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Editorial

La *Revue Internationale de Langue, Littérature, Culture et Civilisation* (RILLiCC) est une revue à comité de lecture en phase d'indexation recommandée par le Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES). Elle est la revue du Laboratoire de Recherche en Langues, Littérature, Culture et Civilisation Anglophones (LaReLLiCCA) dont elle publie les résultats des recherches en lien avec la recherche et la pédagogie sur des orientations innovantes et stimulantes à la vie et vision améliorées de l'académie et de la société. La revue accepte les textes qui cadrent avec des enjeux épistémologiques et des problématiques actuels pour être au rendez-vous de la contribution à la résolution des problèmes contemporains.

RILLiCC met en éveil son lectorat par rapport aux défis académiques et sociaux qui se posent en Afrique et dans le monde en matière de science littéraire et des crises éthiques. Il est établi que les difficultés du vivre-ensemble sont fondées sur le radicalisme et l'extrémisme violents. En effet, ces crises et manifestations ne sont que des effets des causes cachées dans l'imaginaire qu'il faut (re)modeler au grand bonheur collectif. Comme il convient de le noter ici, un grand défi se pose aux chercheurs qui se doivent aujourd'hui d'être conscients que la science littéraire n'est pas rétribuée à sa juste valeur quand elle se voit habillée sous leurs yeux du mythe d'Albatros ou d'un cymbale sonore. L'idée qui se cache malheureusement derrière cette mythologie est que la littérature ne semble pas contribuer efficacement à la résolution des problèmes de société comme les sciences exactes. Dire que la recherche a une valeur est une chose, le prouver en est une autre. La *Revue Internationale de Langue, Littérature, Culture et Civilisation* à travers les activités du LaReLLiCCA entend faire bénéficier à son lectorat et à sa société cible, les retombées d'une recherche appliquée.

Le comité spécialisé « Lettres et Sciences Humaines » du Conseil Africain et Malgache pour l'Enseignement Supérieur (CAMES) recommande l'utilisation harmonisée des styles de rédaction et la présente revue s'inscrit dans cette logique directrice en adoptant le style APA.

L'orientation éditoriale de cette revue inscrit les résultats pragmatiques et novateurs des recherches sur fond social de médiation, d'inclusion et de réciprocité qui permettent de maîtriser les racines du mal et réaliser les objectifs du développement durable déclencheurs de paix partagée.

Lomé, le 20 octobre 2020.

Le directeur de publication,

Professeur Ataféï PEWISSI,

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Format: papier A4, Police: Times New Roman, Taille: 11,5, Interligne 1,15.

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Un article doit être un tout cohérent. Les différents éléments de la structure doivent faire un tout cohérent avec le titre. Ainsi, tout texte soumis pour publication doit comporter:

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- ***un résumé en anglais-français, anglais-allemand, ou anglais-espagnol*** selon la langue utilisée pour rédiger l'article. Se limiter exclusivement à objectif/problématique, cadre théorique et méthodologique, et résultats. Aucun de ces résumés ne devra dépasser 150 mots ;
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Résumé :

- ✓ Pour A. Pewissi (2017), le Womanisme transcende les cloisons du genre.
- ✓ M. A. Ourso (2013, p. 12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Résumé ou paraphrase :

- ✓ M. A. Ourso (2013, p. 12) trouve les voyelles qui débordent le cadre circonscrit comme des voyelles récalcitrantes.

Exemple de référence

Pour un livre

COLLIN Hodgson Peter, 1988, *Dictionary of Government and Politics*, UK, Peter Collin Publishing.

Pour un article tiré d'un ouvrage collectif

GILL Women, 1998/1990, "Writing and Language: Making the Silence Speak," In Sheila Ruth, *Issues in Feminism: An Introduction to Women's Studies*, London, Mayfield Publishing Company, Fourth Edition, pp. 151-176.

Utilisation de Ibid., op. cit, sic entre autres

Ibidem (Ibid.) intervient à partir de la deuxième note d'une référence

source citée. Ibid. est suivi du numéro de page si elle est différente de référence mère dont elle est consécutive. Exemple : *ibid.*, ou *ibidem*, p. x. **Op. cit.** signifie ‘la source pré-citée’. Il est utilisé quand, au lieu de deux références consécutives, une ou plusieurs sources sont intercalées. En ce moment, la deuxième des références consécutives exige l’usage de *op. cit.* suivi de la page si cette dernière diffère de la précédente.

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La largeur des tableaux intégrés au travail doit être 10 cm maximum, format A4, orientation portrait.

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Les dates de réception et d’acceptation et de publication des articles sont marquées, au niveau de chaque article. Deux (02) à trois (03) instructions sont obligatoires pour plus d’assurance de qualité.

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LITTERATURE

The Representation of Violence in N’gugi wa Thiong’o’s *Weep Not, Child* and *A Grain of Wheat*

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Abstract

In his novels *Weep Not, Child* and *A Grain of Wheat*, Ngugi wa Thiong’o delves into the complexities of struggle and its repercussions, offering timeless insights into the human quest for peace and security. This study adopts a socio-criticism approach to examine the destructive impacts of violence on warring factions within communities, as depicted by the author. Through an analysis of character experiences, the study illuminates the pervasive atmosphere of fear and despair that accompanies violence, thwarting the realization of dreams and aspirations. Ultimately, it underscores the inadequacy of violence as means of conflict resolution and advocates for peaceful approaches to foster stability and safeguard individual rights. Emphasizing reconciliation as a cornerstone of communal harmony, the study advocates for the cultivation of peace and security as essential components of community development.

Key words: violence, community, consequences, insecurity, peace, reconciliation.

Résumé

Dans ses romans intitulés *Weep, Not Child* et *A Grain of Wheat*, Ngugi wa Thiong’o se penche sur les complexités de la lutte et ses répercussions en offrant un aperçu intemporel de la quête humaine de paix et de sécurité. Cette étude adopte une approche sociocritique pour examiner les impacts destructeurs de la violence sur les factions en guerre au sein des communautés, tels que décrits par l’auteur. Grâce à une analyse des expériences des personnages, l’étude met en lumière l’atmosphère omniprésente de peur et de désespoir qui accompagne la violence et contrecarre la prise de conscience de rêves et d’aspirations. En fin de comptes, il souligne l’insuffisance de la violence comme moyen de résolution des conflits et plaide en faveur d’approches pacifiques pour favoriser la stabilité et sauvegarder les droits individuels. Mettant l’accent sur la réconciliation comme pierre angulaire de l’harmonie

communautaire, l'étude plaide pour la culture de la paix et de la sécurité en tant que composantes essentielles du développement communautaire.

Mots clés: violence, communauté, conséquences, insécurité, paix, réconciliation.

Introduction

Every society has experienced upheavals, whether caused by human actions or natural occurrences. In *Weep Not, Child* and *A Grain of Wheat*, Ngugi wa Thiong'o vividly portrays how societal injustices, economic disparities and colonial oppression have driven people, particularly the native Kenyans, to resort to violence in their quest for justice and freedom. In *Weep not, Child*, the dispossession of the native people of their ancestral lands by the white men and their black allies has caused widespread violence, terror and murder. Similarly, in *A Grain of Wheat*, the opposition to imperialism and the quest for freedom and independence are the reasons for the violent resistance.

S. Gikandi (2000) thinks that Ngugi, influenced by Fanon's writings on violence as an instrument of liberation, comes to consider the emergency in Kenya as: "the powerful stage of African resistance against the British colonial regime. Ngugi argues that since colonialism has initiated violence as a weapon to conquest and rule, Africans have no alternative but to use it as an instrument to smash down the European authority" (S. Gikandi, 2000, p.71).

Echoing F. Fanon's perspective (1967, p. 61) in *The Wretched of the Earth*, Ngugi asserts that the use of violence is necessary in anti-colonial resistance: "The exploited man sees that his liberation implies the use of all means and that of force first and foremost [...]. Colonialism only loosens its hold when the knife is at its throat". It is in this perspective that I have decided to undertake this study on violence and its repercussions in N'gugi wa Thiong'o's *Weep Not, Child* and *A Grain of Wheat*. The aim of this study is to show, through a socio-critical approach, the destructive impacts of violence on groups that fight one another. Socio-criticism, a form of literary analysis, is directed to understanding literature in its larger social context; it codifies the literary strategies that are employed to represent social constructs through a

sociological methodology. This theory claims that the encounter with ideological traces with antagonistic tensions between social classes is central to any reading of texts.

In Ngugi's literary world, it is seen that greed governs people's mind. The excess use of power and authority creates an unlivable environment for all and danger can strike from everywhere. Thus, people start living in a fearful atmosphere for the society is no more the same. Against this backdrop, the study underscores the destructive impact of violence on communities engaged in conflict, emphasizing the urgent need for peaceful resolution. Sometimes called civil resistance, it is the practice of achieving goals such as social change through symbolic protests, civil disobedience, economic or political noncooperation, constructive program, or other methods, while refraining from violence and threat. Nonviolent resistance has been shown empirically to be twice as effective as armed struggle in achieving major political goals. By delving into Ngugi's portrayal of violence and its aftermath, this study sheds light on the complexities of social upheaval and the enduring quest for justice and peace in marginalized communities. The study will be structured into three main sections. The first section, *Violence as Seen in Ngugi wa Thiong'o's Weep Not Child and A Grain of Wheat*, portrays some instances of violence depicted in the novels. The second, *Consequences of Violence*, highlights the impacts of violence on the antagonist forces on the land. The third one, *Nonviolent Resistance* shows some attempts to solve differences peacefully.

1. Violence as Seen in Ngugi wa Thiong'o's *Weep Not, Child* and *A Grain of Wheat*

Weep Not Child exposes the trauma inflicted by the colonial settlement on colonized people, even the innocents, tracing the horrifying consequences it triggers in the lives of victims both on a personal and allegorical level. After the dispossession of lands by the Whites and their black allies, the movement of violence is led by Boro, the eldest son of Ngotho who is a Second World War veteran. A brooding and traumatized young man, Boro has seen terrible violence in the war, in which he fought for the British without believing in the cause. Worse, he loses his

half-brother, Mwangi, with whom he is extremely close. Since then he remains uncommunicative and angry, rarely speaking about the war except to curse the fact that the white settlers forced him and his people to fight.

Upon returning, his anger against the colonial government is compounded by their confiscation of his land. Boro also reprimands his father, Ngotho, for failing to stand up for his family when the white settlers first took their ancestral lands. Indeed, he sees how the evil of colonial ideology is not only manifested in the destruction of lives, beliefs, practices, and institutions of the native Africans but also displayed, more disturbingly, in the unsettling of the psyche of the colonized subjects. In turn, Ngotho defeats his own will, which is avoiding violence in order to be close to the land by working for Mr. Howlands. Boro's psychological pressure on his father leads the latter eventually to end up trying to prove himself by attacking Jacobo; an act that leads his family into a feud with Jacobo that consumes them all.

It is at this level that Boro runs away to join the Mau Mau or the Freedom Fighters and eventually becomes the leader. As a product of the Second World War, he returns to his village and kills Jacobo, feeling as if the only thing that matters in life is that he kills his enemies. After, Boro sneaks back home to watch his father die. He becomes so enraged that he runs to Mr. Howlands's house and murders him before finally getting captured. All in all, Boro murders Mr. Howlands and Jacobo for depriving the Gikuyu from their lands, hunting and considering the Mau Mau movement as an act of native African savagery.

The leader of the movement in *A Grain of Wheat* is Kihika who leads the movement in some acts of terrorism especially against the British authorities and possessions, that is to say: intensive destruction of cattle, burning of the British positions and murder. The freedom fighters act from the forest, without any plan of general attack. Those acts of violence aim at striking fear and worries in the antagonist camp. To explain Kihika's violence F. Qahtan (2015, p. 15) states: "From Kihika's speech, Ngugi makes a comparison between two kinds of violence. The first

is implemented to control the subaltern group; the other is carried out in the name of social justice.”

Kihika's first victim is Mahee, a big police garrison in the Rift Valley, not far from the Whites Highlands. Mahee secures the lives of the Whites. He is murdered because he feeds guns and ammunitions to the other small police and military posts scattered in the Rift Valley to protect and raise the morale of white settlers. This is a great warning to all police men who have never treated the Gikuyu humanely. For Kihika, they should pause and learn from what occur to Mahee, for they are all at risk.

The next victim of Kihika is teacher Muniu. As a revivalist, he is murdered first for his open struggle against the natives' customs – the female circumcision. Secondly, he is reputed to be a police informer. So, he is considered as a traitor and a collaborator of the white man. Killing him, Kihika is once again giving a warning to all those teachers, who deliberately chose the side of the white man. They have better join others in the revolutionary struggle through their teaching.

The third victim of Kihika is Reverend Jackson Kigundu, a friend of Mbugua, Kihika's father. Since Kihika has already killed Christianity of his life, it is clear that Jackson is killed in Kihika's life before his proper death. He is killed for overdoing things like missionaries, for over-interpreting the Bible. F. Qahtan (2015, p. 14) opines that “Ngugi unmasks the unholy and phony face of the Christian missionaries and their relation to the colonial rule in Kenya. The Christian missionaries are an instrument to the establishment and expansion of the oppressive rule of colonialism.” Of course, Reverend Jackson openly considers pagans as ministers of the devil and, all those who eat, drink and laugh with those pagans are also sinners.

According to Jackson, Christians should struggle for the kingdom of God, politics is dirty, worldly wealth is sin. Through this message, Kihika notices that Jackson is conveying his members not to fight for worldly wealth such as land and other material properties. His ministry is aimed at leading people not to fight a physical struggle but to rely on the

fearsome deeds of the Christian God that would answer their prayers for justice. Since Jackson embodies the Christian ideology, he is to be wiped by Kihika for their antagonist philosophies about land, wealth and life.

Another important victim of Kihika is Chief Muruithia. Chief Muruithia becomes notorious and feared for his zeal screening of Freedom Fighters. But the way Kihika shoots him dead at hospital symbolises the determination of a young generation to deal with wicked people. Indeed, any chief who dares to betray his people will not escape the wrath of those people regardless of the security around him.

One influential person also murdered by Kihika is the District Officer, Thomas Robson. Robson is cruel to the extent that he sets peoples' huts on fire because they don't move on time from their own land to the new village created for the indigenous people. He reaches the height of ignominy, permitting his men to pick women and carry them to their tents, making them the type of people Stephen Okleme (2005) portrays as the "obnoxious ignoramus, criminal rapist, unscrupulous and unprincipled rogue, who combines sexual immorality with the insatiable lust of wealth" (p. 128). Since rape is an abomination in Africa, there is no doubt that Robson who is the man behind the rape will not escape the wrath of the Gikuyu gods. He has to die in the hands of Kihika as a good for nothing. The Whites become terribly weak and tremble with fear. They become so terrified of Kihika that they are also frightened by the very mention of his name. Soon, they appear horrified and terror is written across their faces. So, they mete out severe counter-attacks.

It is in this sense that Ngugi clearly portrays Kenya as a police state, and the activities of the police are the physical manifestations of the harsh realities of atrocities. The oppressive system establishes a network of spies not only to get information about the revolution, but also to strike fear into the hearts of those sympathetic to it. Some people will be prevented from participating in the struggle by the sheer force of the oppressor's psychological hold on the mind. W. J. Howard observes:

In *A Grain of Wheat*, I look at the people who fought for independence. I see them falling into various groups. There were those who thought the white man was supreme. They saw no point

in opposing that which was divinely willed... there were others who supported the independence movement and who took the oath. Of course some fought to the last but others, when it came to the test, did not live up to their faith and ideals. They gave in. Finally, there were those who we might call neutrals – you know, the uncommitted. But these soon find that in a giving social crisis they can never be uncommitted (W. J. Howard, 1976, pp. 112-113).

To better understand the levels of atrocities, let us analyse some of the police reactions. Of course, one of the atrocities committed by the police in *A Grain of Wheat* is the tracking of the Freedom Fighters. The zeal in this action let the police kill even innocent people such as Gitogo the deaf and dumb, and bury Waiyaki alive with his head facing the centre of the earth, a living warning to those who may challenge the authority of the white man in the future. So, for many years, fear and terror grip Kenya, both the fear of government brutalities against suspects and the emergency law breakers and that of Mau Mau operators.

Apart from the firing of the Freedom Fighters, the authorities also resort to imprisonment as a means to suppress dissent. Anybody who acts against the oppressor is considered as a sympathizer or a lover of the Freedom Fighters. The person is put in prison without judgment. Consequently, the main interest of the authorities is the building of detention camps instead of schools, hospitals and roads. There are camps, bigger, scattered all over Kenya, from Manda Islands in the Indian Ocean to the Magata Island in Lake Victoria. Gikonyo went through seven detention camps in six years. As for Mugo, he experiences suffering in the hardcore detentions: “Manyia was divided into three big camps: A, B and C. Compound C into which Mugo was hustled, was for the hardcore. Every compound was then subdivided into smaller compounds, each enclosing ten cells. One big cell housed about six hundred men” (GW p. 131).

But Rira Camp captures the imagination of the world. As it is said, the camp is in a remote part of Kenya, near the coast where no rain falls and nothing grows except sand and rocks. The detainees taken there consist of a few who have sworn never to co-operate with the government as long as their leader Jomo Kenyatta is in prison. Mugo finds conditions

worse than those in Manyā. As a witness and victim of Rira, he states: “Once bottlenecks were hammered into people’s back-side, and the men whispered like caged animals” (GW p. 184).

In this regard, N. Lazarus (1999, p.69) states that the nationalist movements which aim to liberate the colonized or the downtrodden are usually categorized as “the rubrics of atavism, anarchy, irrationality, and power-mongering”. This false portrayal of Mau Mau resistance aims at smashing the national solidarity against foreign oppression. As for Lonsdale (1993, p. 37): “It (Mau Mau) has lived in British memory as a symbol of African savagery, and modern Kenyans are divided by its images, militant nationalism or tribalist thuggery”.

All these horrors aim at bringing the detainees to confess their oath and then co-operate with them. Knowing that the detainees feel strong desires for the day they will see their women laugh, or even see their children fight and cry, the police officers torture them psychologically with the images of their homes and their fertile lands. Here, some detainees’ love grows more and more for their wives. The idea of returning home grows from a mere need to an obsession. Thus, they resolve to confess the oath.

As for the Freedom Fighters who are caught red-handed, they are simply fired or hanged. Thus, nobody doubts the aftermath of the capture of Kihika. About the torture and the death of Kihika, the police reach the height of the psychological terror: “The neck of a bottle was wedged into his body through his anus as the white people try to wrest the secrets of the forest from him” (GW p. 17). The Gikuyu nation learns of this and trembles. People shake with terror. The leaders of Thabai are terrified. Everyone faints, strikes down by horror of those physical and psychological forms of violence. However, dying hanged, Kihika’s blood contains within it a seed, a grain, which gives strength to the movement to continue the struggle for freedom. Thus, the movement remains alive and grows, as people put it, on the wounds of those Kihika left behind.

2. Echoes of Bloodshed: Unveiling the Tragic Tapestry

Violence in its many forms can affect the health and mind of people who are the targets, those who are the perpetrators, and the communities in which both live. According to F. Rivara (2019, p. 2),

The biological effects of violence have become increasingly better understood and include effects on the brain, neuroendocrine system, and immune response. Consequences include increased incidences of depression, anxiety, posttraumatic stress disorder, and suicide, premature mortality. The health consequences of violence vary with the age and sex of the victim as well as the form of violence.

What F. Rivara underlines is that the physical injuries that stem from violence have long-lasting mental health effects on people in the community. That is to say that any person can be affected by crime and violence either by experiencing it directly or indirectly, such as witnessing violence or property crimes in their community or hearing about crime and violence from other residents. Even, in adulthood, exposure to violence can also lead to poor health outcomes.

First, the acts of Freedom Fighters increase the fury of colonizers. Through Thompson's attitude, Ngugi gives us a glimpse of the conditions and relations of production which give rise to the social unrest and the resultant white oppression. For, just as the agitation of the masses is the outcome of the relation of production, Thompson's brutality can only be the physical manifestation of an ideology which, when challenged, resorts to the use of force. Thus, the relations of production in Kenya, like in other exploitative societies, are relations of exploitation, domination and subordination.

As a symbolic representation of the Whiteman's ideology, Thompson intensifies the psychological torture in Yala Camp. His sudden success in Yala is so impressive that he is immediately transferred to Rira Camp: "A common game in Rira had been to bury a man, necked in the hot sand, sometimes leaving him there overnight" (*GW* p. 132). This simply shows that despite the authority and power, Thompson and his allies fear for their lives. Of course, just like the jihadist groups that operate today, the Mau Mau has no distinct uniform. They wear clothes like ordinary

people. The colonizers never guess the man who is in front of them, behind them or at their sides. And it will be too late for them to notice that the man next to them is a Mau Mau. This is why they are not sensitive to the evil treatments meted out to the Gikuyu who are suspected or do not cooperate.

Another major reason that leads them into such a cruelty is the fear of losing their authority, prestige and honour. Failing to assume their jobs correctly will cost their recalls, and this will be a total dishonour for them. Their country will trust them no more and it will be difficult for them to get other promotions. They know well that any success achieved in Kenya may bring them promotions. An example of a female character that stands for the Whites' cruelty as a result of her physical and psychological trauma in *A Grain of Wheat* is Dr. Lynd. She expresses her anxieties to Thompson: "I tried not to, but – but – I hate them – How can I help it? Every time I see them I remember – I remember" (GW p. 44). In fact, a terrible accident has plagued her life and shamed her being. She is raped by her houseboy. Dr. Lynd will not forget her fate to her dying day. She hates and threatens openly Blacks with her dog. And, though the houseboy is never caught, two men are arrested and hanged just to prevent other blacks from bringing such a shame on the Whites.

In the end, the Whites will have to leave. It is clear that the Whites are departing from Kenya unwillingly. They are forced to leave. They are convinced that the movement cannot be stopped. So, fearing humiliations and senseless deaths, Thompson and his men must go away. However, the journey home is full of regrets for him, his wife and other Whites.

In indigenous communities, people are highly affected by the different events, leading to a dysfunction of families. Ngugi's fiction highlights the significance of family ties. The nuclear family comprises a husband, his wife or wives and their children. Within this familial framework, individuals find their earliest social interactions that shape their world view.

In his narrative, Ngugi focuses our attention on families who are affected by the departure of some members especially that of young men who

choose to go to the forest in order to fight the oppressor or to the city in search of suitable living conditions. These different departures, especially to the forest, will bring more terror to the community. As noted by R. B. Shobika (2021) in his analysis of *Weep Not, Child*:

Boro got enraged and he killed Howlands. Boro thought that he brought justice to his father's death, but his murderous deed affected Njoroge extremely. He had to give up his education and to work in a dress shop. Also, Njoroge could not unite with Mwihaki..... Boro's actions killed the happiness of Njoroge and Mwihaki (pp.128-129).

Shobika presents the beginning of the destruction of Ngotho's family. The contrast with the optimistic beginning could not have been bigger. The young boy, Njoroge, is aspiring to be a good student to help out his family. The story turns dark. Jacobo is killed. In search of the perpetrator, Njoroge and his father are taken to the police station as the police and Mr. Howlands, who now is the District Attorney, suspect their family's involvement. This is the end of Njoroge's education. Njoroge and Ngotho are horribly tortured and his father dies as a consequence. Njoroge now works in an Indian shop and is treated poorly. We find out that Mr. Howlands is murdered on the same day as his father dies, both his brothers Boro and Kamau are charged with murder.

Njoroge believes he deceives himself, as his dreams for a better future have not materialized and he loses his family and education. Hoping to find comfort in his relationship with Mwihaki, he proposes to leave together. When she rejects him, all hope is lost. At this level, Joris Martens (2019) states: "Njoroge had now lost faith in all the thing he had earlier believed in, like wealth, power, education and religion. Even love his last hope, had fled from him. Education is now symbolic for all the false promises he made himself, and the disruptive effect the colonial system had on local communities" (WNC p. 2).

Indeed, the last chapter paints a horrific and traumatic scene. Njoroge's grief, self-hate and anger accumulate in the horrific final scene. All alone, a rope in his hand he overthinks his life. He is preparing his suicide only to be saved by his mother who has come looking for him in the dark.

Here, Nyokabi, the mother, is left alone to carry on both the duties of men and women. Saved by his mother, he returns home convinced that he is a coward. His brothers, however, are less fortunate, both his older brothers, Boro and Kori, are caught up in the violent resistance against colonial rule. Kamau who is about the same age as Njoroge, is learning to be a carpenter. The violence is putting pressure on the household and the community, which become increasingly divided. This implies that violence is not the best means to solve differences.

3. Mediating Nonviolent Resistance in the two Novels

A nonviolent struggle is any force of struggle that is not associated with violence. It harms the oppressors spiritually, mentally and emotionally. For the sake of my analysis, I will first focus attention on *Weep Not, Child* and see how the author deals with this issue through Ngotho's family. Knowing that community violence can cause significant physical injuries and mental health conditions such as depression, anxiety, and post-traumatic stress disorder, Ngotho decides not to face the oppressor with violence.

Here, Ngotho applies Martin Luther King Jr.'s six principles of nonviolence which are once again reminded at the 13th United Nations Congress on Crime Prevention and Criminal Justice held in Doha (2015, p. 1):

First, nonviolence is a way of life for courageous people. Second, nonviolence seeks to win friendship and understanding. Third, nonviolence seeks to defeat injustice, not people. Fourth, nonviolence holds that voluntary suffering can educate and transform. Fifth, nonviolence chooses love instead of hate. The sixth principle is that the nonviolence believes that the universe is on the side of justice

The quotation shows that nonviolence willingly accepts the consequences of its acts. Nonviolence accepts suffering without retaliation. Nonviolence accepts violence if necessary, but will never inflict it. Unearned suffering is redemptive and has tremendous educational and transforming possibilities.

Ngotho's family attempts to claim their lost land. For fear that going away would mean a total separation from the land, Ngotho feels that working for Mr. Howlands will keep him closer to the land. Ngugi vividly captures Ngotho's action:

Ngotho rarely complained. He had all his life lived under the belief that something big would happen. That was why he did not want to be away from the land that belonged to his ancestors. That was really why he had faithfully worked for Mr. Howlands, tending the soil carefully and everything that was in it (WC p. 39).

At this point Ngotho's ambition becomes kindled. He intensifies his effort to make the farm the greatest plantation the world ever knew. While Mr. Howlands is thinking about who will manage the farm after he has left, or is dead, Ngotho too is thinking of his children. Another approach used to recapture the lost heritage is education. Perhaps Ngotho's manipulations that take time to materialize in the eyes of people may be solved by another character: Njoroge, his son.

'The Waning Light' as the first part of the novel, starts with the announcement by Njoroge's mother, Nyokabi that he can go to school. His life-long dream is being fulfilled, hopeful Njoroge looks at the future. Education creates wealth, Njoroge proclaims: "And you know, I think Jacobo is as rich as Mr. Howlands because he got education." Mr. Howlands and Jacobo are two powerful men in their community. Mr. Howlands is a white settler and Jacobo a local chief. Despite their differences both cooperate and have large chunks of land. Njoroge thinks education has made them rich and influential. Education also offers opportunities as Jacobo's son has 'finished all the learning in Kenya' and moved abroad. For small Njoroge, living with his family on the land of Jacobo, education is the means to achieve all these so desired objectives. He is extremely excited to begin school as he sees school as an essential component of a successful future. Let's see how J. Mathews (2017, p. 1) presents him: "Schooling represents a means to improve both himself and society. Motivated by the Mau Mau uprising occurring at the time, he initially sees school as a place where he can learn how to end the seemingly endless conflict."

So, despite the poor financial and social conditions, Njoroge does not lose hope, he seeks the way of success in order to understand the psychology of Mr. Howlands and his type. He sincerely wants to receive education and seeks it at all cost. For him, receiving education is synonymous with being prepared for social, political and economic liberation. Njoroge has proved his worth educationally so much that everybody is convinced that it is only education that can help the Gikuyu people to recapture the lands:

The news of his success passed from hill to hill. In spite of the troubled time, people still retained a genuine interest in education. ... Somehow the Gikuyu people always saw their deliverance as embodied in education. When the time for Njoroge to leave came near, many people contributed money so that he could go. He was no longer the son of Ngotho but the son of the land (GW, pp. 104-105).

Indeed, Njoroge appears to be the only hope of his people. The life of both old and young depends on the plan of a small child in the society.

To all intents and purpose, Njoroge makes a remarkable effort. Unfortunately, his aspirations are dashed by the emotional imbalance of his father and the militant inclination of his own brothers and the city-boys. He finally appears to be a mere dreamer, a visionary whose tomorrow will never see the light of days. As lofty and promising as Njoroge's plan is, the destructive forces, the Freedom Fighters and their sympathizers, surrounding him make that fulfilment of his dream impossible. Fearfully, he declares in agony: "I have now lost all – my education, my faith and my family" (p. 131).

In his desire to show the continuity of this form of struggle to demonstrate the human values among the Gikuyu in *A Grain of Wheat*, Ngugi creates a character, Harry Thuku, to lead the nonviolent struggle. So, in Harry, people see a man with God's message: "Go unto Pharaoh and say unto him: Let my people go, let my people go" (p. 12). Knowing that people will die in a physical struggle, Harry only denounces the white man publicly and curses that benevolence and protection which deny people land and freedom. He amazes them by reading aloud letters to the white man, letters in which he sets out in clear terms people's

discontent with taxation, forced labour on white settlers' lands, and with the soldiers settlements schemes which, after the first big war, left many black people without homes or land around in many regions.

People swear that they will rely on Harry and follow him at all cost. They flock to his meetings, waiting for him to bring change into their lives. Above: "People talked of Harry in their homes; they sang his praise in teashops, market places and their way to Gikuyu independent church on Sundays. Any word from the mouth of Harry became news and passed ridge to ridge, right across the country. People waited for something to happen" (p.13).

Harry advocates nonviolence not because it offers an easy way out, but because he considers violence a crude and in the long run, an ineffective weapon. He simply walks in the ideology of promoters of nonviolence; Martin Luther King Jr. and Mahatma Gandhi. Bal Ram Nanda (2013, p. 4) opines: "Gandhi and others like Martin Luther King Jr. confronted injustice with non-violent methods, "It is the acid test of non-violence," Gandhi once said, "that is a non-violent conflict there is no rancor left behind and, in the end, the enemies are converted into friends." Unfortunately, his movement also is dashed by his people's inappropriate reactions.

Conclusion

Throughout the reading of the two novels under study, Ngugi makes the reader see and feel the horrible situations created by the Whites on the land of the Gikuyu, in order to dominate, exploit people and possess their properties. Indeed, the wrenching of flesh and the vulnerability of the body which suddenly becomes evident in moments of police actions leads the Gikuyu into movements of violence to recapture their stolen properties; lands, freedom and so on.

A thorough reading of the two plays reveals that the white man leads Boro and Kihika into the forest, because with the arrest of some leaders of nearby regions of the land, Boro and Kihika who are the leaders of the movement in their regions are not going to escape the heavy arm of the white man. They have to choose between prison and forest. They choose

the forest. Thus, Ngugi presents them as both individuals and representative characters among the Gikuyu. They appear as towering personalities. They are real and vivid that they engage the readers' attentions throughout. Ngugi shows also through Boro and Kihika that there are millions of young men and women with similarly conditioned outlook in the various nations of the world. All these people feel tense, afraid, nervous, hysterical and restless, because poverty dehumanizes people and pushes them to commit crimes.

In the end, violence seems not to be the best means to solve differences. Regardless of its cause, violence has a negative impact on those who experience or witness it. Violence has caused physical injury as well as psychological harm. Several psychological disorders, including post-traumatic stress disorder, dissociative identity disorder, and borderline and personality disorder are associated with experiencing or witnessing violence. Other psychological symptoms, such as depression, anxiety, and mood swings are common in victims of violence in the two novels. Peaceful ways are recommended no matter the case. One must seek stability to continue claiming one's rights. All in all, in time of differences, reconciliation remains the best and peaceful way to solve differences or conflicts. In so doing, the community will develop in peace and security.

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