, of the colonized people on literature by colonized peoples which attempts to articulate their identity and reclaim their past in the face of that past's inevitable otherness.

The editors of *The Empire Writes Back* state that postcolonial literature, and post colonialism in general, also deal with the resultant of colonialism which is cross-cultural discourse and its effect on the literature produced in the postcolonial world (*The Empire Writes Back*, 2004). Postcolonial literary theory is used in analyzing the works of the colonized experience during and after their independence. It takes also into account the literature of colonial writers who make the portrayal of colonized citizens their central objective.

In addition, post colonialism depicts the identity of the colonized society; it deals with the huge challenge of building a national identity following a harmful experience and how writers talk about and celebrate that identity, often reclaiming it from, and maintaining strong connections with the colonizer. They do it through producing a literature that debates cultural identity and criticizes the change that occurred during colonization and in the present state of the postcolonial societies. Postcolonial literature deals with the cultural change that occurred in the postcolonial societies and led to a cross-cultural state in literature and society.

Postcolonial theory is developed from anti-colonial philosophy, which in itself is a hybrid construct (Bhabha 1994:112-116; Young 2001:69; 2003:69-90). The mixture of concepts from almost 60 years of independence of African nations has given rise to a new foundation for socio-political identities. As a result, postcolonial theory unfortunately does not reproduce the old native culture, nor does it bring a totally new culture, but it produces a dislocated culture, a mixture of worlds – a “fragmented and hybrid theoretical language” within a “conflictual cultural interaction” (Young 2001:69; Loomba 1998:15). Postcolonial culture is an “inevitably a hybridized” phenomenon (Ashcroft et al 1989:195) that involves a dialectal relationship of the

“grafted” Western cultural systems and a native ontology, which (re)creates a new local identity. The construction of a new identity is based on this bitter reality of interaction between the colonial hegemonic systems and the colonizer’s perverted peripheries. Young (1996:8; see 1995:1-28) defines hybridity as a mere product of “disruptions and dislocations” of any system. The term hybridity or *métissage* in Francophone African literature is invoked alongside the *Négritude* philosophy (Senghor 1964:45-83; Sartre 1976:11). The tools used to construct *Négritude* were provided by the industrialized cultures. In this way, *Négritude* became a derivative discourse, which Sartre (1976:59) calls a “dialectic” to enable both Negroes and Whites to read equality and sameness in races. In the minds of Senghor and his colleagues, as Young (2001:266) analyses their thinking, *Négritude* was to forge a third option, a new way, a new society where “the antithetical values of racism and anti-racism [would] produce a society without racism and a new humanism”. Through this context, humanity would at last be universally defined. Hybridity emerges in the context of compositions of a fluid mixture that undergoes its own initiation of reciprocal translation (Van Aarde 2004:11-12).

This mixture of two original (yet different) materials becomes a new material in itself, failing however to identify fully with either of the two. Following Young’s (2003:139-146) discussion colonialism, like translation, invades other territories, other cultures and imposes its meaning to dominate new landscape, thereby “changing things into things which they are not”. The indigenous person and his/her whole environment are forced into a subordinated culture of colonial rule. This is why the original culture has to be reconstructed.

Subaltern is another area which should be considered in this section. The study of subaltern (Guha 1982; Spivak 1988:197-221; Loomba 1998:231-245; Young 2001:352-359) is another way of raising the consciousness of the marginalized, to bring them to the attention of the centre. In terms of this definition, subaltern presents the overall position of peasantry, the underclass of

people, people whose voice has been silenced. The history of natives, tribes, nomads and women's activism in anticolonial movements constitutes the legacy of freedom and equality. From Lenski's (1966:243-282) social stratification study, the subaltern can be considered in the same way as the peasants, the unclean and degraded and the expendables of the first century, who found themselves in a marginalized state.

The other form of hybridity is the development of colonial discourse (Young 2001:383-426). In the concluding remarks to his introduction to postcolonial theory, Young discusses the works of Said, Derrida and Foucault. This illustrates that colonialism not only operated as a form of military and economic domination, but also "simultaneously as a discourse of domination". This is the contribution that Said's *Orientalism* (1978) made to the literary world (Young 2001:383-384). Said (1978:3) asserts that it is not possible to understand how European culture was able to manage and produce the Orient in all spheres of life during colonial period without examining Orientalism as a "discourse". The Orient's emphasis is placed on "evidence" which is invisible for such representation as representation. Bhabha (1994:66) points out that political discourse is dependent on the concept of "fixity" in the ideological construction of otherness that is found in the "representation" of cultural, historical and racial difference.

The final hybrid identity to be mentioned is the notion of nationalism. Young (2001:172) observes that nationalism is "a kind of language", a form and a strategy. The ideology often connected to this strategy, especially during anti-colonial struggles, is for example the issue of land rights, which directly involves not only political activists but also peasants and workers. If nationalism could incorporate a diversity and multiplicity of cultures and tribes for a cause, then it could build a sense of nationhood after independence. However, two major problems are associated with nationalism (Furedi 1994:21-22). The first problem is that the geographic boundaries of nations and their legal and political structures are the product of colonialism.

These boundaries are continually contested, either by political institutions, indigenous groups or by what Young (2001:59) calls “Fourth-World groups”. Secondly, nationalism lacks charismatic leadership in many post-independent nations.

Most of those who fought for independence did not live long enough to see the fruits of their labour. As a result, political powers are often transferred to the native bourgeois elite produced by neocolonialism. Many a time they mistake tribalism for nationalism; private enterprise for national heritage.

3.3 IDENTIFICATION OF COLONIAL IDEOLOGIES IN MATIGARI AND THE TRIAL OF DEDAN KIMATHI

Ideology, as posited by Cayne et al, is a body of ideas used in support of an economic, political or social theory; the way of thinking of a class, culture or individual; and drama which reflects elements of black vernacular traditions, is characterized by ritual, mime and element of spectacle.

The world history is filled with instances of society, group of people or entity steadily expanding through the annexation of another society, group of people or entity and settling its people in that new society. The ancient Greeks set up colonies as did the Romans, the Moors, and the Ottomans, to name just a few of the most famous examples. Colonialism, then, is not is not an ideology that is restricted to a specific time or place. Nevertheless, in the sixteenth century, colonialism changed decisively because of technological developments in navigation that began to connect more remote parts of the world. Colonialism was largely structured as a charitable endeavour to liberate and uplift the "uncivilized" African nations from their barbaric cultural engagements, rather than an act of direct exploitation and domination. The concept of colonialism is most times considered synonymous with imperialism. Like colonialism,

imperialism also involves political and economic dominance over a dependent territory. The etymology of the two terms, however, provides some clues about how they differ. The term colony is derived from the Latin word *colonus*, meaning farmer. This reminds one of the practice of colonialism which often involved the transfer of population to a new territory, where the arrivals lived as permanent settlers (as in the case of Kenya) while maintaining political allegiance to their country of origin. Imperialism, on the contrary, originates from the Latin term *imperium*, meaning to command. Thus, the term imperialism draws attention to the way that one country exercises power over another, whether through settlement, sovereignty, or indirect mechanisms of control. Colonialism could be characterized by the search for economic and political advantage without concomitant real economic or political gains, and sometimes even with economic or political losses.

The colonial ideologies that serve as tools that reinforce colonialism in African include religion (Christianity), education, capitalism, inferiorisation of African cultural essence and psychological brainwash. And it is these fully blown ideologies of the colonial masters wired into African consciousness that African writers such as Ngugi wa Thiong'o, Chinua Achebe, Wole Soyinka try to correct through their writings. They write to right the wrongs that colonial contact through religion, education, and socio-cultural values has on African societies. These form dominant colonial intertextual tropes in African post-colonial literature, most especially in Ngugi wa Thiong'o's *Matigari* and Ngugi wa Thiong'o and Micere Githae Mugo's *The Trial of Dedan Kimathi*.

Though the two selected texts represent two different historical moments in African history – the struggle for independence (*The Trial of Dedan Kimathi*) and continuation of struggle after the supposed independence (as illustrated in *Matigari*). They both have the colonial sentiments and ideologies serving as links to the two texts. The two texts are construction of Kenyans' history,

envisioning the world of Mau-Mau warriors and Kimathi in terms of the peasants and workers struggle before and after independence.

Religion (Christianity) as one of colonizer's tools in reinforcing colonialism operates on the logic of carefully formulated doctrines, teachings, revelation. It works surreptitiously and like opium, it deadens ones reasoning capacities, limits ones' inquisitiveness since it operates the grammar of faith. As an ideological tool in Ngugi's texts, it is used by the colonial masters to imprison the mind and kill rebellious instinct against their government. This attempt by colonial religion (Christianity) to subdue rebellion is typified through the character of Matigari in *Matigari* as he sojourns in his journey for justice in his post-colonial Kenyan society. Kimathi, in *The Trial of Dedan Kimathi* also exhibit such trait but in a subtle manner leaning more on the need for the promotion of African cultural essence.

Another colonial ideology which the colonizers use to control their colonies, and change their national identities is education; they control the thoughts and ideas held by the younger generation through implanting colonial ideologies in their minds (Bakari, Mohammed and Ali 1986). Ngugi also link the efficacy of colonial ideology on Africans when he says:

“...mental control was effected through the mental walls of the colonial school, but generally there was a systematic assault on people's languages, literature, dances, names, history, skin color, religions, indeed their very tool of self-definition” (1993: 69).

The above view of Ngugi comes alive through *Matigari* John Boy Junior, the son of John Boy, when he detached himself from his African traditional ideology of collectivism and embrace individualism which is peculiar to western value and education. Individualism is one of the tenets of capitalism which is also the driving force behind the spread of colonialism across

African countries.

The colonizers made western schools and education available to willing Africans not because of their magnanimity towards Africa development but to ensure continuity of their dominance even after their departure. This western ideology ingrained into their psychology through education gave effrontery to local elites to claim that they deserve to take control of the native land as the unchallenged leaders. Throughout their educational period, these elites' minds are filled with the proposition that they can attain the status of being civilized and modern people who are cleansed of their backward and savage features. As a result, different products of western education were sent to pay Kimathi (*The Trial of Dedan Kimathi*) in prison with the hope that they will penetrate his mental rigidity/crude knowledge of African precolonial vitality. Western education aids the progress of activating the system of neocolonialism by means of these native elites who seemingly rule their indigenous people appropriate to the principles of development and democracy, but who indeed perform their roles as collaborators of the colonialist countries in colonizing the society concurrently.

CHAPTER FOUR

ANALYSIS

4.0 STUDIES OF NGUGI WA THIONG'O AND MICERE GITHAE MUGO

4.1.1 Ngugi Wa Thiong'o's Biography

The novel, *Matigari* is written by Ngugi wa Thiong'o, whose literary outputs among second generational writers stand distinct. He was born James Thiong'o Ngugi on January 5, 1938 in Limuru, Kenya and he is renowned for his novels such as *Weep Not, Child* (1964), *A Grain of Wheat* (1967), *The River Between* (1965), *Devil on the Cross*, among others. His impact as a playwright has been equally important. He is regarded as the leading novelist from the Eastern sphere of Africa as his popular *Weep Not, Child* was the first major novel in English by an East African. As he became more enlightened on the effects of colonialism in Africa, Ngugi adopted his traditional name and wrote in Bantu language of Kenya's Kikuyu people as a means to dissociate himself from colonial dominations and to establish his cultural pride.

Ngugi studied at Makerere University in Uganda where he published his first short stories before he proceeded to pursue a second degree at Leeds University in England. It was while studying in Leeds University when he wrote his prizewinning *Weep Not, Child* which storyline revolves around a Kikuyu family dragged into the struggle for independence during the state of emergency and the Mau Mau rebellion. Ngugi's literary contributions has earned him some awards which include *Lotus Prize for Literature* (1973), *Nonino International Prize for Literature* (2001), *shortlisted for Man Booker International Prize* (2009), *National Book Critics Circle Award* (2012), among others. His work is often highly political, which has caused many controversy for him in Kenya. He was imprisoned in 1977 for a year of solitary confinement after his politically

provocative play *I Will Marry When I Want* was first performed. In his theatre, Ngugi attempts to involve the audience directly, which makes his political messages more threatening to authorities. In recent years, he has been considered a frontrunner to win Nobel Prize for literature.

4.1.2 Micere Githae Mugo's Biography

The Trial of Dedan Kimathi was co-authored by Micere Githae Mugo. She was born Madeleine Mugo Githae in 1942, at Baricho in Kenya, during the period her country was under British possession. Mugo's adolescence was greatly disturbed by Mau Mau revolt against the British government and its social and economic discrimination. This armed revolt brought about bloodbath in the country and thereby introduced the young Mugo to the prevalent issues peculiar to Kenyan society.

Mugo's parents in their progressive thinking thought she would become a doctor but she nursed literary ambitions which has been put into practice since her teenage days. She attended Makerere University where she studied drama before proceeding to University of New Brunswick, Canada, where she obtained her M.A in 1973. She had her doctorate degree from the University of Toronto.

In the words of Tanure Ojaide, "Mugo is a poet with a mission in her society, which embraces the black race, the underprivileged class, and her specific female gender." Her literary works in totality addresses issues that borders on women, Africans and black race, and the masses in their degrading state. It is in the light of this corpus that *The Trial of Dedan Kimathi* which she teamed with acclaimed Kenyan literary figure Ngugi wa Thiong'o is situated. The play recounted the political persecution of the Mau Mau revolutionary leader, Dedan Kimathi. Her play, *The Long Illness of Ex-Chief Kiti*, was written during this period. Published in 1976, it chronicles the tale

of a war's effect on one family, and how varying ideologies cleaved it. The thematic preoccupations of Mugo's poetry can be roughly divided into four sections: poems about children and youth, works addressing feminist concerns, others paying homage to the political spirit of the community, and finally, verse of a more reflective nature. Mugo skillfully ties in the political struggle of African women with that of other groups, linking their spirit to uprisings elsewhere on the continent in some of her works.

To Mugo, "Writing can be a lifeline, especially when your existence has been denied, especially when you have been left on the margins, especially when your life and process of growth have been subjected to attempts at strangulation." She is currently a lecturer in Pan-African Studies at Syracuse University, where she continues her activism and writing.

4.2 PLOT OVERVIEW OF *THE TRIAL OF DEDAN KIMATHI AND MATIGARI*

Ngugi wa Thiong'o and Micere Githae Mugo's *The Trial of Dedan Kimathi* is a political history text that explores and exonerates the heroic figure of the Mau Mau fighters, most especially Dedan Kimathi, one of the revolutionary leaders who revolted against the British imperial status in Kenya. Through the three movement structure of the drama text, the unrelenting personality of Kimathi became magnified as the lover of Kenyans liberation and a staunch antagonist against British exploitation, slavery, capitalism, and the bias view of their judicial system. The opening of the play brings the reader to the arraignment of Dedan Kimathi before the British judicial system while other movements run through flashbacks into the degrading state of people in slavery, most especially the impacts on women and children. Before he was eventually sentenced to death by hanging for being in possession of a revolver, Kimathi experiences betrayals within his

camp and faces four trials all of which demanded him to yield his stance against oppressors but he refuse to sell out his conscience and love for his people liberation.

Matigari by Ngugi wà Thiong'o, on the other hand is a novel situated in the post-colonial Kenya society to expostulate the aftermaths of struggle for independence. The novel is titled after the protagonist, Matigari, a Mau Mau fighter who came back from the past only to be greeted by disappointments in the state of things in the country they fought so hard for. He met the condition worse than he left it and decided to embark on a journey of seeking the "truth and justice" in a society filled with anomalies in the political, economic, religion, and judicial system. Through his sojourn truth and justice seeking, he became a voice to be reckon by the downtrodden masses, an entity to be quickly but quietly get rid of by the politicians, white and capitalists. At the end of the novel, his end cannot be summarized as dead nor disappeared because his impacts linger in the heart of the people. *Matigari* is the metaphor for heroic presence of Mau Mau fighters, most especially the rebirth of Dedan Kimathi in a post-colonial environment.

The Trial of Dedan Kimathi and *Matigari* possess synergy of intertextual tropes in ideas, patterns, thought of conception and delivery. The intertextual tropes of capitalism, Mau Mau struggle, religion, political and judicial system in the two texts will be analyzed using post-colonial theory.

4.3TEXTUAL DIALOGUE BETWEEN*MATIGARI* AND *THE TRIAL OF DEDAN KIMATHI*

This section will survey how literary works in forms, patterns, and subject-matters dialogue as intertextual tropes to arrive at impactful end in post-colonial literary exploration. The tropes of capitalism, Mau Mau struggle, and religion serve as the contending intertextual tropes under

which other subject-matters could be explained in African literature, most especially Kenyan writings. These intertextual tropes will be used to justify the possibility of literary text depending on another, variety of sources to conjure its wholesomeness. Ngugi wa Thiong'o's drama text *Matigari* and *The Trial of Dedan Kimathi* co-authored with Micere Githae Mugo will be employed in expostulating the above stated contending intertextual tropes.

4.3.1 The Trope of Capitalism

Capitalism in African literature is one of the legacies of colonialism in Africa, most especially in Kenya socioeconomic terrain. It is seen as an ideology that disconnects indigenous Africans from their sense of communal coexistence to individualism. It supports individual ownership of the means of production which further plunders the African populace into abject poverty as the few now determine the fate of many. Post-colonial theory as visible in post-colonial literature posits counteracting alienation and restoring a connection between indigenous people and places through description, narration and dramatization. This become an overriding intertextual trope in the work of Ngugi wa Thiong'o even though he is said to be a Marxist in his approach to African sensitivities. One cannot totally dissociate the notion of Marxism from the tenets of post-colonial theory because the former influenced the latter in variety of ways. Marxism could be succinctly said to be one of the tools of post-colonial theory against the ever presence of colonial legacies as it is eminent in capitalism.

The intertextuality of capitalism in the two selected texts by Ngugi and Mugo are explored from two perspectives. The first perspective to the trope of capitalism is during the colonial period as Africans slave away on plantations within their soil and outside only to enrich their colonial masters and the privileged few. The second perspective, as presented by Ngugi and Mugo in the selected texts, is situated in the post-colonial context where there is an inter-switch in the status

of who control the means of production (land, labour, and capital) from the white colonial masters to their stooges best represented as our post-colonial political leaders cum elites. Capitalism suffices as an intertextual trope in *The Trial of Dedan Kimathi* and *Matigari* as the issue of land, labour, and struggle between bourgeoisies and proletariats poses the central concerns of Ngugi. In *Matigari*, the advent of capitalism and its influence is attached to colonialism as eminent in the statement of the protagonists as he says:

"How many lives had been claimed by the railway and the tunnel at the time they were built? He remembered the explosions of dynamite and the screams of workers whenever the walls caved in, often burying them alive. And the groans as some were flattered by the heavy rollers came back to him so vividly that for a time he thought he could still hear the blood-curdling cries of the dying. After the railway was completed, it had started swallowing up the tea-leaves, the coffee, the cotton, the sisal, the wheat..." (*Matigari*, Page 8).

The above statement reverberates the capitalist ambition of the British in Africa. They did not just colonize African nations with the intention to civilize the "supposed barbaric" continent but to expand their market and exploit our raw materials to serve their interest. Through capitalism, they impoverish the marginalized masses to enrich themselves. Ngugi in his ingenuity paints this realistic experience through the character of Matigari, who he posits as the metaphor for the masses. This experience portrayed by Ngugi through the statement of Matigari is also a dominant trope in many post-colonial literatures.

Ngugi and Mugo in *The Trial of Dedan Kimathi* also allude to the established devastating trope of capitalism on Page 8 of *Matigari*. Africans' plights and the struggle against it during colonial era are enunciated in the *First Movement* of *The Trial of Dedan Kimathi* through the stage

direction which paints the bitter experience of “Black Man” (a metaphor for Africans) toiling in shackles to satisfy the material demands of the whites. This time around, this responsible is not given to a man as one can see in *Matigari* but a woman accomplice of Kimathi during her encounter with Boy and Girl fighting over money given to them by a foreign tourist. Her statement does not only unravel the intent of capitalism but the overall impacts of colonialism on Black race. She expresses the mutual hardship of her from pole to pole as she laments:

“...The same old story. Our people.... tearing one another...and all because of the crumbs thrown at them by the exploiting foreigners. Our own food eaten and leftover thrown to us in our own land, where we should have the whole share. We buy wood lion in our forests, sweat on our own soil for the profit of our oppressors. Kimathi’s teaching is to unite, drive out the enemy and control your own riches, enjoy the fruit of your sweat.” (*The Trial of Dedan Kimathi*, Page 18)

The ideological trope of capitalism does not erode with colonialism in Africa, it rather became expansive in the post-colonial African society. Neo-colonial African society gives another angle to the trope of capitalism in African literature. It is to this effect that Ngugi subject the plot of *Matigari* to the realistic experience of people in the post-colonial Kenyan society. Apart from land been considered a means of production under the trope of capitalism, Ngugi adjudicate the capitalist ideology of individualism and the collectivism of Marxism. Capitalism is characterized through individualism which in turn is driven by the quest for profit; personal aggrandizement. This idea is best illustrated in the discourse of John Boy Junior and *Matigari* as the former ascribe the advancement of the whites to their acknowledgement of “*freedom of individual*” as opposed to the tenets of “masses” which he believes to be the reason her people remained in

darkness. One could see the notion of colonialism running through the thought and expression of John Boy Junior as he castigated his people's sense of collectivism and uphold the ideology of his foreign master. It is this same masses' ideology of collectivism that sent him abroad with the hope of him becoming a future patriot. Ngugi could be said to enunciate the perception of capitalism through the character of John Boy Junior.

In furtherance of discussion of capitalism as a trope in the selected texts, it would be appropriate to also note the deductive tendencies of this concern through some figures. Despite the concentrated concern of *The Trial of Dedan Kimathi* on struggle for independence, it posits some entities as enemies of the masses' welfare through some of the trials of Kimathi while incarcerated. Even in his dialogue with the bankers in his cell, land and individuality also suffice as Kimathi is persuaded to confess, repent and switch his loyalty from the masses and embrace the interest of the colonial stooges.

4.2.2 Trope of Mau Mau Struggle

The post-colonial theory as an ideology governing most of post-colonial literature refutes any form of idea or philosophy that extrajudicially African values and it is in this on this tenet that African literature is situated. Bakhtin (1986) buttresses the idea of intertextuality through imitation as he opines that imitation is not only a means of forging one's discourse but it is a consciously intertextual practice. That is, to depict connection between literary texts, a conscious attempt is also permissible. The Mau Mau struggle became one of the dominant intertextual tropes in this research because of the conscious efforts of Ngugi and Micere to echo the historical heroic resistance of Kenyan agitators against the British forces of occupation. It is believed that prior to the publication of *The Trial of Dedan Kimathi*, there was no single historical work written by a

Kenyan telling of the grandeur of the heroic resistance of Kenyan people fighting foreign forces of exploitation and colonialism, a resistance movement whose history goes back to the 15th and 16th centuries when Kenyans and other East African people first took up arms against European colonial power – the Portuguese forces of conquest, murder and plunder.

To demystify the colonial myths spewing by some political scientists, literary scholars and historians of Kenya origin, Micere and Ngugi in *The Trial of Dedan Kimathi* and *Matigari* allude to the history of Kenyan populace to depict their tenacious struggle and contradict the general notion that they traditionally wandered aimlessly from place to place engaging in purposeless warfare. Unashamedly, some of these scholars were outright defenders of imperialism and lauded the pronouncements colonial governors, basking in the sunshine of their pax-Anglo-Africana Commonwealth. These selected texts seek to exonerates the neglected heroes and heroines of the Kenyan masses and to give us a completely different picture of Kimathi and the agitators of independence from what the colonial writers had left behind in their works, like Henderson's *The Hunt of Dedan Kimathi*, Huxley's *A Thing to Love*, Ruark's *Uhuru* and *Something of Value*, among others.

The Trial of Dedan Kimathi showcases the rigour and struggle for independence. Ngugi and Micere in this three-part structure play attempt to engage and inform the reader about the rigour and the price paid by some people to ensure independence for African nations. The struggle against oppression began with lamentation before physical affront on the oppressors who are not only the colonial masters but aided by a segment of African populace. This notion is typified as the masses declared:

“Leader: Away with oppression!
Unchain the people!
Crowd: Away with oppression!

Unchain the people!
Leader: Away with exploitation!
Unchain the people!
Leader: Away with human slaughter!
Crowd: Unchain the people!
Leader: Brothers, we shall break!
Crowd: Exploiters' chains!
Leader: Rally round the gun!
Crowd: Make a new earth!" (5&6, *The Trial of Dedan Kimathi*)

With this, Ngugi and Micere are able to create enduring images in the minds of readers and revitalize the corpus of the Mau Mau struggle which one could deductively say is masses in orientation and desirous by the general populace. The Mau Mau struggle is against those that exhibit colonial oppression, racism and brutality on Africans irrespective of affiliations. This contradicts the portrait picture painted by some scholars to tag the African struggle as aimless and irrelevant. The role of some Africans against the liberation of their people also came alive as the character of Waitina in *First Movement* of this drama text and the soldiers serve as the metaphor for colonial oppression while the character of Dedan Kimathi is positioned to wrestle this anomaly.

The double phases of the Mau Mau struggle are embedded in the historical circumstances of Kenyan people, and also project itself as an intertextual trope in *Matigari* despite its post-colonial setting. This double sidedness first illustrated in *The Trial of Dedan Kimathi* is succinctly exemplified in *Matigari* as the protagonist declared on *Page 37* that:

“There are two types of believer... Those who love their country and those who sell it. There are also two types of soldier. Some are there to protect the people, others to attack them.

There are two types of people in the land: those who sell out, the traitors, and those who serve the people, the patriots.” (Matigari, Ngugi)

The tenets of Mau Mau struggle and the philosophy of post-colonialism does not only speak against the white oppressors but also the ambassadors of poverty who are not best described as the political leaders alone but also the soldiers and some segment of the people who are contented with hardship and oppressions. The struggle is against all of them. The *trope of traitor and double sidedness* could also be situated within the intertextual context of Mau Mau struggle as it does not point to the colonial capitalists (as illustrated in *The Trial of Dedan Kimathi*) alone but allude to freedom agitators who betrayed the course of the struggle for their personal aggrandizement. The above statement in *Matigari* encapsulates the experience of Dedan Kimathi in *The Trial of Dedan Kimathi* as his fellow fighters, especially his brothers in person of Gatotia, Gaceru, Gati Mwendanda and Wambararia, became *sold-outs*. These are the people who once fought side by side Kimathi for the common interest of the masses before they became won over by the whites to betray their people’s consciousness. The mannerism at which Ngugi and Micere treat the intertextual trope of Mau Mau struggle is very applicable to most of African societies as the agitators during the struggle for independence for their respective African nations were through to the course at a point before the suddenly switch side either during the struggle or when they occupy political positions after the struggle. Such a trope is peculiar to African writers. The Mau Mau struggle in this research is just an historical reference but also a metaphor to allude to African countries with similar defect.

Also, in the two selected texts, the intertextual trope of Mau Mau struggle could also be expostulated in the light of *the role of women and children in the struggle* couple with the mythical beliefs of around the protagonists in the texts. It is deductively important to note that the greatness of any country cannot be ascribe to the male folks alone without the assistance of

forces beyond that gender. It is also important to recollect the fact that Ngugi in virtually all his literary works never shy away from inducing the importance of women and children and it is in this vision that Micere Githae Mugo tailored her works. Due to the premium placed on women and children, their conditions and contributions serve as great concerns of the authors in depicting the intertextual trope of Mau Mau struggle. Both in *The Trial of Dedan Kimathi* and *Matigari*, Ngugi and Micere establish the fact that the heroic status ascribed to the two protagonists in the texts are possible only because of the effort and commitments of the women and children around them. It is not just coincidence that the direct contact to Dedan Kimathi and Matigari in the respective texts are women and children, neither is that Ngugi and Micere, through careful vivid description of their conditions to measure the devastating effect of colonialism and the reality after colonial era. The welfarism of women and children serve as the opium of every society. Just as Ngugi and Micere on *Page 19 of The Trial of Dedan Kimathi* sound agog the role of women in the struggle for liberation and the poor condition of children in the colonized Kenyan society so does this idea found its place in *Matigari*. Their common colonial reality during the struggle were succinctly put in dialogue between the Woman and the Boy as they narrate:

“Boy: Aaa. Nairobi. I have fought with dogs and cats in the rubbish bins, for food. And I also remember this bakery. It belonged to an Indian. Periodically, he would throw away the rough bread. We all ran for it. This put is mine. This pipa is mine. Dogs, cats, girls, boys, all. But we also learnt how to live and we became men and women before our time.

Woman: [*thinking deeply. Sadly*]: Yes. I too have lived in the city. I know the life you have described. Fighting...Drinking...Kangari, karubu, busaa, chang’au...Mathare Valley...Pumwani...all that and more. I was a bad woman...a lot stinking life...until I heard the call.

Boy: The call? Of Jesus?

Woman: *[laughing]*: No. *[seriously]*: The call of our people. The humiliated, the injured, the insulted, the exploited, the submerged millions of labouring men and women of Kenya. (19, *The Trial of Dedan Kimathi*)

This mutual bitter experiences are depicted through the spectacle of the victims are synonymous with several African literatures situated in colonial era. But with intent to explore the trope of Mau Mau struggle, Ngugi laments the poor condition of women and children in the novel *Matigari* as the protagonist witnesses the height of dehumanization Guthera suffered from the policemen while people watch. *Matigari* echoes the state of injustice unleash on women and children in the post-colonial African society as he says:

“What is going on? Are you going to let our children be made to eat shit while you sit around nodding in approval? How can you stand there watching the beauty of our land being trodden down by these beasts? Why do you hide behind the clock of silence and let yourself be ruled by fear? Remember the saying that too much fear breed misery in the land” (*Matigari*, Page 30)

4.3.3 The Trope of Religion

Religion is a recurring trope in the vast and diverse body of post-colonial African writings. To buttress this fact about African literature, F. Hale (2007) posits that:

"The relationship between missionary Christianity and traditional African cultures was a prominent theme in post-colonial literature during and for many years after the era of decolonization. (...) At least as early as the 1950s, and seen perhaps most vividly in Chinua Achebe's *Things Fall Apart*, African littérateurs began to use fiction as a forum

in which to challenge the tribulations resulting from the impact of European cultures on their own."

The above excerpt to an extent pin-point the interwoven relationship between colonial religion and African experiences and how some writers, not all, in the past had engaged religion in their writings to showcase its devastating effects on the entire populace. Religion is believed to have started gaining momentum in the post-colonial literature as most of the writings started depicting the clash of the colonial Christian religion with African traditional/cultural belief system. Apart from Chinua Achebe and Wole Soyinka, Ngugi is one of the prominent literary figures in Africa that employs religion as a trope in his works to inform and illuminate his readers.

Ngugi and Micere's *The Trial of Dedan Kimathi* and *Matigari* could be deduced as two of the post-colonial literatures aimed at decolonizing the minds of Kenyan populace. Their avalanche usage of biblical references/allusions is to frame aesthetics, buttress impacts of religion on colonists and enunciates religion (Christianity) as a tool of subjugating Africans to the selfish, manipulative and oppressive tendencies of the Whites. Also in a bid to showcase Africans' struggle against colonial oppression, Ngugi and Micere through the visitation of Henderson to Kimathi in prison, allude to Balaam's ass in the bible when the latter (Kimathi) says:

Kimathi: Yes. You wanted me to play the horse.
And you the rider.

Henderson: Well, my friend, there has to be a horse
and a rider. What would be the point of the game?

Kimathi: There must be horses and riders, must
there? Well, let me be Balaam's ass then.
[chuckles]: Yes, the one who rejected his rider.
[pause]: when the hunting game will be no more.

Henderson: you don't keep your mind out of the forest for long, do you? What is the good of these blood-baths? You people are the losers, Dedan.
(*The Trial of Dedan Kimathi*, Page 34)

The above except establish the colonial masters view on their right to be the leader while Africans are expected to be forever at their mercy the same way Balaam's ass is expected to forever be ridden. Their religious ideology enhances dominance over African race and any attempt to circumvent this supposed order is tagged rebellious which must be do away with. In essence, Kimathi's and other Mau Mau fighters' refusal to continually be at the mercy of their colonizers is represented through Balaam's ass biblical allusion.

Also, in a bid to engage the two selected texts and exhibit religious hypocrisy of the whites and some Africans that embrace the ideologies of Christianity, Ngugi and Micere use the meditative reflective dialogue of the Girl character on page 41 of *The Trial of Dedan Kimathi* and the painful life experiences of Guthera in *Matigari* to amplify the trope of religion. Ngugi in *Matigari* survey a tortuous religious background of Guthera which is filled with betrayal and hypocrisy from those she expected to help her after the demise of her religious father. The Christendom is presented as a gathering filled with hypocrites who does not practice what the religion taught them. The church who preaches love and obedience to commandments in the bible deserted Guthera and her siblings despite her father's contribution to the church before his demise. On page 36, "the girl went back to the priest. She pleaded with all the other Christians in her church. When they saw her approaching, they fled. A terrorist's child? She would go to church, only to return home empty-handed." This notion as expressed in *Matigari* intertext the persistent reality in Christendom, even today. The inability of the so called Christians to help Guthera when she needed them most gave birth to her subsequent journey into prostitution

before she finally found a true course to fight for with the character Matigari. This idea is also eminent in another perspective to the Woman character in *The Trial of Dedan Kimathi*.

The introduction of the Priest in *The Trial of Dedan Kimathi* and the tenets of the scripture appears to be in favour of the whites. The Priest is the voice of the colonial masters demanding obedience and submission from African people so that they can continue to enjoy the worldly things they cautioned them from enjoying. Religion is presented as a mode of enslaving Africans both mentally and psychologically. Such evidence of religion hypocrisy as depicted in *The Trial of Dedan Kimathi* is replicated on Page 98 in *Matigari* during the Priest encounter with Matigari in person.

The biblical scenario of where Jesus Christ shared his last supper with his disciples is considered as an intertextual trope when Matigari shares his beer and food with the other seven prisoners. The second coming of Jesus Christ is presented as synonymous with Matigari's second attempt at liberating the people from the colonists and elites. This is in line with the drunkard on Page 57 of the same text.

‘But how do we know that you are really Matigari ma Njiruungi? How can we identify you? Where is the sign?’

‘The sign? ... Oh, that the reign of justice may begin now ... Let it be now, for if not...’ Matigari talked as if the man had asked him about the signs of the Second Coming. ‘Listen... I don’t need anything to prove who I am. I don’t need signs or miracles. My actions will be my trumpet and they shall speak for me.’ (*Matigari*, Page 63)

The above statement is a form of biblical quotation from the conversation between Jesus Christ and the Pharisees in the Book of John Chapter 10. Though the name of Jesus Christ is substituted with Matigari. This is an intertextual trope because of the scepticism of some people about his

“son of God” status the same way the people in the prison with Matigari are sceptical about his Messiah status. Also on Page 102 of *Matigari*, Ngugi allude the bible as he compares the Christ on the Cross with two thieves, one on his right hand and the second on his left hand the same way “John and Robert Williams sat on his right-hand side and the church minister, the Provincial Commissioner and members of the Parliament for the area sat on his left”, the left side of Minister of Truth and Justice.

CHAPTER FIVE

SUMMARY AND CONCLUSION

In summary, the concept of intertextuality in African literary canon is one that is conceived from the influences of a writer on another or from one literary work to another. These influences manifest as intertextual tropes cum ideas in the works of writers. For instance, Ngugi wa Thiong'o's *Matigari* has been evaluated as utilizing ideas and flow of thoughts on African colonial experiences, religion and the praise of unsung heroic deeds of Mau Mau revolution fighters and other African peculiar issues from Ngugi wa Thiong'o and Micere Githae Mugo's *The Trial of Dedan Kimathi*. However, it becomes very apparent that the analytical depiction of these intertextual tropes are shaped by certain factors. For instance, one could identify the time-frame that as one of the differences between the two selected because one is situated in the colonial era while the other situated in the post-colonial era. However, Dedan Kimathi's several connections with the protagonist Matigari are quite overwhelming and stand as metaphors for African popular experiences and hardship. Apart from Ngugi and Micere co-authorship of *The Trial of Dedan Kimathi*, their traditional Kenya affiliation seems to have bred the coinciding intertextual tropes in their writings.

Therefore, the exploration of intertextuality in post-colonial African literary canon can be shaped by colonialism, capitalism, religion and even political realities. These factors have ways of determining the nature of literary interconnectivity; whether one literary text manifests as macro or micro intertextuality in another. This accounts for the enormous extent at which Matigari's concerns have been replicated in Ngugi and Micere's *The Trial of Dedan Kimathi*.

However, intertextual tropes in African literature does not just echo literary concerns of African writers, it also helps to sustain and consolidate a writer's vision, and promote our cultural

consciousness. With the way Ngugi and Micere entrench and magnify the heroic struggle of Mau Mau fighters; especially when they intend showing African connections, they promote the Africans' identity and historical essence. With these, intertextual tropes serve as tools with which African experiences, both during and after colonialism, are regenerated. And of course, intertextuality becomes sustained when repetitive patterns are sustained in literary works.

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