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Foreword

This volume five of our scholarly journal, *The African Journal of Education and Social Sciences* (AJESS) is a must-read. The volume addresses issues, challenges and concerns in the field of education and social sciences. It focuses on both theoretical aspects and application-dependent studies.

Our journal advocates for multi-disciplinary and multi-sectorial approach to handling such dynamic contemporary challenges. It is intended as a forum for practitioners and researchers to share knowledge, techniques and solutions, to identify new issues and to shape future directions for research in areas of education and social sciences.

This fifth volume presents the reader with articles in theory and practice; in matters of educational resources and finance, teacher mentorship, gender and literature among others. Each article is clearly situated within the field, and arguments supported with home grown examples.

AJESS has been attracting over 3000 reads every month. It is registered with ORCID and Google Scholar and plans are underway to have it registered with AJOL for more reputation and readership.

The journal would not have been possible without the great support of the authors, the editorial team and the insightful reviewers. Thank you for your unwavering support and faith in our journal. It is our sincere hope that this fine collection of articles will be a valuable resource for our esteemed readers and will stimulate further research into the areas of education and social sciences.

Dr. Ben Nyongesa Wekesa
The Chief Editor

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The Relationship between Capitation Grant and Textbook Student Ratio in Public Secondary Schools in Bungoma South Sub-County, Kenya

Omega Kennedy Amadi¹, Julius K. Maiyo² & Jotham Wasike³

1.1 Abstract

The Kenyan government spends part of Capitation Grant (CG): 54% of the tuition amount for purchase of textbooks in Public Secondary Schools in order to attain ratio of one textbook per student. From 2009 up to 2017 Public Secondary Schools had faced challenges in implementing the above policy. The purpose of the study was to look at CG and textbook student ratio in Public Secondary Schools in Bungoma South Sub-County. The objective of the study was to establish the relationship between CG and textbook student ratio in Public Secondary Schools in Bungoma South Sub-County. The study was guided by Human Capital Theory (HCT). The study used descriptive survey design to carry out the study with both qualitative and quantitative approaches. The target population was 53 Public Secondary Schools comprising of 637 respondents. The sample size was 379 respondents comprising of one Sub County Director of Education (SCDE), 27 Principals, 159 HODs, 27 Accounts Clerks' 27 Librarians, and 138 Students (Class Secretaries). Yamane (1967) formula was used to get the sample size for the 159 HODs and 138 Students/Class Representatives. Random sampling was used to recruit 159 HODs and 138 Students (Class Representatives) while purposive sampling was used to recruit one SCDE, 27 Principals, 27 Accounts Clerks and 27 Librarians. The study used questionnaires and document analysis. Split-half reliability and coefficient alpha were used to ascertain reliability of the instrument. Validity of the instruments was conducted in 4 public secondary schools through piloting and any wanting instrument component was adjusted accordingly. The quantitative data collected was processed and analysed using both descriptive; mean standard deviations and inferential statistics; ANOVA, tukey test and Pearson's correlation coefficient. The study established that CG was not adequately utilized to attain the desired 1: 1 textbook student ratio due to divers' challenges. This may in the long run escalate through the 100 transition rate policy, Findings of this study indicate that insignificant amount of CG funds was used towards textbooks over the years. The study showed a significant strong negative relationship between

Capitation Grant and textbook student ratio at ($r = -0.760$, $p\text{-value} = 0.000 < 0.05$). The study recommends that, the Ministry of Education (MOE) and school managers should come up with a robust CG policy for proper utilization of funds meant to purchase textbooks through enhancing monitoring systems for prudent management of the funds to avoid future high textbook student ratio and maintain the recommended ratio of one textbook per student (1:1).

Key Words: Capitation Grant, Textbook Student Ratio, Public Secondary Schools, Bungoma and Kenya

1.2 Introduction

Globally countries are gradually working towards making basic education totally free for all girls and boys. Among the international policy documents such as the fourth Sustainable Development Goal (SDG) aim at ensuring that every child completes free and equitable secondary education (United Nations Summit, 2015). Nevertheless, international framework of education as articulated in Millennium Development Goals (MDGs), (UN Millennium Declaration, 2000) and Education for All (EFA) strategies puts emphasis on eradication of extreme poverty through education. Moreover, provision of basic education and literacy to every learner is one of the many contributions that can be made to the development of the world's girls and boys (United Nations, 1998). To attain this amplified noble course, appropriate teaching and learning materials which include textbooks is laudable.

According to MOE, (2003), Kenyan government pronounced primary education as compulsory and free for all primary school children by implementing and financing the Universal Primary Education (UPE) policy in 2003 through CG funding policy. Introduction of this policy brought about several challenges among them; huge number of pupils from primary schools were to transit to secondary schools. Pajibo and Tamanja, (2017) confirms that the introduction of CG scheme was found to be relevant and had led to an increase in enrolment in primary and secondary schools, even though that increase brought about some challenges.

In order to cope with the challenges brought about by Free Primary Education (FPE), the Kenyan government came up with 100% transition policy to enable all pupils from primary to transit to secondary schools. The government commenced Free Day Secondary Education (FDSE) in 2008 since primary education alone was not sufficient to provide the quality skilled human resource necessary for the country's sustainable development and nevertheless children from poor families who failed to join secondary school due to lack of school fees often relapsed back to illiteracy thus reversing 8 years of investment in their primary education, these were good reasons that pushed the government to start FDSE in addition to hastening the realization of universal access to basic education goal and to absorb the huge numbers of pupils who had sat for Kenya Certificate of Primary Education (KCPE) (MOE, 2008).

Kenyan government has relieved parents of the burden of paying school fees hence learners in public secondary school receive CG an amount of money given as a grant to every learner in public secondary schools in line with the (FDSE) policy (MOE, 2019). Which states that every learner in public secondary schools receives Ksh.22,244.00 from the previous Ksh.10,265.00 yearly to cater for tuition, medical insurance, activity fee, Strengthening of Mathematics and Science in Secondary Education (SMASSE), Local Travel and Transport (LT&T), Electrical Water and Conservancy (EWC), Personal Emolument (PE), Administration Costs, Maintenance and Improvement votes (MOE,2019). 54% of the tuition account money is part of the CG that goes towards purchase of textbooks. It has been evident that every public secondary school student received Ksh.2,430 annually towards purchase of textbooks in these schools.

This scheme, introduced in 2008 by the MOE, aimed at achieving the Textbook Student Ratio of 1:1 (Republic of Kenya, 2008). Despite the fact that the CG was committed towards the above noble course, it was not clear whether investment in FDSE from 2009to2017 in public secondary schools was meeting the intended objective of purchasing of textbooks, because public secondary schools were grappling with low textbook student ratios.

A study by the UNESCO (2016) revealed that in spite of Kenyan government providing every student with CG to cater for textbooks and other instructional materials, there were limited accesses to teaching and learning materials

across Kenya. This was a pointer to the fact that there were challenges in purchase of textbooks by these schools over the years. Nevertheless, an audit report released in 2016 revealed that the government was losing up to 13 billion annually to textbook fraud (Audit Report, 2016) an indication that there was a problem and textbook student ratio of 1:1 was wanting.

In addition, the 100% transition was posing a challenge to the most hyped textbook student ratio of 1:1 due to high transition rates. From January 2018, the government through MOE opted to facilitate purchase and distribution of textbooks directly to public secondary schools in order to curb losses of money meant for purchase of the textbooks. The current textbook student ratio in sciences, humanities and language goes beyond the 1: 1 ratio and enrolment rates per school. At the moment, the approximate textbook student ratio in some disciplines was approximately 4 textbooks per student, a pointer to the fact that the government was oversupplying textbooks in some subjects hence subjecting tax payers to more punishment and wastage of public resources by the government.

The study discovered that excess textbooks supplied to public secondary schools currently are gathering dust in makeshifts called book stores in many of these schools and not in the conventional modern school libraries, while textbook student ratio for some technical subjects like Electricity, Fine Art, Drawing and Design among others applied sciences subjects, set books and other books on the other hand is wanting.

Since the inception of CG for FDSE in Kenya, many more studies have been carried out however they focused on effect and impact of capitation grant on enrolment rates, disbursement, management and its use thus not very clear on how GG has influenced textbook student ratio in Bungoma South Sub-County over the years. It's against this background that the study sought to look at CG and textbook student ratio in Public Secondary School in Bungoma South Sub-County.

The purpose of this study was to examine CG and Textbook Student Ratio in Public Secondary Schools in Bungoma South Sub-County. The objective of the study was to establish the relationship between CG and textbook student ratio in Public Secondary School in Bungoma South Sub-County.

The study was guided by research hypothesis that stated that there is no significant relationship between CG and textbook student ratio in Public Secondary Schools in Bungoma South Sub-County. The significance of the study generated information that will enable future school managers learn the best practices to maximize or utilize CG towards purchase of textbooks in achieving and maintaining textbook ratio of 1:1.

Policy makers will be able to re-examine challenges schools face in utilization of CG with a view of generating interventions to improve resource utilization at school level

1.3 Conceptual Framework

The conceptual framework in figure 1, CG is independent variable while dependent variables are represented by students’ enrolment, student textbook ratio; intervening variables are shown by procurement/acquisition factors such as attitude of management, storage of textbooks, library, shortage of teachers and reading culture. The conceptual framework shows there is a direct relationship between independent variable and dependent variables given that capitation grant affects students enrolment and student textbook ratio.

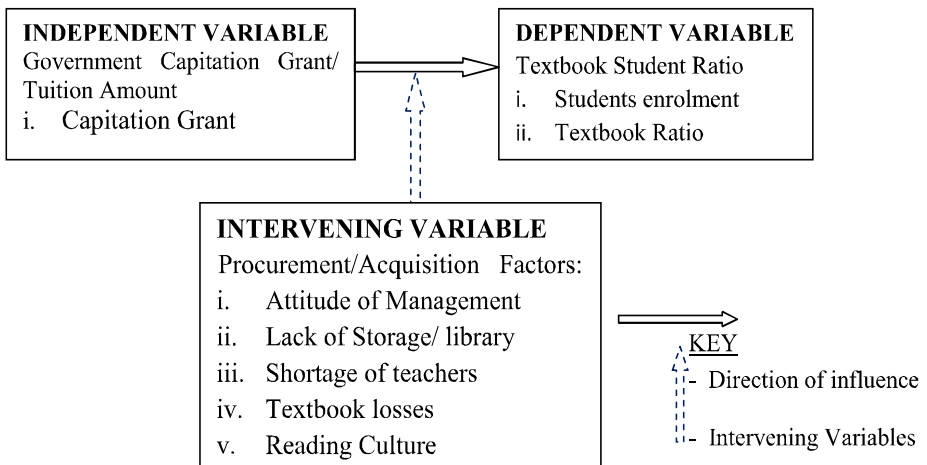


Figure 1: Conceptual Framework showing the interaction of the variables

Source: Researcher, 2019.

1.4 Literature Review

A study carried out by the American Association of Colleges of Nursing (AACN), (2009) in the United States (USA), showed that there was increasing evidence that CGs can contribute to expanding the capacity of nursing school. It indicated that CGs had steady effect on earlier nursing shortages and the enrolment of nurses increased. This study did not CG textbook student ratio.

In Ghana, a research project on tracking public resource leakage in education with a focus on CG, undertaken by the Ghana Center for Democratic Development (CDD-GHANA) focused largely on the effects, impact and outcome of the policy on school enrolment, and completion rates (Dawuda, 2010). The study looked at the extend at which CG policy had contributed to increase access to participation in primary education and not CG verses textbook student ratio, the evidence presented showed significant improved in enrolment following execution of CG policy and showed that the allocation of CG was less equitable and could encourage inequality in schools.

A paper by Akyeampong,(2011),(Re) assessing the impact of school CGs on access to education in Ghana, the findings of the study showed that the inception of CG as a demand-side to a point intervention to improve access worked up to a point. The above studies did not look at CG and textbook student ratio.

Osei et al., (2009) did a study on the effect of the CG on education outcome in Ghana. The objective was to evaluate how CG had impacted on the Basic Education Certificate on Examination (BECE) pass rates, gross enrolment ratios and gender differences in pass rates. The study found that; the CG had no significant impact on BECE pass rates in Ghana, no significant relationship existed between CG and gross enrolment and CG had not impacted on bridging the gap between BECE pass rates for males and females. The study used data from the Ghana Education Service from all 138 educational districts between the years 2003 to 2007. The above study did not look at CG and textbook student ratio.

Pajibo, at el., (2017) looked at the influence and challenges of the CG on provision of education in basic schools in Ghana. The study used descriptive survey. The findings showed that the introduction of CG plan was found to be very relevant and had led to an increase in enrolment in elementary schools.

A study on influence of CG on parents to send their children to school, found out that 94% of the respondents said that there had been certain influence while 6% said it had no influence. On the state of accommodation, 70% of the respondents showed that the classroom accommodation state after introduction of CG had some influence. Introduction of the CG caused the classroom situation poor, apparently owing to the big influx of students in the classroom. Although the study used descriptive survey design it did not focus on CG and textbook student ratio.

A study by Ampratwum and Armah-attoh, (2010) examined the usage of the CG at the beneficiary schools and evaluated the robustness of the transparency and accountability measures for the suitable and efficient utilization of the funds. The findings from the study revealed that the level of leakages cut across both able and disadvantaged schools. It was established that disbursements of the CG to beneficiary institutions were not timely as demanded by the CG implementation strategies. Finally, researchers opportunistically concluded that schools with effective Parent Teacher Associations (PTA) and School Management Committees use CG funds more effectively or for the intended purposes than those with weak PTA and School Management Committees. Basic school enrolment since the introduction of the CG has been on the rise. The study did not look at CG and textbook student ratio.

A study to explain whether CG, scholarships and bursaries had an impact on persistence and academic excellence in university carried out in Ontario, USA; Dooley, Payne, and Robb, (2013). The study employed ex-post fact design. Inferential statistics inform of simple regressions analysis was adopted to bring out association between the two variables. The study revealed that first-year (entrance) scholarships plus bursaries at both universities have only modest effects on student grades and credits earned and generally no relationship with persistence and degree completion among students as a whole.

The study used simple regression analysis, which had restricted set of controls for the variables associated with both financial awards and persistence. The above study did not look at CG and textbook student ratio.

Mohammed, (2010) conducted a study on impact of CG on access to primary education in Ghana. Using case study methodology, the data for the study were taken from three sources: The World Bank World Development Indicators, the United Nations Educational, Scientific and Cultural Organization (UNESCO) Institute of statistics, and the Ghana education management information system. The results of the study showed that CG had to some extent contributed to greater access to primary education in Ghana even though, not enough to enable Ghana to achieve the education-related MDGs by the target date. All indicators measuring access and participation in education increased considerably following the implementation of the CG policy. However, the above reviewed literature showed that it had a methodological weakness because of its overreliance on secondary sources of data and a case study research design which does not give the provision of generalization and application of the data to other areas. The study did not look at CG and textbook student ratio.

A study by Ngowi, (2015) on impact of unreliable government releases of CG on academic performance in public secondary schools the case of Kinondoni District in Tanzania. Qualitative data analysis technique was employed. The study showed that provision of CG to schools was in adequate and was delayed; management of CG is the responsibility of heads of schools cooperating with school committees. It was observed that there were some limitations due to lack of skills in financial management by some members. The above study did not look at CG and textbook student ratio.

A study carried out in England investigated whether CG had impacts on students from low, income backgrounds (Sue, Andrew, Arthur and Neil, 2006), employed mixed methods study design. Drawing on quantitative plus qualitative data, the study reports variations in the ways in which two institutions administered their CG, and the effects on the students. Descriptive statistics was used for analysis; the study found that at both institutions, students from schools that utilize effectively their CGs were more likely to carry on with their studies as compared to students from schools that improperly implement their CG. The interview results further suggests that students who received bursary were well motivated and determined to succeed. The above study did not focus on textbook student ratio.

A public expenditure tracking survey: comprising of district officers, head teachers and parents conducted in Tanzania by HakiElimu, (2011) looked at the effective accountability of implementation of primary education programs, it was discovered that some requirements such as textbooks were not purchased, a sign that lack of proper use of CG was undermining the development of education in Tanzania. Concerning the textbooks that were purchased, there was no relationship between the price indicated on receipt and the number of textbooks purchased. More so the number of textbooks purchased in 24 schools the average price of textbook indicated that there was misuse of CG from the national government; the textbook student ratio stood at one textbook for 5 pupils an indication that Tanzania had a long way to go in achieving the 1:1 ratio. The above study looked at implementation of primary education programs and not public secondary schools.

1.5 Methodology

The study used descriptive survey design to carry out the study with both qualitative and quantitative approaches. The target population was 53 Public Secondary Schools comprising of 637 respondents. The sample size was 379 respondents comprising of one Sub County Director of Education (SCDE), 27 Principals, 159 HODs, 27 Accounts Clerks, 27 Librarians, and 138 Students (Class Secretaries). Yamane (1967) formula was used to get the sample size for the 159 HODs and 138 Students/Class Representatives. Random sampling was used to recruit 159 HODs and 138 Students (Class Representatives) while purposive sampling was used to recruit one SCDE, 27 Principals, 27 Accounts Clerks and 27 Librarians.

The study used questionnaires and document analysis. Split-half reliability and coefficient alpha were used to ascertain reliability of the instrument. Validity of the instruments was conducted in 4 public secondary schools through piloting and any wanting instrument component was adjusted accordingly. The quantitative data collected was processed and analysed using both descriptive; mean standard deviations and inferential statistics; ANOVA, tukey test and Pearson's correlation coefficient.

1.6 Findings and Discussion

Category of Public Secondary Schools

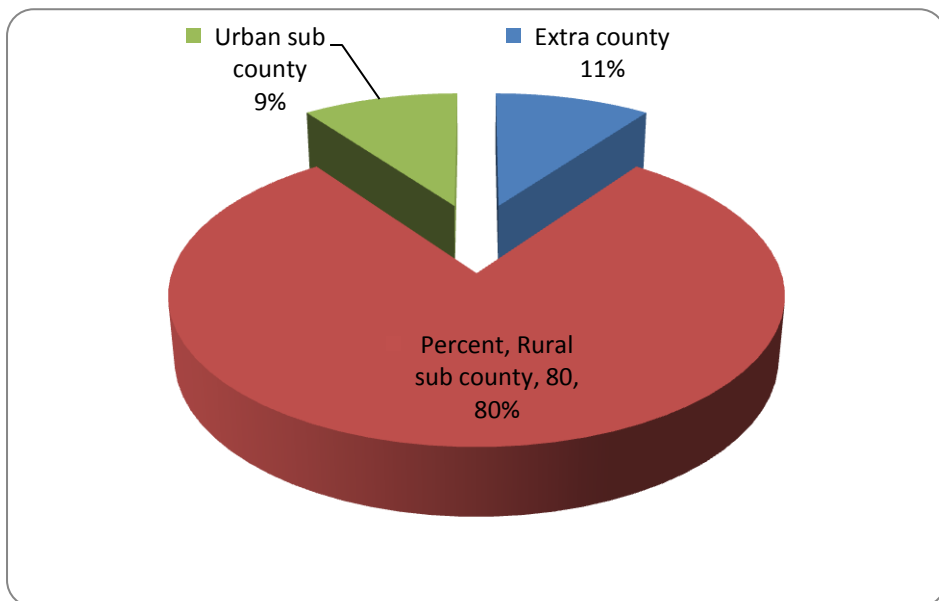


Figure 2: Category of Public Secondary Schools

Data in figure 2 indicate that 80% of the schools were situated in the rural zone, 9% in the urban zones 11% were Extra County. Majority of the schools were located in the rural zone.

These are day schools found in rural areas that were funded by the National Government Constituency Development Funds (NGCDF) and the FDSE. Many public secondary schools were started in order to cater for free primary education program that was started in 2003.

The Age of the Public Secondary School

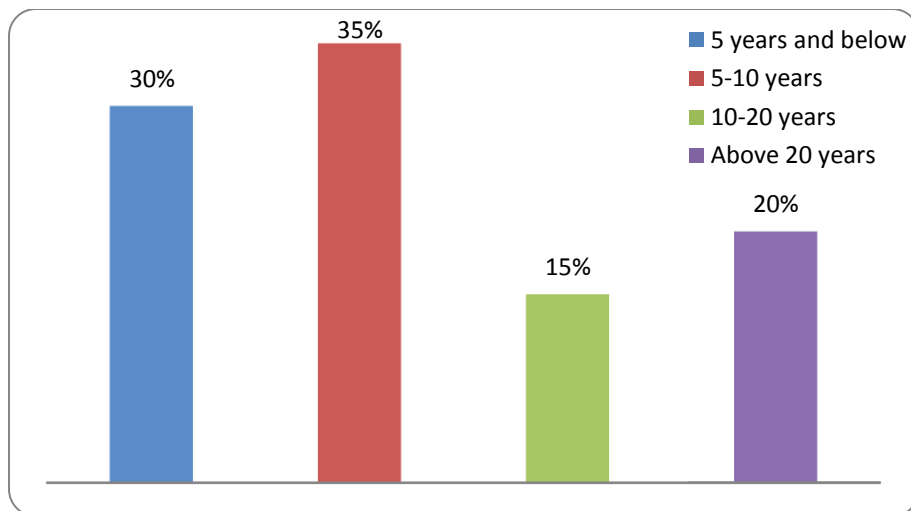


Figure 3: Age of School

Figure 3 shows that 35% of the schools that participated in the study were 5 and 10 years old since they were established, those below 4 years are at 30%. Public secondary schools that were 10 to 20 years old constituted 15% while above 20 years old constituted 20% of the respondents. 65% are below 10 years of age. The results therefore indicate that greater part of the public secondary schools were below 10 years old from establishment.

This was attributed to the government policy of 100% transition from primary to secondary schools and the provision of NGCDF and, the starting of Universal Primary Education (UPE) had led to higher transition rates to secondary schools. Because of large numbers from primary schools, the government was compelled to start FDSE which led to mushrooming of schools to cater for huge numbers of pupils from primary schools' program started by the Kenya government in 2003 that led to starting of many public secondary schools countrywide.

The results indicate that greater part of the public secondary schools were below 10 years which is attributed to the government policy of 100% transition. More so the FDSE grant led to mushrooming of schools to cater for huge numbers of pupils from primary school's program started by the government in 2003. The inception of free primary education in 2003 lead to over enrolment; many pupils from primary schools transited to secondary schools

The Average Enrolment of Public Secondary schools

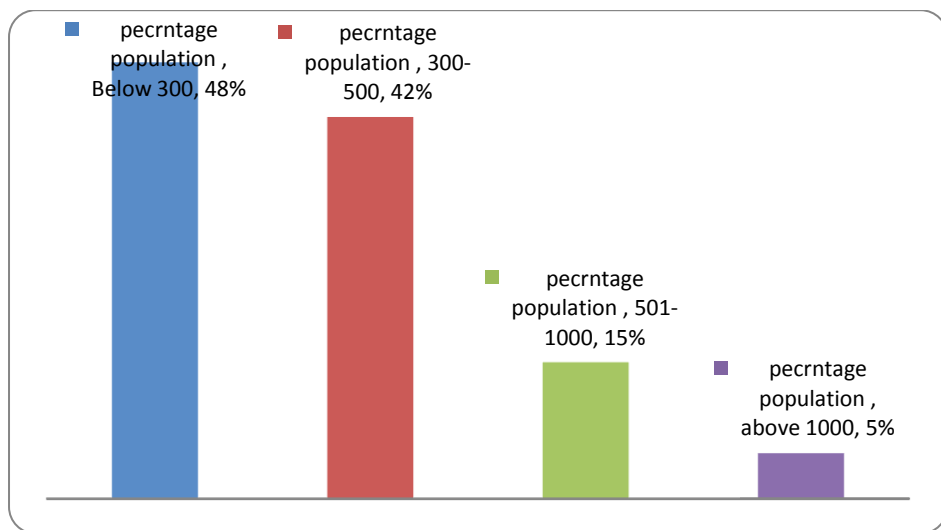


Figure 4: The Public Secondary School Enrolment

Figure 4 shows that majority of the public secondary schools that participated in the study, 90% have an enrolment of below 500 students, while those below 300 students are the majority at 48% percent, 13 schools, while those with student's population of above 1000 were the least at 5%. Schools with a population of 300-500 students' population constituted 42% and those with 501-1000 students' population constituted 15%. The inception of free primary education in 2003 lead many pupils from standard 8 to transit to secondary schools.

Capitation Grant and Textbook Student Ratio in Public Secondary Schools

The relationship between Capitation Grant and textbook students' ratio in Public Secondary Schools is shown in table 1 below.

Table 1: Capitation Grant and Textbook Student Ratio in Public Secondary Schools.

Capitation Grant per student for textbook Purchase Per year	Students Enrolment of Sampled Public Sec. Schools	Capitation Grant per student	Textbooks available in schools	Subjects offered from 2009 -2017 by the Public Sec. Sch.	The Expected textbooks per Subject	Average Students Per Textbook
2430	980	2,381,400	4789	14	13720	0.34905
2430	370	899,100	623	12	4440	0.14032
2430	600	1,458,000	1850	13	7800	0.23718
2430	343	833,490	1145	11	3773	0.30347
2430	240	583,200	1238	11	2640	0.46894
2430	362	879,660	1233	12	4344	0.28384
2430	487	1,183,410	1156	12	5844	0.19781
2430	350	850,500	2050	12	4200	0.4881
2430	280	680,400	720	11	3080	0.23377
2430	1400	3,402,000	10400	15	21000	0.49524
2430	102	247,860	398	12	1224	0.32516
2430	760	1,846,800	1065	14	10640	0.10009
2430	300	729,000	390	14	4200	0.09286
2430	205	498,150	595	12	2460	0.241887
2430	203	493,290	487	12	2436	0.19992
2430	200	486,000	540	11	2200	0.24545
2430	200	486,000	430	11	2200	0.19545
2430	200	486,000	330	13	2600	0.12692
2430	444	1,078,920	4562	14	6216	0.73391
2430	228	554,040	627	11	2508	0.25
	8254	20,057,360	34628	247	107525	
	Average pupil Per book					0.28547

Source: MOE 2017

Table 1 shows that student enrolment of Public Secondary Schools which participated in the study was 8254; Ksh.2, 430 of the CG was supposed to cover for the cost of textbooks per student. CG towards textbooks based on enrolment in the sampled school was Ksh.20, 057,220 translating into Ksh.180, 514,980 from 2009 to 2017. A total number of 34,628 textbooks were in schools in the year 2017. Most schools were offering an average of 12 subjects because the majority of the sampled schools were from rural settings and they offered only 12 subjects excluding technical subjects which are thought to be so expensive. This information was used to calculate the average textbook student ratio per subject which was 0.28547 (3.51 students per textbook per subject). This was below the government recommended textbook student ratio per subject at 1:1 ratio. (1 text book per student per subject) an indication that textbooks were not being bought.

The table above indicates that huge amount of CG towards textbooks was not utilized to purchase textbook the reasons cited were the schools did not have effective boards to effectively monitor and utilize tuition amount money meant for purchase of textbooks. More so enrolment had gone up and some students had not received CG due to late submission of enrolment to the MOE. Nevertheless, purchased textbooks had not met the government recommended ratio implying that there was a significant difference between the CG given by the government for purchase of textbooks and the textbook student ratio from 2009 to 2017. This was due to late release of the money by the ministry as well as poor record keeping of exact textbooks purchased by schools over the years.

The study revealed that the approximate CG towards textbooks based on enrolment in the sampled school was Ksh. 20,057,220 translating into Ksh.180, 514,980 from 2009 to 2017. Approximately a total number of 34,628 textbooks were in schools in the year 2017. Most schools were offering an average of 12 subjects because the majority of the sampled schools were from rural settings and they offered only 12 subjects minus technical subjects which are thought to be so expensive.

This translated to 3.51 students per textbook per subject. This was below the government recommended textbook student ratio per subject at 1:1 ratio. (1 text book per student per subject) an indication that textbooks were not being

bought. Huge amount of CG towards textbooks was not utilized to purchase textbook the reasons cited were that schools did not have effective boards to effectively monitor and utilize tuition amount money meant for purchase of textbooks.

More so enrolment had gone up and some students had not received CG due to late submission of enrolment to the MOE. The highest number of textbooks in boarding public secondary was attributed to a well elaborated school textbook policy; borrowing/distribution and collection of textbooks.

Relationship between Capitation Grant and Textbook Student Ratio

The hypothesis; There is no significant relationship between Capitation Grant and textbook student ratio in public secondary schools in Bungoma South Sub-County. To test for the hypothesis, the study adopted the use of Pearson moment correlation coefficient. The findings of the Pearson moment correlation between CG and textbook student ratio were as shown in table 2 below

Table 2: Correlation between capitation grant and textbook student ratio

		Textbook student ratio
Capitation Grant	Pearson Correlation (r)	-0.760**
	p-value	0.000
	N	20

**Correlation is significant at the 0.01 level (1-tailed)

The findings of table 2 above indicate that there was a significant strong negative relationship between CG and textbook student ratio ($r = -0.760$, $p\text{-value} = 0.000 < 0.05$); we therefore reject the null hypothesis and conclude that an increase in the CG resulted to a decrease in the textbook-student ratio over the years. This was due to poor management of funds towards textbook ratio which concurs with Ngowi,(2015) who says that there are some limitations due to lack of skills in financial management by some management committee members.

Boarding and Day Public Secondary Schools, School Age and Textbook Students' Ratio

Textbook Students' Ratio in Boarding and Day Public Secondary Schools

The study analyzed the effect of boarding schools and management of textbooks. It also studied the textbook student ratio in boarding and day public secondary schools, the results are shown in table 3.

Table 3: Textbook Students' Ratio in boarding and day Public Secondary Schools

Category of School	Mean	N	Std. Deviation
Boarding	.3668	4	.14826
Mixed Day and Boarding	.2757	9	.12972
Day	.2588	14	.18016
Total	.2855	27	.15833

Table 3 shows that boarding Public Secondary Schools have the highest number of textbook students' ratio at 0.3668 (2.73 students per textbook per subject). The highest number of textbooks in boarding Public Secondary Schools was attributed to a well elaborated school textbook policy; borrowing/distribution and collection of textbooks.

The lowest number of textbooks per students' ratio was in day schools at 0.2588 (3.9 students per textbook per student). Since day scholar leave for home every evening some leaves with textbooks and some leave their textbooks in class and classmates leading to textbook theft and losses. Public mixed day and boarding had a textbook student ratio of 0.2855 (3.5 students per textbook per subject) which was attributed to textbook losses and theft due to lack of libraries and proper storage facilities.

Age of Schools and Textbook Students' Ratio in Public Secondary Schools

The study analyzed the effect of the school age and management of textbooks. It also studied the textbook student ratio in public secondary schools with different ages; the results are shown in table 4

Table 4: Age of schools and textbook students' ratio in public secondary schools

Age of school	N	Mean	Std Deviation	Std Error	Minimum M	Maximum M
Below 5 years	6	.2105	.10262	.04589	.09	.35
5-10 years	10	.2941	.1305	.03768	.20	.49
Above 10 years	4	.3350	.24019	.09806	.10	.73
Total	20	.2855	.15833	.03540	.09	.73

Table 4 shows that schools that have existed for years above 10, have the highest number of textbook ratio students at 0.3350 (3.0 students subject per textbook per subject). The highest number of textbooks was attributed to receiving of more capitation grant towards textbooks over the years; from 2009 to 2017. The lowest number of textbook student ratio was in schools that have been existence for less than 5 years at 0.2105 (4.75 students per textbook per subject). Schools which have been in existence for between 5 to 10 years had a textbook student ratio of 0.2941 (3.40 students per textbook per subject).

On Age of School, Category and Textbook Student Ratio shows the study revealed that public boarding secondary schools that participated in the study and were above 10 years old, had an average textbook student ratio of 0.3831 (2.610 students per textbook) while mixed day and boarding that had been in existence for 5 to 10 years have textbook student ratio of 0.2822 (3.544 students per textbook). Public day secondary schools that had been in existence for 5 to 10 years have a textbook student ratio of 0.2419 (4.133 students per textbook) while those day schools that were below 5 years have the highest textbook student ratio of 0.2225(4.494 students per textbook).

Boarding schools that had been in existence for more than 10 years had a slightly low textbook student ratio of 2.610 students per textbook, an implication that boarding schools had strived to purchase more textbooks and had libraries for proper storage over the years and had minimized losses compared to mixed day and boarding that was in existence for 5 to 10 years that had a textbook student ratio of 3.544 students per textbook which is attributed to lack of proper storage and lack of libraries. Public day secondary schools that had been in existence below 5 years and 5 to 10 years had the highest textbook student ratio of 4.494 and 4.133 student per textbook respectively.

This high textbook student ratio was attributed to textbook losses and lack of proper storage facilities. It was observed that many of the public secondary schools that participated in the study did not have libraries and books were stored all over; in principal's office, stores, staff rooms and in make shifts as storage facilities leading to textbook losses and theft. This was in congruence with Cohen,(2019).

1.7 Conclusion and Recommendations

The study concludes that CG was not adequately utilized to attain the desired 1: 1 textbook student ratio due to divers' challenges. This may in the long run escalate through the 100 transition rate policy, Findings of this study indicate that insignificant amount of capitation grant funding was used towards textbooks over the years. The study recommends that;

i. The MOE and school managers should come up with a robust CG policy for proper utilization of funds meant to purchase textbooks through enhancing monitoring systems for prudent management of the funds to avoid future high textbook student ratio and maintain the recommended ratio of 1:1.

ii. Since the government striving to achieve the 1:1 textbook student ratio by supplying textbooks directly to public secondary schools, serious policy efforts should be made to have a portion of the capitation Grant channelled through the maintenance & improvement vote head for putting up contemporary conventional school libraries and classroom storage system in public secondary schools to avoid stocks of textbooks being dumped all over year in year out with no place to keep them; that can be susceptible to damage by termites, dampness and vandalism.

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Teacher Mentoring: a Synonym for Teacher Professional Instruction and Guidance

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2.1 Abstract

Teacher learning is an issue that has attracted the concern and interest of scholars for some time now. Current research has established that an effective teacher has a great influence on what students learn and how they learn it and that the effective teacher is a product of continuous professional learning. Driven by research findings, schools of education have been forced to re-examine, refine and implement teacher education courses that will make their student-teachers life-long learners. Among the new processes that have been introduced in teacher preparation to improve the effectiveness of student-teachers, is mentoring. This may have been informed by theories of adult learning like Mezirow's theory of Transformative Learning, as well as perspectives like Greeno's Situated Perspective on Cognition. It is a truism that teaching is a dynamic and challenging job that demands that the teacher seeks and acquires the support of a colleague or colleagues in the school context. This situation is true for the practicing teacher, but more so for the student-teacher whose first real encounter with their profession is during practicum or teaching practice. Literatures on mentoring in professions concur on the view that mentoring is useful in the provision of one-on-one professional instruction and guidance that is further linked to how long one stays in the profession and their love for it. Non-educational organizations have embraced mentoring and provide evidence of the benefits that emerge from the process for both the employees and the organization. Recent developments in some university schools or faculties of education worldwide and even in Kenya require student-teachers to be in a mentor-mentee relationship during their practicum. However, scant attention has been paid to the issue of mentoring for practicing teachers. This positional paper will examine teacher mentoring for both the practicing teacher and the novice teacher, from selected literature and studies. The discussion will provide useful insights to education stakeholders on teacher mentoring and its usefulness in supporting continuing staff development.

Key words: Mentor, Mentee, Mentoring, Teacher Learning, practicing teacher, novice teacher.

2.2 Introduction

Teaching is a dynamic and demanding profession. This is especially true in the 21st Century where the teacher is faced with complex issues that have implications on whether they succeed in teaching or not. To begin with, the 21st Century teacher worldwide is faced with the task of handling learners who are diverse in all senses, yet who have to be prepared to take up adult responsibility and their place in nation building (Darling-Hammond, 1998). According to Darling-Hammond, teachers have a duty to prepare their learners to frame problems, find, integrate and synthesize information, as well as work co-operatively (p.57).

This demands that the teacher has to possess certain knowledge and skills if they are to guide their students. Additionally, the teaching profession is one faced with frequent changes that include curriculum and subject matter changes, new instructional procedures, changes in student evaluation and testing and, technological changes that require the teacher to practice differently. Of interest to note is that teachers are usually made aware of these changes through very brief in-service sessions sometimes lasting for a day and which often do not offer follow-up support for the teacher during the implementation stage. Education scholars have consistently pointed out that learning new information is not a challenging issue for teachers, but the implementation in the classes where the teacher is expected to try out what was not even demonstrated during the workshop/seminar.

Then there is the demand by education stakeholders that the teacher should produce 'good' results with their students at the end of the school year, despite the fact that school contexts vary and so do the aptitudes of the learners. This situation is further exacerbated by large classes that are now a common sight especially in developing world contexts, together with big workloads in terms of many lessons in a week. This scenario means that the practicing teacher is constantly grappling with issues that challenge their effectiveness in classroom practice.

Arguably, the step to engage in some form of learning is not a choice for the teacher, but a necessity which they must embark on once they choose this profession, and continue in it until their retirement (Darling-Hammond, 2000; Al-Weher & Abu-Jaber, 2007).

Education systems around the world recognize the importance of teacher learning and are engaged in supporting their teaching force so that they can be effective change agents and also to ensure improved learning outcomes for the learners. This support has majorly been through formal learning experiences like workshops and other in-service trainings (INSET) which are organized away from the school context and usually for some limited number of days.

These strategies have been criticized for a number of reasons, key among them being the inability to deal with specific challenges that teachers face with practice and lacking the ability to offer follow-up support for the teacher during implementation of the new approaches and strategies (Leliveld, 2006; Gathumbi, Mungai & Hintze, 2013). However, according to scholars like Fullan (2007), teachers should learn every day about their practice, instruction, learners and emerging educational technologies. Fullan points out that the common practice of depending on external ideas to improve practice is "...a flawed theory of action" since external ideas "... can never be powerful enough, specific enough or sustained enough to alter the culture of the classroom or school" p.35. This therefore points to the need for strategies that can enable teachers, whether novice or veteran to learn in sustainable ways that are geared at addressing their individual challenges with practice.

2.3 Theoretical Underpinnings

Teacher learning that happens through collaboration has found support in both literature and theories that have sought to provide an explanation of how teachers can and should learn. Teacher mentoring as a strategy for teacher learning is supported by among other theories, Mezirow's theory of Transformative learning, Kolb's theory of experiential learning and Greeno's perspective on Cognition.

Mezirow's Theory of Transformative Learning

Mezirow's (1991) theory of transformative learning focuses on the unique way in which adults learn as opposed to how children learn. Its chief propositions are captured in three themes that support adult learning. First, it emphasizes the centrality of the adult learners' experiences as the starting point of any learning and on which they can anchor new ideas.

Secondly, there is the aspect of critical reflection where one engages in questioning one's assumptions and beliefs based on prior experiences. Third is the component of rational discourse which is different from everyday discussions and involves questioning actions and statements in what is referred to as critical reflection. According to Mezirow "...the goal of transformative learning is to help the individual become a more autonomous thinker by learning to negotiate his/her own values, meanings and purpose, rather than uncritically acting on those of others" (Mezirow, 1991, p. 11)

The transformative learning theory requires that new learning for teachers must take cognizance of their experiences gathered over time. These experiences are best shared during mentoring where actions are questioned and reflection is done with a colleague who Lev Vygotsky refers to as The More Knowledgeable Other.

Kolb's Theory of Experiential Learning

The proponent of this theory, Kolb (1984) emphasizes the centrality of experience in the learning process, unlike other theories of learning that emphasize acquisition, manipulation and recall of abstract symbols. The theory's major propositions are: first, learning is a process and not outcomes, in the sense that ideas are formed and re-formed over time. The theory views all learning as re-learning and that everyone enters a learning situation with more or less articulate ideas about the topic of discussion. Second, that learning is a continuous process where knowledge is continuously derived and tested out in the experiences of the learner. This means that the learning experience should begin by bringing out the learner's beliefs, assumptions and prejudices before integrating new ideas into the learner's belief system.

Third, learning is a process of human adaptation to the situations that surround us and it takes place in all human settings and encompasses all life stages from childhood to adolescence, to middle and old age. Kolb's theory implies that teachers can be life-long learners, especially learning about their classroom practice. According to Paraskevas and Wicken (2003), adult learning is problem centered rather than content-oriented, a view that agrees with the what happens during mentoring.

The Situated Perspective on Cognition

The Situated perspective on cognition is drawn from the work of Greeno (1997) and is based on three conceptual themes that are central to the perspective. First, it views learning as situated in a context that plays an important role on what is learnt and how it is learnt. According to Greeno, learning experiences for teachers that are likely to transform teaching should happen in their workplace, more specifically in their classrooms. Secondly, the perspective contends that the process of learning is social and that the role of others in this process goes beyond stimulation and encouragement for individual construction of knowledge, to determining what is learnt and how learning takes place. Thirdly, that cognition is distributed and can be ‘spread out’ to others, and thus is not the sole property of an individual.

This is contrary to what happens in many learning environments which do not encourage sharing of learning but rather focus on individual competencies and thus competition rather than collaborative learning. Teacher mentoring is a process that encourages teachers to learn in their schools and classrooms and, from each other, since it enhances support as well as non-threatening feedback. The knowledge arising from mentoring will hopefully inform the teachers’ classroom practice in more powerful ways than if they were passive recipients of knowledge and skills passed to them by an outside authority (Leliveld, 2006).

The Teacher as a Learner

The possession of sufficient knowledge to pass on to learners is one of the key requirements for a teacher (Al-Weher and Abu-Jaber, 2007). Yet even with this requirement, no school of education can claim to be able to equip a teacher with skills, knowledge and predispositions that will enable them to carry out their job effectively. Arguably, the best that teacher preparation can do is to develop in student-teachers the skills to learn about their profession, when they want to learn. The assumption is that teachers with inquiry skills will question their practice and seek for solutions without necessarily waiting for an ‘outsider’ to suggest what should be done and how it should be done.

Nias (1992) cited in Stoll and Fink (1996), agrees with Stronge (2002) that teachers have a key role in their own learning that includes eliciting for information, providing constructive criticism and accepting feedback which is necessary for improving pedagogy. Teachers can learn through formal processes or informal ones. Formally, teachers can learn through professional development experiences like workshops, seminars or even taking a professional course leading to a certificate. Informally, Wilson & Berne (1999) point out that everyday school experiences and interactions with colleagues have the potential of providing knowledge to the keen teacher.

These experiences may be in the form of conversations with a colleague, daily classroom experiences, passing a glimpse into another teacher's classroom and sharing tips with a colleague whose practice is admirable. Stronge (2002) posits that teachers are their own best resource and their interaction can develop into warm relationships which can enhance the sharing of experiences and expertise. While teacher learning can be said to begin with initial teacher preparation, it is a process that should continue throughout the life of a teacher. Indeed, literature has established that teachers must be able to learn all the time. One of the strategies that is gaining prominence in education circles is mentoring, which is a one-on-one relationship whose purpose is to provide professional instruction and guidance.

2.4 Mentoring in the Work Place

Mentoring is one of the oldest forms of influence and knowledge sharing, having its roots in Greek Mythology where Odysseus' trusted servant Mentor was allowed to counsel and advise Odysseus' son Telemachus (Hansford, Ehrich and Tennet 2004; McDonald, 2004). A mentor is therefore viewed as a wise and trusted counsellor or teacher working with a younger or less experienced person. In history, mentoring was done with mentors playing a role in the shaping the destiny of their mentees who were expected to learn the trade of their mentors and even surpass the mentor's expertise. According to Abbajay (n.d), mentoring is underpinned by the view that we can all learn from each other in a way to improve how we practice.

This view brings to the fore the idea of collaboration among colleagues in the workplace with the consequence being improvement in ones' skills by working with 'a more knowledgeable other'. In a review of literature on mentoring across education, medicine and business disciplines, Hansford,

Ehrich and Tennet (2004); Merrick (n.d) argue that mentoring offers far-reaching benefits for both the mentor and the mentee that include support, personal growth and professional development. These benefits are realized in a mentor-mentee relationship that is characterized by voluntary interaction, willingness of the mentor to pass down information, an identified need by the mentee and engagement in a relationship that has a life-cycle (Bovan & Philips, 1981 cited in ERIC Digest #7, 1986).

In the past two to three decades, organizations have realized that mentoring is an important tool in nurturing and growing their workforce, while at the same time retaining hard earned experience and wisdom (Hansford, Ehrich and Tennet, 2004). However, available literature on mentoring in the workplace is from the West where these programs are planned, structured and coordinated interventions that are carried out formally within the organizations. In developing world contexts, most instances of mentoring are informal in nature where both the mentor and mentee select who they wish to work with and the relationship is voluntary based on an identified need.

This is unlike formal mentoring programs where the mentors are selected and assigned to mentees and the two may not choose each other (Inzer & Crawford, 2005; Scandura & Pellegrini, 2007). Additionally, Mentors are seniors with experience and the relationship is for a short term, usually running according to the program. In formal mentoring, there is the possibility for evaluation of the progress of the mentee, a factor that makes the relationship one that involves a delicate balance between co-operating and getting promoted or not co-operating and remaining in the same job group. However, as Abbajay (n.d) notes, businesses are embracing mentoring as a professional development tool and are recording dramatic improvements in efficiency, production and passing on of institutional knowledge and leadership skills, from one generation to another.

2.5 Mentoring in Education

Literature on teacher education support the view that teachers should engage in lifelong learning, given that the teaching profession is subject to constant changes that require the teacher to adopt new practices if they have to remain relevant in the profession. As a consequence, schools of education and teacher training institutions have incorporated elements in their curriculum that will

enable the student-teacher develop skills of learning in practice and about practice. Such elements include collaborating in teaching, the reflective practice and action research.

These elements are aimed at enabling the prospective teacher to develop interest in their profession as well as a desire to understand it through examining it. Among the other developments in teacher preparation is the reconceptualization of teaching practice as internship where the student-teacher has an extended period in the placement school, while working with a collaborating teacher in a mentor-mentee relationship (Darling-Hammond, 2008). The purpose of this relationship is to ensure consistent coaching, strong, effective communication and specific meaningful feedback (Zugelder & Nichols, 2014). Agreeing with these views, McDonald (2004) makes a strong argument that student-teachers are more likely to experience success during practicum if they observe good practice by their collaborating teachers, if the collaborating teacher is concerned about their learning needs and discusses different perceptions about teaching.

Research evidence on mentoring in education document a number of benefits and challenges that are associated with this practice either for the beginning teacher or the practicing teacher. The benefits for the beginning teacher include: reduced feelings of isolation, increased confidence in classroom practice, improved problem solving capacity and professional growth (Hobson, Ashby Malderez and Tomlinson, 2008). These are important aspects that determine whether a beginning teacher will manage the transition from being a student-teacher to being a professional and if they will remain in the profession. For the practicing teacher, the benefits include: improved self-confidence, increased availability of relevant information, reflection on practice and personal professional support (Knippelmeyer and Torracco, 2007).

For the mentor, the benefits include being more collegial, learning from the mentee, satisfaction and pride in their role as mentor and helps them to engage more in self- reflection (Hobson, Ashby, Malderez and Tomlinson, 2008). The school also benefits from having staff who are professionally competent, beginning teachers who assimilate fast into the school environment, experiences less teacher attrition and most importantly, improved learning outcomes for the learners (ERIC, 1986)

2.6 Implications for Policy, Practice and Future Research

The introduction of teacher mentoring for the beginning teachers and practicing teacher has implication for policy, practice and future research. For policy makers, it is clear that teacher mentoring has benefits that will improve the teaching practice of both the mentor and mentee and therefore the need to develop training programs that can be used to prepare identified mentors. Schools should be required to identify and encourage teachers who show an interest in mentoring others, whose teaching experience makes them model teachers. For practice, teachers should look within their staffroom for colleagues who can support them in improving their classroom practice, instead of struggling alone with challenges which may never be addressed by workshops and seminars.

The collaboration among teachers will lead to a collegial working environment that will in turn enhance teaching and improve the learning outcomes for the learners. Mentoring is a relatively new phenomenon in Kenya and very little has been documented about it especially in education. This paper recommends that future research in the Kenyan context should be undertaken to examine the phenomenon of mentoring in education to provide evidence of how it can be carried out, the benefits and anticipated challenges.

2.7 Conclusion

From the discussion above, it is evident that teacher mentoring is a practice that holds benefits for the mentor, mentee and the school where these two are working. While research evidence suggests that teachers should learn all the time about their profession and their classroom practice, most of the learning experiences available to teachers do not focus on the individual challenges that they face.

Additionally, these professional learning experiences do not offer support to the teacher when it comes to classroom implementation of the new strategies and practices that they have learnt. This calls for a learning strategy that allows the teacher to learn from a colleague whose practice they admire and learn in a non-threatening environment. Literature and studies support teacher mentoring for providing professional instruction and guidance that will improve the practice of both the mentor and the mentee.

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Dramaturgies of Female Representation: A Study of Selected Kenyan Dramas

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3.1 Abstract

*This paper examines the dramaturgies used in the representation of the female gender in Kenyan drama. The study stems from the need to interrogate how Kenyan playwrights represent women in drama as one way of demonstrating women's empowerment in society. It examines Denis Kyalo's *The Hunter is Back* (2010), Njoki Gitumbi's *A New Dawn* (2012) Francis Imbuga's *The Return of Mgofu* (2011) and *The Green Cross of Kafira* (2013). On methodology, the researcher adopts a qualitative research design. The two plays were purposively sampled. A textual exegesis was conducted from a close-reading and content analysis as its method of data collection and analysis. Primary texts were read to provide data for analysis supported by secondary sources. The paper leans on Feminist literary theories, particularly gynocriticism and Gayatri Spivak's view on subalternity and how subaltern experiences diminish the position of women in society. Postcolonial theories, particularly by Edward Said and Homi K Bhabha, were also used to explore issues and challenges of female re-presentation.*

Keywords: *Dramaturgies, Subaltern*

3.2 Introduction

This paper discusses the significance of the peculiar aesthetic strategies deployed by playwrights in their bid to address gender issues in the selected texts. The focus therefore is on the aesthetics of creating feminist themes in the plays selected for this paper. Dramaturgies as used in this paper refers to all the artistic strategies that a playwright uses in the passing of and dealing with the representation of the Kenyan female story in their texts. On the other hand the term Subaltern, remains a critical conceptual tool and analytical category in the realm of postcolonial discourse across the world.

Initially used by Gayatri Spivak in the essay, “Can the Subaltern Speak?” (1983) to refer to Indian women trapped between patriarchal and neo-liberal strictures in postcolonial India, the concept of subaltern has since been appropriated by many scholars across the globe to refer to population groups of either gender who are disadvantaged by systemic marginalization from dominant discursive practices. Olufemi (2017,1) defines aesthetics as “a branch philosophy concerned with the essence of perception of beauty and ugliness” and that it “deals with the question of whether such qualities are objectively present in the things they appear to qualify, or whether they exist only in the mind of the individual”. Olufemi adds that aesthetic choices are critical because “if people do not get to hear a thing the way it will make a lasting impression on them, then they may not even hear it at all”.

Outa (2001, 344) has put it, “Theatre is not just a mirror-like reality” but a form of communication that calls for uttermost attention and keen interpretation. It is for this reason that it becomes important to re-examine the re-enactment of the women’s lives, expressions and experiences with the aim of setting up a basis for explaining what playwrights achieve through various representations of characters and situations, especially those involving women. The main argument here, therefore, is that playwrights’ works may be reduced to certain salient structural and aesthetic patterns that may be associated with the fundamental messages highlighted in dramatic constructions. This paper, therefore, discusses the dramaturgies used in the representation of women in Kenyan drama from two entry points: first, to identify representation of female characters in Kenyan dramas and second to examine how the selected playwrights use drama to represent women. It therefore, is to examine how such technical aspects as plot development, language use, characterization and even setting, whether personal or communal, are uniquely married to the playwrights’ feminist themes.

3.3 Theoretical framework

This section brings out the theories that are used in this paper in line with dramaturgies, female representation and gender statuses, and commentary as they manifest or otherwise appear in Denis Kyalo’s *The Hunter is Back* (2010), Francis Imbuga’s *The Return of Mgofu* (2011) and *The Green Cross of Kafira* (2013), and Njoki Gitumbi’s *A New Dawn* (2012).

Feminism, particularly gynocriticism, African feminism and postcolonial theoretical approaches were used in the analysis of dramaturgies of female representation in Kenyan drama.

Gynocriticism, which is a strand of feminist thought, was deployed to analyse women's agency, acknowledge traditional feminine social contributions, and provide accounts of how women's representation construct meaningful identities in the postcolonial context. The term 'gynocriticism' is used to define the process for analysing of women's representation with regard to the study of the female experience. Broadly speaking, thus, gynocriticism interrogates experiences of women in the society. In "Feminist Criticism in the Wilderness", observes that

...the intellectual trajectory of feminist criticism [...] analysis of the construction and representation of gender within literary discourse. As it has evolved, then, feminist criticism has demanded not just the recognition of women's writings, but a radical rethinking of the conceptual literary study (p. 179-180).

Showalter's point on "a radical rethinking of the conceptual literary study" is helpful to this study because it suggests a revisionist standpoint that this study adopts. On the one hand, this study recognises the discursive distortions and incompleteness that characterised the portrayal of women in earlier literature, as well as the seeming endorsements of such distortions by critics who paid little heed to such and instead focused on other issues, such as theme. On the other hand, this study holds that, as Showalter argues, "analysis of the construction and representation of gender within literary discourse" is both a necessary and an ongoing endeavour. It is in contributing to this agenda that the current study is committed.

Therefore, this study makes a case for (re)thinking the representation of women's selfhood and nationhood, and reconfiguring the word 'woman' as a category formulated along the construction of the nation. Grounding the development of the female self and national identity, gynocritics allow critical appreciation of works similar to those under study to lean on some critical pillar in as far as women's literary articulations on selfhood and nationhood are concerned.

It is, in view of this that Schweickart observes:

...the shift from ‘feminist critique’ to ‘gynocritics’ – from emphasis on woman as a reader to emphasis on woman as a writer – [which] has put us in the position of developing a feminist criticism that is ‘genuinely’ women-centred, independent, and intellectually coherent (p.123-124).

Riding on Schweickart’s position, our concern was on women’s representation that enables women to leap to a new vantage point and redefine women’s representation as distinctive literary discourse, focusing on both the self and the nation. Gynocriticism, therefore, became relevant in this study because it underscores the writers’ commitment to the portrayal of women as viewed by Ogundipe- Leslie (1994), thus, “...to describe reality from a woman’s perspective” (p. 5). Gynocriticism views all writings touching on women as marked by gender; writings that articulate gendered experiences even as they project selfhood and nationhood. Ultimately, gynocriticism locates writing on women inevitably in feminist criticism.

The representation of women in creative writing is a double voiced discourse which embodies the female self and national identity. Therefore, the use of gynocriticism in our study reflects the consequences of the construction of the female selfhood and nationhood. Gynocriticism highlights what makes a literary discourse part of a distinct literary convention for women representation. The rationale for this usage is that women have distinct experiences from those of men, and thus women’s experiences require different analytical tools.

The approach is preoccupied with understanding how writers express and shape women’s experiences. Refusing to be relegated to the position of a congenial ‘Other’ who endorses her own subjugation, this feminist theoretical method asserts women’s self-expression and reinvigorates a sense of a fulfilled female self in contemporary Kenya. Gynocriticism also sought to uncover and expose underlying patriarchal tensions in the representations of women in the texts under study. This study also employed strands of post-colonial literary theory, which addresses issues of identity, gender, and representation as challenges of developing post-colonial national identities.

While the surface meaning of post-colonial refers to the time after classical colonialism that ended during the mid-20th century, post-colonial is also a discursive signifier of the range of experiences that former colonized communities underwent owing to the years they were subjugated as colonial subjects. In Kenya, for instance, the rise of ethnicity and ethnic sensibilities among Kenyans, the embrace of English and English cultures, for instance, were legacies of the country's historical encounter with British colonialism. Such experiences as captured in the emerging literatures after independence are thus understood as hallmarks of post-colonialism. In essence, therefore, post-colonialism means 'after colonialism' and 'because of colonialism'.

In this thesis, both meanings have been used as demanded by contexts of usage, which contexts are thus used to distinguish the two senses of 'post-colonialism'. Specifically, the 'after colonialism' conditions that the drama that I study refer to include the societal reorientation of gender roles, the struggle by women to equitable agency in everyday lives, and in the pursuit for a dignified life within the obtaining conditions of a predominant neoliberal, market-driven moral economies.

Postcolonial theories are, singularly and collectively, critical approaches to textual and cultural interpretations that deal with literature produced in countries that were once colonies of other countries. The overarching postcolonial concerns are preoccupied with concepts of Otherness and resistance. Israeli born critic, Said (1978), is a leading proponent of postcolonial theory that became part of the critical literary toolbox in the 1980s onward, and many practitioners credit him for his book *Orientalism* as being the foundational text of postcolonial critical theory.

Said began his research of what he calls the "Orientalizing project of the West" (the West here being mainly England, France and lately, the US) with the postulation that "as much as the West itself, the Orient [mainly the Middle East] is an idea that has a history and a tradition of thought, imagery and vocabulary that have given it reality and presence in and for the West" (Said, 1971, p. 23).

3.4 Research Design and Methodology

This paper is based on a comparative research design as advanced by Wagemann, Claudius and Schneider (2010). This is so because comparative research design aims at gathering information that illuminates relationships, patterns and links between variables and then the researcher reports the findings. As such, comparative research design involves the analysis and interpretation of data. This research design is important when collecting information on social issues affecting society. the analysis of female representation was limited to drama that was published between 2010 and 2014, which, according to the study, reflects the latest thought patterns on the old question of gender equality and representation of woman in Kenyan literature.

3.5 Discussions of Findings

Symbolism in Postcolonial Kenyan Drama as a dramaturgy to female representation

Symbolism is one of the stylistic devices that writers utilize in their works of art. Symbolism is used to convey information indirectly. Chadwick (1971) defines symbolism as “the art of expressing ideas and emotions not by describing them directly, nor by defining them through overt comparisons with concrete images, but by suggesting what these ideas and emotions are, by recreating them in the mind of the reader through the use of unexplainable symbols” (pg. 2).

As a technique of dramatic representation, symbolism creates opportunities to playwrights to engage with the ambiguity of issues while drawing on familiar imagery; symbolism also allows the playwright to invite the audience to unpack surface statements for possible philosophical or abstract meanings. Therefore, symbolism is what enables both the playwright and the audiences to create and infer allegorical meanings, to appreciate the complexity of the issues being discussed, and to provide for divergence of opinion on the meanings and implications of particular utterances, objects, or characters in the context of drama. In short, symbolism works by both compressing meanings while pointing at the diverse possibility of meanings signified by a single word, object, or character.

The playwrights that this paper focuses on have adeptly used symbolism of words, spaces, events, and characters to both build the aesthetics of the plays while pushing forward certain thematic concerns. In Imbuga's *The Green Cross of Kafira*, the stage directions have been used variously by Imbuga to signify deeper meanings in terms of people's socio-economic standing, religious and moral persuasions, as well as the overarching atmosphere of poverty and oppression. For instance, "... The Choreographer fetches two chairs and puts them in place. Mama Mgei enters and is shown to her chair.

The Choreographer takes her own chair and blows the whistle" *The Green Cross*, 2013, 51). This simple act of the Choreographer moving the women's chair to the centre symbolises the displacement of men – and therefore patriarchy – from spaces of dominant and authority, in a manner literally performing what Bell Hooks (1984) calls women's shifts from margin to center. In a single episode, therefore, Imbuga demonstrates the symbolism of chairs, of space, and of gender.

For Imbuga, the women's quest for restorative reconfiguration of power dynamics in favour of women is also achieved by the women claiming greater involvement in religious institutions, the same institutions that symbolise the society's quest for a moral bearing. In *The Green Cross of Kafira*, women mobilise around religion and positions of leadership within the church become ways by which women can reclaim their voice and acquire some authority over men. Hence, characters such as Sister Leah and Pastor Mgei show a religious consciousness that is infused with an affinity towards social and political equity.

The same trends are seen in Gitumbi's *A New Dawn* where stage directions are used to symbolise different actors' socio-economic standing and social attitudes towards traditional institutions and the role of women in current times. For instance,

The scene opens on a well-furnished house that depicts the trappings of wealth and good living – comfortable sofas, a thick carpet, a flat screen TV, hi-fi music system, nice sideboard full of a collection of drinks. Family photos grace the walls. Johnny is totally engrossed in a computer game and nodding to the music. ... (p. 30).

In this excerpt, the playwright uses stage directions to capture the various objects that would symbolise a range of current, Eurocentric notions of modernity, but also allow the audience to interpret these symbols in terms of what they reveal about the owners of the items. In other words, it is through the symbols summed up in this excerpt that deduce that the whole family is inclined towards consumerism.

This can be contrasted with the symbolism of poverty and wasteland motif in Ngumi's *The Hunter is Back*, where HIV / Aids is deployed primarily to signal material and moral degeneration of the society and, only secondarily, the scourge as a threat to all humanist values in society. Thus, the AIDS as a disease is a symbol of dis-ease in society, where traditions and ignorance threaten the regeneration of society. At the beginning of Act Two, the audience is shown emotive imagery of depreciation:

The scene is at Ngumi's homestead, a year later. The small hut has been demolished and in its place is a heap of rubble. The bigger hut is still intact with the same old rusty touch. The old wooden rack has been removed (*The Hunter is Back*, p. 17)

Here, the backwardness of gender stereotypes is refracted in the rubble that is the hut in which Rita, the transformative symbol of progress for the village, was once trapped by poverty, disease, and patriarchy. It is critical that this hut should be symbolically destroyed because its destruction seems to precede the ultimate liberation of women; they conquer the outer spaces beyond the domestic, and push their vistas further to see opportunities that lie beyond the familiar. It is also symbolic that Kyalo uses character and spatial symbolism to imply that women's salvation lies in their transcendence of domestic spaces where patriarchy, ignorance, and gender stereotypes abound. It is only when Rita goes to the city that she acquires confidence and a voice to answer back to society; it is in the city that she acquires the trappings of modern conveniences of life, and where she becomes inspirational to other women who pay her visits. Ultimately, it is while at the city that she nurses and incubates ideas of her leadership of her people, who then entrust their future in her hands. In this regard, Kyalo seems to lend credence to Mildred Mortimer's (1991) view that for a people held down and domesticated by culture, liberation and self-discovery comes via excursions into the outer spaces.

For Kyalo, using the rural-urban binaries and their symbolic baggage pushes both the playwrights and the readers to appreciate the existential dilemmas that both tradition and modernity impose on a people, while emphasising the repugnancy of the traditional practices and beliefs that disadvantage some members of society simply because of their gender. In other words, Kyalo uses both the symbolism of space and character together with the dramatic technique of contrast to perform a feminist moment in his play, thereby compelling the audience to confront the challenges of self-apprehension, when such is impeded by orthodoxies such as patriarchal traditions. In all these, the human character of Rita is shown as a mediating actor who plays the role of a catalysing agent that expedites the process of social engineering that brings about societal change that the playwright envisions. In doing this, Kyalo's play somewhat replicates what Gitumbi and Imbuga also do, in terms of deploying individual characters as symbols of change.

In Gitumbi's *A New Dawn*, Veronica symbolizes the subaltern because she is marginalized on many accounts, including her womanhood and lack of education. She is a symbol of black female child who is suppressed by the dominant patriarchal society. She is a muted subaltern who is a victim of patriarchy that dominates the woman's body only for societal regeneration while throwing barriers in her way to social and economic self-fulfilment.

Most of the time she does not understand concepts, especially those dealing with money. In one instance she does not understand how money can be multiplied. As the excerpt below shows, Veronica's alienation from contemporary knowledge systems including education limit her capacity for self-expression to the extent that she uses an allusion to explain to Nehemiah how, in her view, money cannot be multiplied.

Veronica: Listen to what? Tell me, who can make money multiply? The only one I know who made anything multiply was Jesus remember? He had five loaves ... how many fish were they? And he fed five thousand men. But again, that was a miracle, not multiplication (Gitumbi 2012, 19)

This sense of wonder by Veronica may reflect a gender imbalanced society, but it also portends hope that women will somehow be liberated well enough to gain entry into the world of abstract meanings.

Her knowledge of the bible, brought out in the allusion to Christ's miracle, and in a self-reflexive irony, somehow points out the reality that access to alternative knowledge systems has been allowed women, when such systems do not threaten patriarchy's hold on socio-political and economic power. But Veronica's curiosity signals that this state will not always be so, that women, through sheer grit and tenacity, will turn things in their favour.

Rita and Taabu are other characters who play symbolic roles; they embody hope amidst suffering. Rita is used in the play *The Hunter is Back* as a symbol of hope amidst despair and suffering among the women. Tumbo takes advantage of the patriarchal customs and his wealth to dominate Rita against her will. He even goes ahead to force himself on the young girl and attempts to make her his second wife. In this way, Tumbo thwarts the hopes of other people because of his greed; he also desecrates the purity of the customs and the land. However, Rita is strong willed and bold enough to stand her ground. She completely shuns Tumbo and his lecherous ways, thus exposing his moral depravity. At the end of the play, she escapes unscathed.

That Rita is rescued from being a second wife symbolizes the restoration of hope to women in Chamaland because now they can begin to raise their voices and resist the age-old traditions of patriarchal imposition on the feminine members of the society. It is also critical that Rita is used as a symbol of resilience. Despite her mother being a prostitute who eventually gets infected with H.I.V, Rita takes care of her singlehandedly. She overcomes these challenges and even goes ahead to acquire some education in computer science. Because of her resilient character, she leads in bringing positive change in Chamaland.

On her part, Mama Nuru as a symbol of light. Nuru is a Kiswahili word meaning light, although it is a word whose extended meaning can include visionary. Mama Nuru as a woman participates in political election campaigns, encountering many challenges in the process, but ultimately succeeding because she does not give up. Her victory opens the eyes of both men and women to the possibilities of success where there is a visionary will. Mama Nuru's success brings hope to the women in her society that one day they are going to overcome patriarchal impediments that slow exclude women from central positions of political leadership.

Generally, the symbolism of these characters is suggested at the point of naming; Maneno (Kiswahili for disputations or palaver) in Kyalo's play symbolizes charlatanry seen in idle gossip. In the plays under study, the playwrights use material objects and animals for symbolic purposes. For example, Ngumi in Kyalo's *The Hunter is Back* is given a small seed while in a dream. Ngumi wonders what to do with the seed because while some voices advise him to plant it, others tell him to throw it away. He plants the seed and it grows into the largest tree in Chamaland.

In a way, the small seed symbolizes Rita who begins as an anonymous and vulnerable member of the society, but who later on grows and becomes the senior most person in Chamaland. She is crowned the chief of the area and initiates various development projects in the land for the benefit of all. (Kyalo 2010,20). At the same time, the seed signals a long standing association of seeds with sacrifice and the promise of harvest, as seen both in the biblical sense and in the Ngugi wa Thiong'o sense of a grain of wheat, as narrated in his novel of the same title. Symbolism is also seen through the mock struggle between Thori and Thoriwa in Francis Imbuga's *The Return of Mgofu*. The two characters engage in a serious fight over land, for other farm produce, and many other things.

This mock struggle symbolizes the 2007/08 Post-Election Violence in Kenya, as well as the regular contestations by various groups regarding access to and control of opportunities. But the wrestling also hints at the Manichean struggles over access to and control of material resources by the contesting classes of haves and have-nots that echo the Marxist overtones of people's relationship with their economic resources popularly known as the means of production. It is generally true that virtually everybody exists in relational terms with other people who are either weaker or stronger than themselves – in many possible senses – and that people are generally locked in an endless struggle for advantage in this scheme of things.

Dances are also used as symbols by the playwrights under study in the representation of women. For instance when Sikio Macho in Imbuga's *The Green Cross of Kafira* enters the stage at first, he does a jig before surveying the audience.

Through the dance, he gets the attention of the audience as they contemplate on the reason behind his dancing. The dance creates a focus on him which turns out to be apt for his self-introduction. In this case, dance is used to symbolize unity of purpose spiced up with a sense of camaraderie. Similarly, Act Two, Scene Three opens with the troupe rehearsing for a dance to be performed at the swearing in ceremony of Pastor Mgei, the president elect. The wonderful performance makes Mama Mgei and the choreographer to give them a standing ovation. Imbuga creates this dance to communicate the greater desire of binding together the rejects of society in *The Green Cross of Kafira*. As a team, they are bound by the steps made, each step towards the attainment of a desired life, a life synchronized that all get what they long for.

As they climax the dance, so does life get its meaning and sense. At last, through dance, they share the joy and happiness longed for in Kafira. Ultimately, all rejects make Mama Mgei happy as she accords them a standing ovation. They can now pace together, dancing to the same rhythm of political, social and religious life of Kafira people. When the dance ends, the people find their freedom from detention. The president elect promises to make them the state visitors, where they will be hosted probably in a high end hotel so as to have a feel of the good life of Kafira. In these ways, Imbuga uses dances to symbolize ideals of togetherness and unity that should bind Kafira people who generally reject state dictatorship, oppression and betrayal.

The new dances symbolize ideological shifts that make for new values of liberty, freedom, equality and oneness. In the words of the choreographer, “[y]ou may go and prepare for departure”, meaning they need to dance to the new dawn. A time has come when the troupe should set off to a new location since a new beginning is at hand. In all these, Imbuga has amicably used the dance to give an exciting and memorable denouement of his play. The dance symbolizes the unity that the women have.

There are other forms of textual symbolism in the plays under study. For instance, in *The Hunter is Back*, symbolism manifests itself right from the title that carries with it some form of suspense. Indeed, one wonders who the hunter is and who is the hunted. As the play unfolds, it turns out that both the hunter and the hunted are human beings.

The chief refers to Mzee Tumbo as a hunter who is back as revealed from the latter's story narrated to the chief. Coincidentally, both Mzee Tumbo and the chief are hunters, hunting the same 'preys', namely the chiefdom as well as Rita, the beautiful girl. As such, the two represent forms of negative power. The playwright presents her a person one who has been through many unpleasant experiences in her struggles for a bright future. She becomes the hunter of men as she tries to work towards the attainment of herself fulfilment. Ironically, she does not know that in her quest for self-fulfillment, she is playing into the hands of her hunters, the likes of Mzee Tumbo and the chief. It is, therefore, not surprising that she easily falls into the snares of Mzee Tumbo and eventually is on the verge of being married off to the old man, against her desires and wishes.

The other hunters such as the chief and Ngumi turn their backs on her. The chief, who is the head of the people, would be expected to fight for her rights, but he does not use his power to rescue her from her predicament. Similarly, Ngumi, who is supposed to take care of Rita as her benefactor, equally ignores her plight and even becomes an accomplice in her suffering. Finally, Rita's escape from the snare comes in the form of a scholarship from a care centre to facilitate her further studies. It is through her studies that she attains self-actualization after which Rita, the new hunter, returns to fight for her rights. She opens the eyes of the society and now starts to fight for the rights of the illiterate members of her community. She opposes the powers that were ruthless to her and even becomes the chief of Chamaland.

The Use of Monologue as a dramaturgy in female representation

A monologue is a speech given by one character who is speaking to other characters on stage. Kyalo's commences with Naomi's monologue where she talks to herself loudly about life miseries and the scorn she has already undergone in the course of marriage. The monologue seems to explain the many challenges faced by women in society, some members of society and how some members do not seem to appreciate the immensity of women's suffering within marriage, which they have to endure in the name of keeping traditions.

Adonija also uses a monologue to show how drama and the media can be used as a useful tool for women empowerment.

Adonija: Thank you for giving me this chance Mister Chairman. As you all know, my uncle is the best blacksmith around here. With your permission I could ask him to make enough bows and arrows for the job. (*Listens to others before he speaks*) I beg your pardon, yes you are right, he will need funding. (*Pause*) Fifty thousand will not be enough for the weapons, Mister Chairman. I suggest one hundred and fifty. (*Listens to others*) Thank you very much Mister Chairman. Yes...you can't fight with us...come for the spoils...yes (*he is about to go back to normal sleep when he suddenly relaxes into sleep talk*). That is a very good idea, the radio would be an effective tool (*Listens to other voices*). No! No! No! Not national. We must go local. I mean vernacular mother tongue. Yes, mother tongue, vernacular. (*He relapses into sleep*) (Imbuga 2013, 25)

In this monologue, Imbuga strategically reifies Adonija in order to focus on the audience on the critical moment when the dramatic world beams light on the political shenanigans of the outside world. In so doing, Imbuga appeals to the audiences' historical unconscious in which the national histories of ethnic and other forms of sectarian strife are fermented by politicians to meet their own ends. In this way, therefore, the monologue expands the audience from those in the auditorium – or individual readers – to the general publics that can relate to the politics of hatred that defined national political competitions, peaking at the 2007/08 Post Elections Violence. In the plays under study, monologues also appear as soliloquys, which this paper discusses briefly below.

The Use of Soliloquy as a dramaturgy in female representation

A soliloquy is an act of speaking one's thoughts aloud when by oneself or regardless of any hearers, especially by a character in a play. A soliloquy gives the impression of the audience overhearing a character's thoughts.

From traditional days, soliloquys were special monologues that playwrights used to bequeath selected characters with narrative authority that they would then use to furnish the audience with more information on the character's motives, feelings, and perceptions of the subject at hand. In the plays under study, the playwrights have also deployed soliloquys to advance their artistic agendas. For instance, Gitumbi uses soliloquy to show us the place of a woman in her play. Veronica's role is to stay at home and take care of the house, while her husband spends most of his time with friends and does not bring much on the table. At the beginning of the play, as Veronica puts her things in order, she uses the following soliloquy:

Now, now, where does this go? Ah, this drawer here. What about this? Here...Yeah! In you go (*hesitates, looks at the mug more keenly*). These mugs are also giving way, all chipped and cracked at the edges. And they have not even served for long. When did I buy them...eh...Yeah, January. That means four months? Yes, four months. Times have changed. Every producer is busy scheming on how to take an extra coin for us, and where do we turn? Every one of them squeezing out the last coin from the poor! Only God can save us. I tell you, that's where our hope lies. (Gitumbi, 2012, pg. 29)

In this soliloquy, the audience gets a sense of Veronica's own understanding of the economy, its exploitative nature, and the implications in terms of longevity of small time investments. Also important in this soliloquy is the fact emerging regarding the humanity of Veronica: the fact that she worries about some of the ordinary things that many other women would worry about makes her a credible character, rather than a mere mouthpiece for the playwright. This is to say that in the play under study, dramatic technique of soliloquy has been used to both comment on the obtaining socio-economic realities, while at the same time augmenting the character credibility of Veronica.

In the same play, Nehemiah also uses a soliloquy.

NEHEMIA: (*Who is now seated at a computer, scanning through a project proposal meticulously, murmurs to himself as he peruses / appraises the proposal*) Mmm...materials-iron rods, bricks, etc. Total cost, four million shillings.

Labour...Eight hundred thousand... (*Thinking, simultaneously thumbing the table*) Let's see ... how did they arrive at these figures? Total project cost...ten million...Ten million? A round figure for a school toilet block, a? I...smell...a rat here...Someone getting cleverer than I am or... (*Scratches his head as he speaks*) Have they learnt to play the game smarter than me? These estimates must go down by at least a half ... This project must absorb part of the cost of (*dreamily*) my girl, Julie's new house. (Gitumbi 2012, pg. 80)

As is the case with Veronica above, this particular soliloquy opens up space for our understanding of the motivational factors that underlie Nehemia's decisions and actions. As a person, Nehemia reveals in the soliloquy that he is deeply immersed in the neoliberal competition for material success, even if such comes about unfairly. However, this soliloquy also allows the playwright to comment on the emerging national culture of 'tenderpreneurship' in Kenya where dubious forms of corruption are perpetuated through nepotism, inflation of operational costs, and so on, all leading to the emergence of rich people who cannot logically explain their material successes. According to Gitumbi, the national malaise of corruption and plunder seems to wreak havoc on individuals, a position that uncannily dramatizes Imbuga's earlier postulation that "when the madness of an entire nation disturbs a solitary mind, it is not enough to say that the man is mad."

Another character, Sivu, soliloquizes "the paradox of chick exposing her breast to the kite." He is really astonished by what a great day it is for him because everything seems to happen greatly for him. After being blindfolded by ten thousand Kenya shillings bribe from Mr. Tumbo, he wonders how Rita has made it easier for him by bringing herself to his office. Rita, yet another character, soliloquizes by saying "when the village comes to the city you can expect tales" Rita is excited by Maneno's stories of coming and reaching the city. It portrays how villages have been underdevelopment due to ignorance, lack of education corruption and other reasons. (pg. 44) Maneno sarcastically wonders "trust the teacher to know all!" implying that since Rita happens to be another class, she thinks she knows everything about every gadget in her house.

She continues to be mesmerized by how Rita, a supposed village girl, came to know and understand city things so well. In another sarcastic remark, she thinks “he must be the prophesied wonder worker. Anyway, the pupil will never teach the teacher!” by this Maneno feels that though Rita seems so versatile in manipulating technological gadgets, there are other aspects of life in which Maneno is more knowledgeable. Maneno feels contented with what she has gathered from Rita and city visits; she admires Rita’s success so much so that she wishes to update other villagers on the same: “I have gathered enough to fetch me a gallon of tea. I would live and see the end of this battle. I admire her iron will” This statement illustrates how Kyalo has brought out female empowerment.

Use of Chorus as a dramaturgy in female representation

On the action of the play. Chorus or music is a very vital element of a play. Lighting and sound, like scenery and costumes, are means to an end: they implement the artistic and aesthetic aspects of a production. Sound interacts with other elements of theatre and contribute to the overall experience. (Wilson 2017,388) Related to this, music is also key in the capturing of mood of the play and audience, and in enhancing the thematic concerns of the playwright. Thus, we suggest that Imbuga introduces songs by using musical instruments (pg. 9). Songs in this play are used to tell the story and express the different emotions of the characters. Veronica sings a song (“What a friend we have in Jesus.” Gitumbi, 2012, pg. 1) to comfort herself from the hard economic times that they are facing. The playwright also uses music during the meeting for the movement for change and democracy when the people sing to the leaders a song.

SOLOIST: *(Makes towards the Dias, beckoning her singers. As they sing, the guests will walk in, among them Serah and Numa, and other youth. Ululations from the crowd)*

Yote yawezekana na MCD...

ALL: Yote yawezekana na MCD, yote yawezekana na MCD....

(The singing is accompanied by drumming and general excitement. Singers exit stage) (Gitumbi 2012, pg. 46)

As the MC tells the crowd to sing on (pg. 60), he prepares to thank them for their response. The 'yote yawezekana' (All is Possible) in English) song is used to show the zeal and hope that the people have with the formation of the new party. This song is used to show that unity is possible in bringing out empowerment.

Use of song is so handy a style to Imbuga in *The Green Cross of Kafira*. As the curtains are about to open, we hear instruments playing with Sikia Macho singing. Though not clear of the lyrics of the song, but this is a style employed by folklorists purposing to pass a key message through the lyrics of the song or to create the desired mood using the song. The song Sikia Macho that sings, perhaps is a signal of the prowess, him as a character has in oratory. It is after his singing that he starts to introduce himself as a very seasoned narrator whose skill was passed naturally to him through inheritance.

At the beginning of Scene Two, Imbuga introduces to us Bishop Ben'sa and Sister Leah rehearsing a new song. The playwright at this point reveals the lyrics intentionally so that the audience links the message to the plot for appropriate interpretation. In the song, is a clarion call fronted by Bishop Ben'sa, a call to freedom and Karifa's hope into the future. The song works well to mobilize the oppressed Kafiran's to take a step towards an ideal nation. To heighten the impact, Bishop changes the words of the song together with Sister Leah. As though mending the Kafiran constitution, they both feel contented that the moment for action is then not in their future.

Thus, Imbuga expressly feeds his audience with need for a people of any nation to go for their rights without any procrastination. The song acts to tell the story of Kafira. That there are a people seeking solace with the wrong partner; that the government for the people is not offering equal share of freedom to all, as captured in the phrase "welcome to the Green Cross; where all members are free." Through the song, Imbuga prepares his audience for the invitation accorded to all, including government officials, by the clergy to forge the way forth for Kafira. On singing, enters Muda and Mwodi, both government officials who table a discussion with Bishop Ben'sa on the detentions without trial, and several abduction being meted on Kafira people. The song is an invitation for the citizens to rise up and unite for change.

Use of Play within a Play as a dramaturgy in female representation

In Imbuga's *The Return of Mgofu*, there is use of play within play when Rita remembers her mother's words while on her death bed. There is a ghostly whistling sound off stage and Maneno, together with Rita, hop about as fear grips their hearts. Suddenly the scene changes, Rita's beautiful room vanishes and Taabu, who is already dead, appears on stage, sleeping on the same raffia mat. Rita, then aged thirteen, is kneeling beside her mother. Taabu struggles to a sitting position and faces her daughter. From there the conversation that is rehashed happened a long time ago between the two.

From this play within a play we discover various truths and facts in the entire play. The play within a play also highlights Rita's predicament when she was almost married off. Rita says, "...that morning as you prepared your throats to dine and wine ...". We are told at the point, "*wedding drums beat softly offstage and the bridal song in Scene Three is hummed to the volume level of the drumbeats*" From the play within the play, we know how Rita was saved and taken to an organization that champions the causes of disadvantaged girls. We can also say that it is a play within a play when Naomi waits for Rita, because she engages in make-believe activities while waiting. For instance, she feels like drums beating from a far distance, she also dances off only to discover that the drums had stopped a while ago. The way Naomi gets to rescue Rita through the window is also a play within a play because we get a vivid picture of the scenario even though it is not on stage. Gitumbi, in his play, also uses this device to show Nehemiah and Jeremiah acting as if Nehemiah is campaigning for his preferred candidate, John Baptisa. This is used to show women empowerment.

Use of the Dream Motif as a dramaturgy to female representation

A lot of motifs are employed in the narrative to enlighten various issues in the play. The most prominent of all is the dream motif. A "para-linguistic affective device," Ngara observes, the dream motif is used "for foreshadowing subsequent events in the play" (Ngara 73). Francis Imbuga uses dreams in propelling the interpretation and communicative intent in his thematic concerns.

In order to appreciate fully the effect of Imbuga's use of dreams, one needs to borrow from the foundations laid by psychologists Sigmund Freud and Carl Jung on dreams. According to Freud and Jung, dreams give insight into a person's unresolved problems. Dreaming provides a window to the unconscious (Time – life books, 1990, 56).

In *The Green Cross of Kafira*, Imbuga uses dreams to propel his revelations of the inner circles of Kafira. Calling the level of the plot as dreams of reality, the playwright uses Pastor Mugei, a clergy and a politician; and Mwodi who gets a nightmare after a deep conversation on their position on detainees of Kafira government. The question of their freedom had been clouded by their talk before they had a prayer and retired to sleep. In Mugei's dream, Mwodi, a government official, is seen with a raised bible making a prayer for God to intervene in his situation. Taking pastor as his bosses, he reveals the trick used to have him be free. It is realized by the audience that Mwodi is in jail on behalf of his boss and is waiting for the boss to work for his release. Kafira is deep in oppression, betrayal and corruption.

His people are living in fear of the government's fury and are trodding their engagement with the government in a loyalty approach. Imbuga, through pastor Mugei's dream, manages to discuss the reality in this Kafira. Being at the mercies of the government, there is no way Mgei could ask Mwodi to discuss the sensitive plots by the government to hoodwink the public ambiguous. It is through Mgei's nightmare that the audience learns of the oppressed citizens' fears, the deep lying wishes by detainees to have freedom accorded to them, and unconscious need of good leadership of Kafira.

Imbuga succeeds in using this dream to tell the truth to his audience. The truth is that Pastor Mgei needs freedom to help Kafira to develop and the fact that Kafira is awaiting Pastor Mgei to be out of Cubical 22 as a detainee for there to be change. Thus, Imbuga succeeds in intruding the psyche of his characters fully via dreams to reveal the hidden fears in their subconscious. With the knowledge of Freudian psychoanalysis of dream formation, we can aptly interpret the dreams of these characters in relation to the play's plot.

Kadesa dreams of eating beef (pg. 14). This dream is an expression of the danger ahead. According to the community's belief systems, eating meat in a dream is taboo. Partaking of it invites cleansing, failure to which one is faced

with a looming calamity. Kadesa's dream is a sign to another wave of madness that is to befall the nation. Seemingly, the citizens seem not to have learned from the previous murders that caused many people to be misplaced, maimed and even lose life, as it happened to Thori and Thoriwa.

In this sense, Kadesa's dream reflects the uses traditionally associated with dream motifs: first, allowing the audience to peep into the psychological framework of the character dreaming and, second, to signal the archetypal beliefs, value and normative systems of the communities involved. In other words, an individual's fears and aspirations as reflected in their dreams acquire a representative value because they can thus be used to understand the larger society from which the dreamer comes. This raises further the question of relevance of the entire play, because it provides the audiences with a basis for concluding that the play speaks about a given group, in this case a country called Kenya.

3.6 Conclusion

This paper sought to interrogate stylistic and dramatic techniques that they playwrights under study chose and how these impacted on the representation of female characters in the respective plays. The chapter has shown that, as is expected and normal with drama generally, the playwrights deployed diverse stylistic and dramatic technics with the aim of focusing the view of the audiences on specific concerns and characters in the plays. Generally, the playwrights variously used symbolism and other narratological devices such as humour and monologues to foreground certain aspects of meaning, character, and language. The playwrights also used traditional dramatic techniques such as play within a play and dream motif to imbue their works with an aesthetic that situates them within the genre of drama.

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Women Characters in Enhancing Food Security in *Betrayal in the City* and *the Return Of Mgofu* By Imbuga Francis

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4.1 Abstract

*This paper intends to use literature to examine the question of food security as portrayed in Imbuga's plays; *Betrayal in the City* and *The Return of Mgofu*. The texts written in a span of about thirty five years have been selected to help ascertain the playwright's thematic concerns on the role of women in the growth of the society. Specifically, the paper focuses on the role of women characters in enhancing food security. The objectives of this paper are to examine the state of food security as portrayed in Imbuga's *Betrayal in the City* and *The Return of Mgofu* and to discuss the role of female characters in enhancing food security and sustainable development in the two texts. The paper is significant in underscoring the role and place of women in societal development. The paper employs Marxist Theory whereby Imbuga agrees with other renowned Marxist scholars that a productive society is one that educates and empowers her women. This is achieved by use of sampling women characters in the two texts and critically examining the role they play in developing the society with specific attention on food security. The paper dramatizes the advocacy for leaders to embrace an all-inclusive leadership style; one that prioritizes her people's needs, among them food security. It emerges that the society has defined the roles and responsibilities of women as persons in charge of food production, preparation, dietary and healthcare.*

Key words: food security, healthcare, sustainable development, Marxism, women empowerment

4.2 Introduction

Literature is live and always a reflection of society. Literary artists capture issues affecting the society, food security being one of them. This study uses literature to address the current perennial issue of food insecurity in our contemporary society. The focus is on how Francis Imbuga addresses the matter using his works of art.

The study uses his works written in a thirty five years' time span in order to depict the paradigm shift in the minds of people in society. The playwright contrasts power regimes and societies that involve women from those that do not involve them in power positions and decision making. This is with regard to food security and universal healthcare. Imbuga (1976) in his earlier work; *Betrayal in the City*, portrays a society that exclude women in power and decision making, though they are still expected to be home makers by the very society. These results in women being viewed more as reproductive agents rather than agents of production in society. This incapacitates them in line with curbing wastages from production in the farm, harvesting, processing, and storage and during preparation.

Imbuga (2011) in his latter works of art especially *The Return of Mgofu*, portrays a society in which women are actively involved in power and decision making. In such a society, the women folk are acknowledged as home makers and agents of production. This involvement empowers them with knowledge to enhance food security. They can effectively increase production using modern techniques and curb wastage at various levels; from the farm to meal preparation and the surplus sold to generate income for the family.

Food security refers to a condition of being self-sustainable in terms of food production. Over time, food security has remained one of the major challenges bedeviling many parts of the world. It is inherently interlinked with other current global challenges of economy and climate change (FAO 2009). According to the World Health Organization (WHO), food security is achieved “when all people, at all times have physical and economic access to adequate, safe and nutritious food to meet their dietary needs and food preferences for an active and healthy life”. Food security therefore is not the physical availability of any single commodity; such as maize in the Kenyan context. Neither does it imply just availability but must be accessible in terms of affordability in adequate quantities, containing essential nutrients (Kenya Food Security Steering Group, 2008). FAO report further observes that millions of people in the developing countries among them Kenya are faced with food insecurity. A successful government has a cardinal responsibility to ensure food security to her citizens since its direct effects impact heavily on the social and economic stability of a country.

This is from a common perspective that a hungry nation is an angry nation thus unable to address her problems effectively. The Kenya government has over the years been striving to achieve national, household and individual food security and realizes mixed success. This mixed success can probably be attributed to poor dissemination of information and inappropriate audience. Literature can be used to address the challenge of target audience and information dissemination. Artists being members of the society use their works of art to play a vital role in voicing societal issues with the aim of enhancing growth socially, economically and politically. They understand how society is knit, the reason the playwright brings to light the role of women participation towards food security and universal healthcare in society.

Relating to Universal Healthcare, food security is noted to directly affect society. Malnutrition in childhood and pregnancy has many adverse consequences for child survival and long-term well-being. It further has far-reaching consequences for human capital, economic productivity, and national development overall. The consequences of malnutrition therefore should be a worrying concern for policymakers in Kenya. This is because out of a total under-5 population of 7 million, 1.82 million children (26 percent) are suffering from chronic malnutrition (stunting or low height-for-age) (Kenya National Bureau of Statistics (KNBS) et al. 2015).

In addition, although malnutrition indicators seem to be improving, it is estimated that from 2010–2030 under nutrition will cost Kenya approximately US\$38.3 billion in GDP due to losses in workforce productivity (USAID 2017a). Considering our contemporary society, Kenya, this can be attributed to gender inequality in relation to provision of education to the actual home makers. The reason the study seeks to demystify the gender barriers and targeting the correct audience to information relating to family on food security, healthcare and sustainable development.

According to the Economic Review paper of Agriculture (2009), 51% of the Kenyan population lack access to adequate food. This is because of the same survey result linking food security to poverty estimated at 41% nationally. Perhaps this is one of the reasons why the Kenyan government has come up with the Big Four Agenda: Enhancing Manufacturing, Food Security and Nutrition, Universal Healthcare and Affordable Housing.

Population growth, urbanization and limited potential to increase production challenges imply that for food needs to be met; new strategies and policies need to be reconsidered. This is portrayed by Imbuga in his works of art the way he shifts the representation of women and their participation in society. While agricultural research continues to develop new varieties with high yields and increased tolerance to unfavourable environmental conditions, untapped source of agricultural growth, literature is also playing a significant role of highlighting the role of women in food security as highlighted in *Betrayal in the City* and *The Return of Mgofu* respectively.

This paper sets out to investigate the role of literature in addressing the challenges of food security, healthcare and sustainable development. It focuses on the role of women in enhancing food security and universal healthcare in Kenya as well as examining the cross-cutting issues in food security and Universal Healthcare is depicted in Imbuga's texts.

4.3 Theoretical framework

The paper embraces Marxist Theory whereby Imbuga agrees with other renowned Marxist scholars that a productive society is one that educates and empowers her women. The study uses Karl Marx theory of Marxism specifically, Material dialectics and revolution strands complemented with feminism theory using the gender reform strand. Marxism is handy in educating the masses especially leaders in the African states on the importance of unity and working as a team. According to Marxist's school of thought, what drives historical change are the material realities of the economic base of the society, rather than the ideological superstructure of politics, law, philosophy, religion and art that is built upon that economic base.

Marxism provides answers to many of the complex questions about how life is and ought to be experienced, while simultaneously changing other ideologies to provide their pragmatic answers for these same concerns. Marxism also declares that it provides a comprehensive, positive view of human life and history while attempting to show how humanity can save itself from a meaningless life of alienation and despair. It asserts that consciousness does not determine life, life determines consciousness. Similarly, a person's consciousness is not shaped by any spiritual entity but through daily living and interacting with each other thus, humans define themselves.

Marx (1848) asserts that, stable societies develop sites of resistance, where contradictions built into the social system, ultimately lead to social revolution and the development of a new society upon the old. This cycle of contradiction, tension and revolution must continue, for there will always be conflict between the social and political classes, leading to upheaval and revolutions by the oppressed. The upheavals and revolutions form the groundwork for a new order of society and economics where capitalism is abolished (Habermas J, 1990). Marx notes that, revolutions are led by the general citizenry under the guidance of intellectuals. This study is complimented by feminism strand of gender reform as depicted in Imbuga's latter works. The artist creates the paradigm shift in societies with regard to women as agents of production.

This fact helps to explain the motive of African – feminist literatures in portrayal of women, the force behind the women caucus through annual conferences trying to voice their issues and contributions in society especially towards the achievement of the country's 'Big 4' agenda. African feminism plays a vital role in attempting to transform gender relationships and conceptions in African societies thus improving the situation of African women. The study therefore attempts to examine the way Imbuga depicts reforms in the women folk. The artist observes that society is capable of reform. This is evident in his latter works where women are empowered by education and inclusivity in leadership structures and their influence in enhancing food security, healthcare and sustainable development.

4.4 Methodology

The researcher was able to obtain information from the close reading and analysis of Imbuga's texts; *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). The paper embraces a Descriptive research design that describes the present status of people, attitudes and progress (Oranga, 2016). This method allows the researcher to obtain the target information peoples' attitudes, reactions and progress towards existing socioeconomic structures in society. It further examines the relationship between the artist's works of art and approaches used in addressing power discourses in relation to food security, healthcare and sustainable development.

The research used the selected texts: *Betrayal in the City* and *The Return of Mgofu* and secondary sources like the internet and documented reports to collect data hence, library based research. The researcher used purposive and simple random sampling techniques to select the texts for the study. The purposive sampling is preferred to other techniques because of its ability to offer accuracy of representation while minimizing sampling bias. In addition, Kothari (2008) posits that simple random technique has the ability to give a more representative sample that can participate in the study. Mugenda and Mugenda (2003), notes that simple random sampling is a technique where the researcher is given an opportunity to make inferences and generalizations about the vast works of art of the playwright.

The primary data was collected through intensive reading and analysis of the primary texts. The research used primary texts *Betrayal in the City* (1976) and *The Return of Mgofu* (2011). Secondary data was collected through reading of relevant material including related scholarly works and the internet consultation. The primary and secondary data collected was examined and analyzed in line with the objectives of the study. Data analysis was based on the conceptualization of power and women in relation to food security and universal healthcare. Therefore, through content analysis, a comprehensive synthesis and interpretation of data gathered from the reading of the primary texts together with the secondary sources was undertaken in order to compile a coherent final study. The study is based on thematic and content analysis techniques since it is a qualitative research. In content analysis, the researcher embraces pragmatic content analysis and attribution analysis based on the research objectives.

The choice of the two books was through a comparative study of Imbuga's works of art written in two eras; *Betrayal in City* (1976) and *The Return of Mgofu* (2011). It is apparent that he contrasts portrayal of women in relation to food security, healthcare and sustainable development in society. These texts are meant to help the researcher come up with a generalized view of the artist's works of art in relation to efforts of attaining the Big 4 agenda in Kenya.

4.5 Findings and Discussions

Research in Africa and other continents including Asia and Latin America has shown that improvement in household food security, nutrition and universal healthcare is greatly associated with women. Women's access to income and their roles in household decision on expenditure play a significant role in ensuring food security and healthcare for the family and society as a whole. Unfortunately, in Kenya and other African states, women have been pre assigned roles by society. This has been a challenge for them since the very society has not laid down any programs for the women to accomplish their roles successfully until the women's caucus organized conferences held in Beijing and Nairobi.

The objective of the conference enabled them to assess and design programs to empower women. The women folk in Kenya; the elites, semi – elites and the non-informed cadre all suffered similar pressures in society. As a result, food security continued to be a challenge. These efforts gave women a new era in society. The efforts evolved in the understanding of food security that has continuously grown giving attention to the social, gender, environmental, universal healthcare and general economic dimensions in society (Third World Conference on Women, 2010).

Today, food situation in Kenya is dire in some regions, thus, there is significant food insecurity. This is attributed to various factors all pointing at policy makers and implementation. Women's role in the economy has often been underestimated, and their contribution in Agriculture has long been invisible. Globally, policy makers have targeted population, health and nutrition programs to women as production agents.

However, since the 1985 world conference on women held in Nairobi Kenya, the perspective of women and their economic contributions is changing. Growing evidence in multiple sectors show that income in the hands of women contributes more to household, food security and child nutrition than income contributed by men. These knowledge has greatly contributed to nations designing and implementing effective programs to enhance the potential of women in society and globally. Despite these efforts, there is still a challenge in society to pursue a concrete attainment of equity in access to resources by women in food production and purchasing power.

Specific policy measures are required to address the constraints facing women especially women farmers and their role in ensuring food security for the society and country at large. The Kenya government is trying to address these constraints by setting up the 'Big 4' agendas; Enhancing manufacturing, Food security and Nutrition, Universal Healthcare and Affordable Housing.

Women's Multiple Roles in Food Security

Women play important roles in food security such as food producers, preservers of traditional knowledge and of biodiversity, food processors, and preparers as well as provide food for their families. These roles are vital in overcoming food insecurity. FAO estimates that women are the main producers of the world's staple foods. Globally, women are responsible for about 50 per cent of the world's food production. For instance, in the Sub-Saharan Africa; they provide 60% – 80% of the food for household consumption, mainly as unpaid labourers on family plots. Women's contribution to Agriculture production varies from country to country, crop to crop and task to task. FAO reveals that in S/E Asia, they provide up to 90 percent of the labour for rice cultivation. Columbia and Peru, they perform 25 – 45 percent of Agricultural tasks. In Kenya, women provide 70 – 80 percent of the labour in packing, labeling and bar – coding of horticulture among other areas of production (FAO 2009).

At the household level, women engage in multiple tasks of production, including, sowing seeds, weeding, applying fertilizers and pesticides, harvesting and threshing of the crops. They are also responsible for post – harvest food processing, storage, transport and marketing. In addition to producing staple crops and cash crops, they also grow legumes and vegetables to feed their families. Kenyan women like elsewhere in the world assume significant roles in forestry, planting and caring for seedlings and gathering forest products for fuel, animal feeds and food for their families. Women are responsible for gathering fuel wood used not only for cooking but also for food processing and other basic needs like warmth, light and boiling water for drinking thus enhancing universal Healthcare for their family members (ISDR, 2008) Women enhance food security globally and in Kenya by working as food processors, preparers and providers to their households and universally. In our typical African societies, Kenya included, women are responsible for preparing food for their families.

To achieve these, they are engaged in various stages and steps of processing their food. Culturally, women have the responsibility for the provision of food; if not by producing it, then by earning income to purchase it. Thus is a common practice to urban and non-urban women. The same applies to women farmers and not limited to the large percentage of female – headed households that are increasing rapidly globally. Relating these multiple roles of women in enhancing food security and sustainable development to literary artists, it is evident that literature is a powerful tool in voicing issues of the citizens. Playwrights in their works of art portray the same sentiments the scientific researchers have presented on the role of women in society and its impacts on enhancing food security, healthcare and sustainable development. For instance Ngugi (2004) posits that the society's rate of development is gauged on the level of women empowerment in that society. He notes that empowered women especially through education and increased access to income dictates productivity.

Literary artists through their works of art, emphasize the need to involve women in all programs including policy – making for sustainable development. Artists posit that involvement of women will always increase production as women are the engines that drive the economy of any nation in terms of production, processing, storage and utilization. Imbuga (2011) illustrates this aspect of women participation by contrasting the fictitious states where the leaderships has distinct space for their women. For instance, relating to Mndika, in *The Return of Mgofu*, he depicts a couple – Thori and Thoriwa, who are childless for lacking ability to sire their own.

However, they have established a home where they take care of many children that are needy. It is the wife Thoriwa that is tasked with the responsibility of ensuring there is food for the children and her husband through working on the farm, harvesting, storing and preparing it for her family. The population of children in that home is evidence that food was in plenty. This is because Thori, the husband allows her access to land use. On the outbreak of the first madness in Mndika, the couple with their adopted family runs to the shrine for refuge but unfortunately, the pursuers raze down the shrine and they all perish. Women in this context are still fronted as key players in restoring family, and as we all know, life is available where there is food security, and society has depicted women as main labourers towards food production.

The playwright portrays this when he returns the couple as ethereal characters to warn the people of shaking hands with madness again. He cautions on the use of weapons and arms against one another. There is social justice and gender equality exhibited when the playwright makes Thori to push his wife in the wheelchair and vice versa unlike in our typical contemporary society where it would have been the woman doing the pushing throughout. Similarly, women are portrayed to be involved in decision making as Thori constantly consults Thoriwa on their mission as messengers to restore society.

The playwright also depicts women participation in food security through characters like Kadesa and other women in the shrine. Kadesa is a woman leader of the people in exile – Nderema. She is in charge of the Nderema's welfare in terms of decision making, security, division of labour and conducting religious chants every morning. The power bestowed in Kadesa; mother of the shrine of Katigali is a true representation of women in leadership structure. She is responsible for food security and the dietary needs of her people and even visitors. This is illustrated in the conversations she holds with her staff. It is the women who are in charge of food production and the general healthcare. For instance, on the arrival of Adonija and Nora, Mgofu Ngonda's wife at the shrine, she orders the strangers to be allowed in the shrine after listening to the information about them. Being a home maker, she orders the women to prepare food for them. After the cries of the baby being heard, she further orders for a male dick – dick for the healthcare of the woman who had just delivered.

She says,

“We have a rare visitor. One who portends well for the future of our motherland. You two had better go and come back with a male dick-dick p23.” Kadesa also tells Mude to ask the women to bring food for the tired Adonija, one perceived to have the burden of the moon on his shoulders p24.

The playwright contrasts the new era of women participation towards food security from those in his earlier works of art. In *Kafira*, in *Betrayal in the City* (1976), women are totally excluded in the leadership structure. They are objectified and mainly viewed as objects to satisfy the sexual urge of the male gender other than being perceived as agents of production.

This is in reference to the social injustices meted on women like Regina and Mercedeze, the wife to Boss. These women lack support from the ruling regime and society at large. These are the consequences of socially oppressed women folk as depicted by these characters is a non-productive society. The study views this as a main reason why there are always protests and civil strives in Kafira.

This is probably because the Kafirans do not realize the important roles women play in sustaining the development of society when allowed to access production resources like respect, land and money. This therefore, can be used to generalize the fact that, women being homemakers as assigned by the society, they are the right people to be involved in enhancing food security and the general universal healthcare that is largely dependent on availability and preparation of food.

The playwright portrays women as agents of production rather than mere reproduction machines. For instance, Imbuga (2011) in *The Return of Mgofu* dramatizes the role of women in enhancing food security and universal healthcare. Using the fictitious states of Mndika, Nderema and Kafira, the playwright highlights the three regions in terms of productivity in relation to women participation. It is noted that in Mndika, there is a continuous drop in food security. Their leader Mwami Mhando observes that the situation is dire and likely to worsen. On carrying out investigations, he establishes that the Mndikans chose to ignore the roles of women at the household level and society at large. This is despite the pre-assigned roles to them by society. It is observed that women are not included in leadership structure and decision making that affect society. On comparing Nderema, a state of the exile led by a woman, Kadesa.

This woman is highly respected and referred to as “mother of many” by the people. She is a leader who consults with others both men and women on matters affecting society. This is unlike in the old Mndika where leadership is solely in the hands of men. The present leader of Mndika, Mwami Mhando investigates and observes that people in Nderema enjoy the peace, progress and fast development probably derived from Kadesa’s leadership. The spiritual adoration Kadesa makes in the mornings and her general leadership style that exhibits a true representation of a home maker.

Mwami Mhando acknowledges the Nderema's perspective of life and leadership structure and initiates change in Mndika with the hope of realizing similar peace and steady growth like in Nderema. In Kafira, the leadership completely excludes women from power and any leadership positions in society. As much as society has reserved them places in the kitchen to presumably take care of dietary needs for the family members, they are not empowered on matters of food security in terms of production, storage or nutrition. Boss, the head of state is on the forefront treating women as reproduction agents and mere sexual objects than agents of production in society. This is evident in his attempts to rape Regina, Mosese's sister when she is trying to negotiate for her brother's freedom.

Tumbo: His main fault lies in making hasty decisions, and then standing by them; and then he has this ridiculous weakness for women. (p 45)

Regina: ...I have this funny feeling that something will go wrong.

Boss: That is no excuse. He must be the one who poisoned Mercedes' mind. That woman has never been so rude to me before. Who told her about that girl? (p 59)

When his wife questions his morality after attempting to rape Regina, he terms it absolute rudeness and puts her under house arrest, a move that disrespects women in society. The exclusion of women in leadership and any productive participation has resulted in failed systems in Kafira. The effects glaring in society include: poverty, inflation, high taxes, civil strikes and protests from the masses at all times. This results in food insecurity since a politically volatile society is an ailing society thus not productive.

Mhando urges his people to embrace the advice of the wise man, Mgofu Ngonda by empowering women. It is observed that Mgofu has two children; a son and a daughter. He has empowered both by ensuring they get formal education. For instance, the son is the personal assistant to the prime minister of Nderema and the daughter is studying International Relations in the University of Southampton. It is also evident that Mgofu Ngonda despite the wisdom he has, he consults a lot with his daughter.

He informs Norah of what the scouts from Mndika request of him. Further, a depiction of women in a new era is seen when he requests Princess Norah Ulivaho to accompany him to their motherland (P 67).

Norah U: People of our motherland, I greet you and greet you again. Thank you for the opportunity to address you. Last night, my father and I were asked to consider coming back here for another visit in the near future. It's not difficult to see why that request was made.

From our short stay, it has become obvious that your current leader wish to break clean from the past...(p 68).

This is symbolic that women are respected and regarded as production agents but not mere reproduction agents as in the case with Kafira and the old Mndika before the reign of Mwami Mhando. Through princess Norah, women are still depicted as home makers, decision makers especially from her reaction to give first aid to her father who starts coughing ceaselessly when he stands on the dais to address his kinsmen. Mwami Mhando informs his people; the Mndikans to embrace a similar approach to that of Mgofu Ngonda. He advocates for full involvement of women in leadership and other key positions,

“... if your youthful leader is thinking of bringing women closer to the seat of rule, you should support him, that is surely the future. Nderema took that path several years ago. Now see where they are. (p 57)

The playwright acknowledges women participation and their multiple roles in sustainable development noting that they are the determinants of the society's economic base through food production, processing, as environment preservers, deciding the nutrition and dietary aspects of their families among others.

Similarly, the playwright through characters like Mwami Mhando emphasizes the need to empower women. The empowerment is through formal education and access to income as they are the ones directly responsible for the welfare of their household and nationally in terms of physical, social, economic and nutrition. Imbuga demonstrates this through Mgofu Ngonda's children who are exposed and educated regardless of gender.

This is contrasted with Kafira which does not grow and is generally less productive. The reason being Boss; the head of state does not involve women in leadership nor other key positions.

Food security therefore, cannot be isolated from Universal Healthcare. Universal Healthcare is WHO's top priority which is to ensure that health packages are designed for women and adolescent girls. Thus include service to promote health by presenting and treating diseases affecting women. Proper health for women and adolescent girls greatly do influence the health of the entire household. This is because as mentioned earlier women are the ones directly involved in nurturing family and are directly involved in hygienic food preparation that meets the nutritive value of a healthy population. According to the World's Health Organization International Women's Day organized on 7 March 2018, the government should provide access to quality and affordable healthcare for all women.

The statistics from this conference indicate that at least half of the world's population lack access to essential healthcare services. These services include antenatal care throughout pregnancy, immunizations to prevent maternal and neonatal tetanus. This is attributed to the levies attached to these services, which is unacceptable if we (Kenyans) must achieve universal healthcare as one of the components in the Big 4 agenda. Fundamental to achieving Universal Healthcare is equity. All women and girls rich or poor, urban or rural, educated or illiterate must be able to access health services equally.

From the literary point of view, it is still, evident that the role of women in food security and universal healthcare cannot be underestimated. A healthy society requires healthy women just like a functional and dependable vehicle used in income generation requires a healthy engine. This is because women are engines that sustain development in terms of food security and Universal Healthcare for all. This therefore implies that when universal health coverage is achieved, poverty will be reduced, jobs will be created, economy will grow and communities will be protected against disease outbreaks. We can generalize from the numerous reports that when the women's economic opportunities advance, the children's health and development of the entire household will follow suit. According to FAO reports, focus on enhancing food security should be on helping small scale producers to boost food production. This in turn translates to enhanced healthcare.

Women food producers must be central to this focus because they comprise a large proportion of small scale and subsistence farmers. It is women who play multiple essential roles in food security.

The first strategy towards this focus is to ensure that women producers are empowered and enabled to speak. At the same time, they must be listened to and heard at the community level, national and at all development agencies. This can be achieved by empowering women to participate in organized sessions like the Agricultural trade fairs, discussions and decision making forums especially the health and sanitation. The community is the primary institution with the potential to promote women as food producers by granting them access to land use and income from the farm proceeds.

4.7 Conclusion

This paper highlights that, in the face of the global food crisis, Kenya is one of the most hit nations. The Kenya government strategies towards achieving the Big 4 agenda are well received. However, much needs to be done on implementing the designed programs towards achieving them. Research reveals that food crisis does not emanate solely from low production quantities. Other factors influencing food insecurity are the wastages that are incurred during harvesting, transportation, food preparation at household level and during processing. It is also noted that environmental degradation has greatly contributed to food crisis in Kenya. Environmental issues coupled with actual food shortage accelerate the challenges of healthcare in society.

This paper notes that women when brought on the forefront in agricultural matters and healthcare, there will be significant reduction of food wastage at all levels. Environment will be preserved since women are the largest population interacting with it in terms of fuel. Therefore, with adequate education for women, there will be adequate water availability for both domestic and commercial use. This can be achieved only if the Kenya government acknowledges women as producers rather than mere reproductive agents. All women at all levels should be empowered with education in production techniques, processing, storage and dietary since they are the ones directly in charge of food preparation and observing health and nutrition for their families. This directly translates to a nation with enhanced food security and healthcare.

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Gender and the Postcolonial Dysfunction in Nuruddin Farah's *From a Crooked Rib* (1970) And *Knots* (2007)

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5.1 Abstract

*This paper interrogates the relationship between gender disparities in Somalia and the obtaining dysfunction in post-colonial Somalia as depicted in Farah's *From a Crooked Rib* (1970) and *Knots* (2007). The main argument in this paper is that the bias the Somali culture has against women reflects the colonial oppressive and exploitative ideologies. Therefore the quest for political freedom becomes a one-sided affair with women as subordinate in the anticolonial movement. The violence and biases on women are then passed over onto postcolonial Somalia's leadership. In the long run, the variations envelopes the psych of a people and becomes the norm of violence on women and later the nation. The dysfunction in the present paper is illuminated as a myriad of Postcolonial misgivings including the civil war as depicted in *Knots* (2007). The present paper therefore looks at the intersection between gender and post colonialism at the violence that continues to be perpetuated on women as well as postcolonial Somalia. At the same time the paper offers a ray of hope out of the dysfunction by proposing integrations of feminine instincts and leadership in the reconstruction agenda of Somalia. *From a Crooked Rib* (1970) is set in Somalia's political independence and moments after independence with gender-based inequalities and relations present up to the independence point. On the other hand *Knots* (2007) depicts postcolonial dysfunctions including the ensuing civil war and its effects on the gender relations as well as the nation. Additionally *Knots* (2007) captures a ray of hope out of the sorry state of postcolonial Somalia by drawing up the advantages abound in an inclusive national agenda with better treatment of women. Therefore, the main objective of this paper is to analyse the link between gender-based biases in Somalia's patriarchal culture and the obtaining postcolonial dysfunction, including the civil war as depicted in *Knots* (2007). Further, the purpose of the present paper is to bring out the advantages abound in gender inclusivity in Somalia's reconstruction vision as well as future peace and prosperity.*

Keywords: *Gender, postcoloniality, dysfunction, patriarchy, violence, reconstruction, peace and prosperity.*

5.2 Introduction

This paper analyses the link between gender disparities in pre-independence Somali's pastoral society and the obtaining dysfunction in postcolonial Somalia as presented in, *From a Crooked Rib* (1970) and *Knots* (2007). These texts candidly illustrate how gender-based biases and inequalities can translate into serious maladies that have enveloped most post independent African states including Somalia. The current analysis goes a notch higher by fronting workable solutions for postcolonial Somalia's challenges as depicted in *Knots* (2007).

A great number of canonical postcolonial African narratives depict most post independent African states as still suffering from psychological effects of colonialism and its violent culture. These symptomatic consequences have had a catastrophic impact on the post-independence dreams and hopes as envisioned by the citizenry leading to a state of bitterness and figure-pointing to the post-independent leadership. In fact, Achille Mbembe (1992) views the violent postcolonial leadership in Africa as political machinery at the helm of violence on the citizenry. He views the leadership as responsible for institutionalizing hegemony on the newly independent nations. Mbembe goes on to observe:

In the postcolony of this kind, then I am concerned with ways in which state power creates through its administrative and beauracratc practices a world of meaning all its own, a master code which in the process of becoming the society's primary central code, ends by governing-perhaps paradoxically—the various logics that underlie all other meanings within that society; attempts to institutionalize its world of meaning as a “socio-historical world” and to make that world fully real, turning it into a part of people's common sense not only by instilling it into the consciousness of the period.(Mbembe,1992, p.3)

These comments help to sum up the images of the violent postcolonial structures that the leadership uses on the citizens to legitimize their mandate to cling on power as well as their right to lead. In the long run, a hegemonic phase of colonialism is re-established with dysfunctional structures as the norm.

Ayi Kwei Arma's, *The Beautiful Ones Are Not Yet Born* (1968), Sembene Ousmane's *Xala* (1973) and most of Ngugi wa Thiong'o's later literary works like, *Devil on the Cross* (1980) are examples of postcolonial texts which clearly details the dysfunction in most postcolonial African states. The texts picturesquely capture the mediocre leadership in postcolonial African states culminating to numerous social challenges like corruption, poverty, famine, high illiteracy levels, and unemployment among many other maladies affecting the continent. Chinua Achebe (1988) while castigating the post-independence leadership misgivings opines:

The first nationalists and freedom fighters in the colonies, hardly concerned to oblige their imperial masters, were offensively earnest. They had no choice. They needed to alter the arrangement which kept them and their people out in the rain and the heat of the sun. They fought and won some victories. They changed a few things and seemed to secure certain powers of action over the others. But quite quickly the great collusive swindle that was independence showed its true face to us... (Achebe,1988, p.p 57-58)

Achebe's observations are resonant with the psychological consequences of colonialism on the post-independence leadership. According to Achebe, the failure of the post independent leadership to realize their clear mandate to the citizenry is the major cause of post independent Nigeria's dysfunction. On the other hand, Mbembe (1992) analyses the inept post independent leadership in African states as having created elaborate machinery with violent codes on the citizens and the postcolonial nations. This has turned the meaning of independence from freedom to a total nightmare. Thus the African writers have the duty of mirroring their society's social-political lives objectively with the vision of re-awakening the hopes of independence they earnestly longed for. These writers must critically interrogate prevailing situations with the aim of correcting the errors, be it social, political or economic predicaments their societies are entangled in.

Ayo Kehindi's (2004) paper is a good example of researches that analyses the postcolonial disillusionment and malfunction as captured by Meja Mwangi in *Kill me Quick* (1973). Kehindi analyses Meja's text as a historical novel whose narrative is a prototype of the plight of most African people in neo-colonial states.

Further, Kehindi views *Kill me Quick* (1973) as a historical novel which details the postcolonial leadership failures to the masses. The failure culminates to the betrayal of trust while enacting an atmosphere of fear, hate, humiliation exiles and even executions. In the long run the inept postcolonial leadership ushers in all manners of maladies; unemployment, agony, alienation, poverty and disillusionment. In essence, Kehindi analyses *Kill me Quick* (1973) as humanistic and realistic text that captures the depicted Kenyan society as doomed but with aspirations for salvation.

However, unlike the popular believe that the postcolonial failures and malfunctions were squarely entrenched by the new postcolonial leadership; Farah on his part gives a slightly different angle of the narrative. His main argument has been that gender disparities and biases have significant contributions to the obtaining dysfunction, especially in Somalia. In this vein, Gloria Mixon (1987) while echoing Harold Nelson (1982) says that Somalis consider themselves equal, with high nobility. However, the society is also stratified with castes. The Midgaans, Yibirs, Tunamaals and Habash occupy the lowest caste. The women are considered to be unclean and 'naturally inferior' to men by almost all Somali ethnic communities.

Therefore, they are less valued no matter the caste they are from. Due to this reason, Nelson (1982) observes that women are excluded from full participation in the society. Mixon (1987) further argue that subordinate attitudes men have towards women in Somalia emanate from the Somali customary practices rather than from the Islamic teachings. Thus, this paper argues that hegemony was an already accepted practice in the Somali society even before colonialism. Therefore, Farah's consistency of writing on the biases the Somali culture has against women in *From a Crooked Rib* (1970) while connecting the biases to the postcolonial dysfunction as depicted in *Knots* (2007) is a necessary undertaking for him as a postcolonial artist. He earnestly endeavors to offer a workable solution to a myriad of postcolonial Somalia's socio-political misgivings like the civil war and the country's collapsed structures.

Historically, Somalia generally had had mangled colonial interactions. These interactions are attested to be partly the cause for starting off the post independent country on the wrong footing. However, the most glaring dilemma was the absence of a unifying language.

According to Judy el Bushra and Judith Gardner (2004:15) the Somali state was created by the partition of the Horn of Africa by Britain, Italy and France, and the Abyssian Empire during the scramble for spoils and territories in Africa by the Western powers in the nineteenth century. Thus, during the colonial period, Somalia existed in fragments; divided between a northern British Somaliland and a southern Italian land. Bushra and Gardner (2004) further contend that Britain was the first to grant independence to the northern Somalia on 26th June, 1960. Four days later, Italian administered territory in the south gave the region independence. Then on 1st July, 1960 the two parts, north and south united to form the Republic of Somalia. This union was destined to uncharted waters since the leadership was not prepared to steer the new country out of the many consequences of colonialism. Thus, Somalia's context as depicted in the research texts clearly echoes the psychological effects of colonialism as well as Somali's patriarchal attitudes on the postcolonial Somalia's leadership style.

In relating colonial tendencies with patriarchal societies, Maria Lugone (2007) looks at the term gender as a clever construction by the West in collaboration with a few postcolonial male subjects to perpetuate violence on the female person. Lugones analyses the hegemonic meaning of gender as a capitalistic construction that has given rise to the existence of new geocultural and racial social identities. This kind of construction furthers the traditional capitalistic forms of control of labor and exploitation. Lugones goes on to observe that the men in the postcolonial spaces did collaborate with the colonialists to continue instituting the concept of violence and gender indifference on the women.

Thus, this paper presents colonial ideologies of violence and exploitation as having a common intersection with patriarchal practices. Therefore, the lives of women in patriarchal societies like Somalia, at the period of transition from colonialism to post colonialism seem to be an already doomed undertaking. This is because of the many gender-based inequalities and hegemony that were already at play. The mergers of the traditional Somali system with the colonial hegemonic system seem to have resulted to postcolonial Somalia's dysfunctions as presented in *Knots* (2007).

On his part, Helmi Ben Meriem (1982) discusses how patriarchy in the Somali society has created a docile body on the part of women.

While using Michel Foucault's (1986) tenets on Discourse, Meriem views patriarchy as a set of structures and practices, which could be exemplified in the family, marriage, society and religion. According to Meriem, the docile bodies are ones that accept external discourses from more powerful discourses. He goes ahead to analyse the docile women in three categories; as obedient daughters and wives, site of honor for society and as God tamed creation. Thus, according to Meriem, patriarchal structures as brought out in *From a Crooked Rib* (1970) utilize the three mentioned areas as a platform to continue perpetuating violence and biases on women.

Meriem concludes his analysis by asserting that rebellion by women from the mentioned discourses and rewriting of their own bodies from docility becomes a necessary undertaking for real emancipation to occur. However, the women are in dilemma; to be free and forsake their community or defiant and still be part of the community? Meriem's (1982) analysis on the Somalia women's situation while using, *From a Crooked Rib* (1970) as a primary text is critical to the present discussion. However, the diverting point is how the current study interrogates the link between gender disparities and the postcolonial dysfunction as presented in *From a Crooked Rib* (1970) and *Knots* (2007).

In conclusion, much of the discussions and argument on the postcolonial dysfunction by various researchers seem to dwell on the inept postcolonial leadership. This leadership is presented as violent and unpatriotic to the citizenry. The leadership is also analyzed as responsible for ushering in neocolonial phase on the African states which have witnessed countless maladies ranging from economic underdevelopment to social challenges like unemployment, poverty, high illiteracy levels amongst others. However, the arguments in the present paper give a new angle of analyzing postcolonial dysfunction with regards to postcolonial Somalia. The trouble seems to lie in the gender-based inequalities that the traditional Somali culture has against women. The next section endeavors to connect these gender-based biases to the postcolonial dysfunction as presented in the research texts.

5.3 Theoretical Framework

This paper takes a Postcolonial Feminist literary theoretical approach in the analysis of the research texts. The theory's main assumptions and tenets are reflected in the analysis and discussions of the research texts. This is done with the aim of addressing the objective of the present paper.

Postcolonial Feminist Theory

Charles Blesser (2011) observes that Feminism is one significant development in the literary studies in the second half of the twentieth century.

Feminist literary studies advocate for equal rights for all women in all areas of life. Blesser (2011) further asserts that central to the diverse aims and methods of feminist criticism are its focus on patriarchy and its effects on women.

Postcolonial feminist criticism came into existence in the last few decades of twentieth century as a response to the fact that feminism seemed to focus exclusively on the experiences and works of white women. This focus was done without considering areas like racism and colonial imperialism which directly affect women from other races like Africans. Postcolonial Feminist theory is a strand of Postcolonial literary theory. Gayatri Chakravorty Spivak, one of the major proponents of the larger Postcolonial literary theory, is assumed to be the major proponent of this theory. Her thoughts and ideas in her work, on the Subaltern Studies, entitled, "Can the Subaltern Speak" are the basis of most of the postcolonial feminist literary theory's assumptions.

The feminists under this school of thought are against the patronizing approach of the first world feminists, who assume the fact that they are speaking on behalf of all women even those in the third world, or once colonized spaces. Postcolonial feminists, challenge this tendency by Western feminists. Talpade Mohanty (2003) argues that this is because, first world feminist portray and label third world feminists as traditional and politically immature. Thus, they need to be schooled and versed by Western feminists. Due to these sharp differences, postcolonial feminists perceive the Western feminist's attitudes on their third world counterparts as imperialistic.

Therefore, third world feminists must be defiant at all cost on these attitudes, just like how the colonial powers were resisted in the twentieth century. In line with this argument, the protagonists in the research texts are presented as consciously aware of oppressive and unequal tendencies towards their gender. Ebla, in *From a Crooked Rib* (1970) may be semi-illiterate, but is portrayed as capable of recognizing patriarchal oppression on her as a woman without Western schooling on how patriarchal structures are instituted and operate in her society. Concerning her nomadic background, Ebla says that, "If a woman slept with a man, her relations either shot her or knifed her to death.

It had happened quite a number of times in the dwellings where she grew up.”(p.87). These extreme violent practices reflect the Somali patriarchal culture as too biased when it comes to women’s lives.

According to Schwarz and Sangeeta (2005:53) Postcolonial feminism cannot be regarded simply as a subset of Postcolonial Studies, or, alternatively, as another variety of feminism. Rather, it is an intervention that is changing the configuration of both postcolonial and feminist studies. The two scholars go ahead to define Postcolonial feminism as, “an exploration of and at the intersections of colonialism and neocolonialism with gender, nation, race and sexualities at different concepts of women’s lives; their subjectivities, work, sexuality and rights.” Definitely, the present study is keen to examine female subjectivities in *From a Crooked Rib* (1970) with the Somalia’s postcolonial realities as represented in *Knots* (2007). Gill Plain and Susan Sellers (2007) argue that Western history has been largely exploitative to non-whites, regardless of their gender. Due to this reason, the scholars observe that first world feminists cannot position themselves as sisters with third world women, whom they colonized and perceived them as inferior. The first world feminists also do not understand the ordeals of the women in postcolonial spaces like Somalia.

Ann McClintock (1995) acknowledges the fact women in the colonial spaces like Somalia were either slaves, agricultural workers, house servants, mothers, prostitutes and even concubines of the colonizers. These women had to strike a balance in relating with their native men and the strict hierarchical rules of imperial men and women. McClintock (1995) suggests that colonized women suffered double colonization; first under the patriarchal violence of their own societies and then patriarchal imperial abuses. The white women had a role in the latter violence on the colonized women. Thus the postcolonial feminists argue that prejudices and imperialism against colonized women must be addressed first. The postcolonial feminists also prefer to fight patriarchal oppression in their own way. Thus, the selected texts depict the protagonists as capable of inventing relevant strategies to go against patriarchal ideologies.

In conclusion, the theory’s assumptions and major tenets seem to resonate with the thematic concerns in the selected research texts. Therefore, this paper endeavor to reflect the theory’s ideological stands in the reading and analysis of the texts.

5.4 Methodology

This section focuses on the methodology and analysis of the data from the primary research texts. This paper subjected the collected data to a comparative research design. *From a Crooked Rib* (1970) candidly bring out the Somali patriarchal hegemony. This setup is responsible for gender-based biases that end up disenfranchising women their place in the anti-colonial movement as well as post-independence visions. The text also acts as an indicator to the impending dysfunction for postcolonial Somalia as depicted in *Knots* (2007). Coincidentally, *Knots* (2007) on the other hand presents the full blown impacts of gender-based biases as well as poor male leadership resulting to a civil war. The text also prescribes a workable solution out of the dysfunction.

Therefore, qualitative and analytical research approaches are inculcated in the processing of collected data. Qualitatively, descriptive words in the research texts were critically evaluated to arrive at the intended presentation of gender and postcolonial dysfunction in Somalia. Analytical approach entails looking at words in the research texts in an interpretive manner. This in the long run helped the researcher to arrive at the objective of this paper.

The researcher employed purposive sampling of the selected research texts. *From a Crooked Rib* (1970) details the many gender-based biases that end up costing the Somalia nation after independence dearly. *Knots* (2007) on the other hand correctly present the causes of postcolonial Somalia dysfunction which includes the civil war. The text also proposes a way out of the malfunction.

The researcher did a lot of close reading of the sampled research texts while making notes on them. This was done with the aim of arriving at the insights that reflect gender-based biases in the Somali society and how they relate to the county's dysfunction. Re-reading of the research texts was also done for clarifications where the researcher didn't understand. Additionally, the researcher did read on postcolonial feminist theory, its key tenets and assumptions. This information was critical when subjecting the collected data through the lenses of the theory. A number of critical works relating to the postcolonial feminist theory as well as the reality of the civil war and gender-based biases in Somalia were read too.

This was done with the intention of getting an in-depth understanding of the consequences of the civil war to the nation and gender relations. The reading and analysis of data from the selected research texts was done simultaneously. This yielded to personal interpretation of the collected data using postcolonial feminist theory's assumptions and tenets. Therefore, the overall report of the paper is descriptive in nature since it was subjected to postcolonial feminist theory's assumptions. Data obtained in, *From a Crooked Rib* (1970) was thematically analyzed while subjecting it to the theory's tenets. This process was also repeated while analyzing *Knots* (2007). Thus, the findings and conclusions of the current paper did respond to its objective and purpose.

5.5 Findings

This subsection brings on board discussions and analysis of gender-based inequalities and other forms of subjugations dominant in the Somali culture. *From a Crooked Rib* (1970) details all manners of biases on women including exclusion in key decision making roles. On the other hand, *Knots* (2007) presents the impact of gender-based biases and exclusions in form of the depicted dysfunction. The text also presents the changing roles of Somali women in the reconstruction agenda of Somalia.

***From a Crooked Rib* (1970) and Somali's gender-based biases**

This paper establishes that *From a Crooked Rib* (1970) clearly details the unequal gender-based relationships in pre-independence Somalia and moments after independence. The text illuminates the extreme biases that thrive in Somali's patriarchal culture and traditional practices. Meriem (1982) while echoing Sylvia Walby's definition of patriarchy contends that patriarchy is, "a system of social structures and practices in which the men dominate, oppress and exploit women." Therefore the study of patriarchy entails the examinations of ways in which men's oppression over women is concretized. Thus Somali's gender-based bias culture as presented in the text insubordinates women and deprives them of basic human rights like making personal choices on their bodies and lives. This system therefore fits in the definition of patriarchal ideologies. The ideologies seem to thrive and flourish so well in established societal structures like the family, marriage, religion and other societal relations where women interact with men on day to day activities.

Bushru and Gardner (2004:41) observe that the Somali society is a strongly patriarchal one. The society has clear labor roles for men and women, which in the long run determines their behavior pattern. The fact that Somali women are perceived as naturally inferior to men by all Somali clans, it makes them to be vulnerable to all manners of violence as well as being objectified. The violence on their person can be physical or psychological. For instance, Ebla, while commending on physical violence tendencies on women in her nomadic background says, “if a woman slept with a man, her relations either shot her or knifed her to death. It had happened quite a number of times in the dwellings where she grew up.”(p.87). These observation help to attest to the extreme violence women in this depicted Somali patriarchal society go through while at the same time allowing a lot of excesses to men.

In connection to this argument, women are symbolically captured as objects of men desire and entertainment in various social institutions like marriage. Women who try to go against this role encounter violence. The extreme violence on women is portrayed when Ebla recalls a scene in her nomadic rural home of a woman and a man caught up in a prostitution act. Ebla says:

She recalled an incident in the country in which a woman who was selling her body had been found out. Her relatives seized the man who was in bed with her, and beat him until every part of his flesh ached. Then they got hold of the woman and burnt her house and all her possession. She had been stigmatized until one day she left the country and came to Mogadiscio, and took up prostitution as her profession.(Farah, 1970, p.140)

These kinds of violence perpetuated on women pushes them to make radical choices as a way of protesting against the patriarchal models in the Somali society. On her part, Ebla decides to be married to Awill to avoid forced marriage to Dirrir. However after learning about Awill’s sexual escapades while on an official trip to Italy, she takes up Tiffo as her second husband. When it becomes apparent that Tiffo is a married man too, Ebla resorts to use her sexual organ as a tool of trade for her personal gain as well as a protest model against her society’s subordinate tendencies and ill treatment of women. Florence Stratton (1994) observes that Ebla’s choice to use her private parts in asserting her identity as an independent woman is a resistance strategy for emancipation from male servitude.

Therefore, Ebla revolts against her society's entrenched strict patriarchal code of conduct on women as well as the violence on her gender. She wonders and questions the society's treatment of women as inferior to men. Ebla, while arguing for the need of a revolt against her society's culture and gender-based biases laments:

What an agony, what a revolting situation! Naturally women are born in nine month (unless the case is abnormal) just like men. What makes women so inferior to men? Why is it a must that a girl should refund a token amount to her parents in the form of dowry, while the boy need the amount or more to get a woman? Why is it only sons in the family who are counted? For sure, this world is a man's- it is his dominion. It is his and is going to be his as long as women are oppressed, as long as women are sold and bought like camels, as long as this remains the system of life. Nature is against women. (Farah, 1970, p.75).

Ebla's lamentations illuminate the Somali society's culture of biasedly suppressing women in almost all aspects of their lives. Women's rights are so limited that they have silenced identities. This silencing makes them to be susceptible and exempted from critical national affairs like the anti-colonial movements. Ebla further observes that, "If a woman wants to argue about her fundamental rights not being fulfilled by her husband, it is always a man that she must see-at the government office and every other place...before she has opened her mouth, she is condemned to the grave."(p.75). These comments reinforce and point to the fact that women have very little space to make decisions or voice their grievances in Somali's unequal society. This is because decision-making roles in the patriarchal Somali society are the preserve of men.

The protagonist and other depicted women also undergo a lot of psychological violence. They are depicted as objects to an extent that they are traded like goods on the market. Ebla's grandfather opts to marry her off to Giumaleh, an old man so as to get dowry in form of camels. The exchange is interpreted as salvation to the grandfather's poor status. Gheddi, Ebla's distant cousin, also resorts to marry Ebla to Dirrir just to raise a fine deficit he owes the colonial government. These illicit arrangements on the female body have traumatic psychological consequences on women.

These object-attitudes the Somali men have towards women make them to be left out from critical societal engagements that would have otherwise empowered them. Stratton (1994:44) while analyzing Ebla' movements as the plot develops observes that, "...on one level, it tells the story of Ebla a young woman who abandons her nomadic roots in the Ogaden for life in the city; on the other, it presents the history of Somalia from the colonial period to the time of independence ...". Stratton's comment help to illuminate how the Somali society's gender-based biases and ideologies date back to pre-colonial times. The society's culture of possessing biases on women could have helped colonialism to be well established since Somali's patriarchal hegemony had an entrenched violence system on one gender. This paper reiterates that the merging of colonial and patriarchal ideologies at the level of violence and exploitation of their subjects could have given rise to a worse situation in post independent era leading to Somalia's malfunction. Therefore, the upcoming political independence as depicted in the text's climax is an already doomed undertaking.

Patriarchy, Imperialism and postcoloniality narrative in, *From a Crooked Rib* (1970)

These three terms have an intersection at the barrier to nationhood as well as gender inclusivity stances leading to postcolonial dysfunction. The present paper establishes that Patriarchy and imperialism intersect first to give birth to the gender-based biases in colonial Somalia. Earlier as indicated, Meriem (1982) while relating to Sylvia Walby asserts that patriarchy as a system operates at the levels of domination, oppression and exploitation of women by men in social structures like the family. Thus, patriarchal societies like the depicted Somali one in *From a Crooked Rib* (1970) are always out to disenfranchise women at all costs.

Imperialism on the other hand can be analyzed as an exploitative venture. Ashcroft *et al* (2007) looks at the term as the acquisition of empires of overseas colonies by European powers. This venture was spearheaded by European travellers, explorers, missionaries, fortune hunters and settlers in colonized spaces over the centuries. Therefore, the two terms, patriarchy and imperialism have an intersection at the level of collaboration between some colonized men and the colonialist continued undermining of colonized women.

This collaboration subjects colonized women to both indifference as well as other forms of violence on their person. Lugones (2007:17) while echoing Gunn Allen (1986) analysis of the role of Indian women in the anti-colonial movement argues:

It is important for us to think about these collaborations as we think of the question of indifference to the struggle of women in racialized communities against multiple forms of violence against them and the community. The white colonizer constructed a powerful inside force as colonized men were coopted into patriarchal roles. (Lugones, 2007, p.17)

Although Allen analyses the Indian women position in anti-colonial movement, this paper finds this analysis as resonating well with the Somalia's case as depicted in *From a Crooked Rib* (1970). The Italian colonial administration, while preparing for Somalia's impending independence takes a few Somalia men to Italy to induct them on the colonial education system. This system is to be preserved after independence. Interestingly, women are left out of this arrangement. Awill is among twelve elite men who are flown to Italy, three months before Somalia's independence to learn how to manage schools after independence. Jama tells Awill:

There are twelve of you. You will go on a study tour to Italy and visit some of the schools to give you an idea how to run them when you are appointed heads of schools here. You will come home one month before independence...it will be especially good once you have come back and taken over the schools from the bastard Italians. Independence will bring about new life in the minds of everybody. We shall prosper and the gentiles will perish. (Farah,1970, p.99)

These comments reiterate the fact that Somali's patriarchal hegemony was infused in the colonial one leading to greater indifference on women. Ebla and her cohort are semi-illiterates who do not even understand the importance of the upcoming independence. Therefore, women are depicted as doubly colonized. Ashcroft *et al* (2007) observes:

Double-colonization refers to the observation that women are subjected to both colonial domination of the empire and the male domination of patriarchy.

In this respect empire analogous to each other and both exert control over the female colonial subject, who is, thus doubly colonized by imperial/patriarchal powers. (Ashcroft *et al*, 2007, p.66)

These observations help to affirm the fact that women in Somalia as depicted in *From a Crooked Rib* (1970) have suffered immensely under the two hegemonies. The men are depicted as having very high hopes for the upcoming political independence because they believe the destiny of the country will be in their hands. This is because the domain of key decision-making will be the responsibility of Somali men.

The intersection of postcoloniality in this paper is brought out as an elaborate infusion of colonial tendencies after independence of formerly colonized nations. The introduction of this paper captured, Mbembe's (1992) analysis of how the postcolonial leadership, suffering from psychological consequences of colonialism institutionalizes hegemony on their newly independent nation-states. This hegemony is violent in nature, but most critically, it disenfranchises the citizens of their post-independence visions and dreams.

Mixon (1987:26) contend that Somalia experienced only nine years of civilian rule (1960-1969). Thereafter, the government was overthrown by Major Said Barrer as the *coup*'s leader. The dislodged democratic government, according to Bushra and Gardner (2004) was too corrupt. It also had issues relating to distribution of resources, Somalia's economic marginalization in the world economy, long term corruption, exploitation, oppression and uneven development. Surprisingly, Barrer's leadership regime was not different from the initial despot one. Therefore, independence was an already doomed undertaking with tyrannical governments at the helm of leadership. This situation led to numerous dysfunctions including an outbreak of a civil war as depicted in *Knots* (2007).

Gender complementarity, Somalia's peace, prosperity and reconstruction in *Knots* (2007)

The current paper establishes that *Knots* (2007) has a two-fold interpretation. On one hand the extent of the dysfunction in postcolonial Somalia and on the other, the hopes for future reconstruction, peace and prosperity through the Women Network for Peace initiatives. The latter stances can be illuminated as the author's social vision for Somalia.

The text's plot opens with sorry images of a failed state. Cambara learns through Zaak that most of the basic Somalia's national symbols and structures like The National Theatre, The Ministry of Foreign Affairs buildings, The City Polytechnics and secondary schools are in the hands of the warlords and militia men.(p8). These images of the dysfunctional postcolonial Somalia are so vivid and resonant with the unpatriotic post independent leadership. Zaak tells Cambara:

The National Theatre is in the hands of the warlord whose militiamen have used the stage and props, as well as the desks, doors, ceiling boards and every piece of timber, as firewood...the buildings that once belonged to the collapsed state, which are now free-for –all, run down and populated by the city squatters.(Farah, 2007, p.8&9)

These observations picturesquely depict a malfunctioning state. The images are also an indicator of a selfish postcolonial leadership that not only excluded women in the post-independence vision and key decision-making roles, but also played a big part for the country to nose-dive into a malfunctioning state of anarchy. The leadership is portrayed as unpatriotic to the citizenry to an extent of birthing a bloody civil war whose effects are devastating as presented in the plot of *Knots* (2007). Kiin tells Cambara that men are to blame for the spontaneous clan conflicts that erupted into a civil war after Barrer was dislodged from power. Kiin observes, "The men prefer starting wars to talking things over; they prefer going their different ways to coming together and sorting out their differences; they help provoke more fighting and begin shooting despite the fact that their disagreement are matters of little or no significance."(p.194). This comment by Kiin helps to reinforce the fact that Somali men have played a critical role in the country's current malfunction and violence as illuminated in the text.

Further, the dialogue between Cambara and Zaak reflects images of a city in sorry state, with a run-down economy. The conversation also echoes the far reaching effects of the civil war:

"You see, Mogadiscio is a metropolis with none of the amenities of one. There is nothing here. No night clubs, no place of entertainment, and no bars in which to drown your sorrows, as even the tavern are dry with liquor. Only restaurants."

"No cinemas"

“None to speak of”

“No theatres”

“None, he says”

“What became of the National Theatre?”

“The National Theatre is in the hands of a warlord whose militiamen have used the stage props, as well as the desks, door, ceiling boards, and every piece of timber as firewood...” (Farah 2007, p.8)

The above conversation not only captures images of a sorry nation state, but also a collapsed culture. We are informed that the only available movies are video cassettes of Hindi, Korean, Italian and English, which are ‘dubbed’ into the Somalia for militia to watch. The tapes are distributed by the Zanzibaris who had come to Somalia after being freed from their country. (p.9). These images are portrayals of some of the neocolonial and postcolonial Somalia’s pitfalls caused by the violent unpatriotic male leadership. The disillusionment is further reinforced by the little girl Cambara encounters at a market. The narrator says that; “...finally to the little girl, who is singing to her cornhusk doll a lullaby about a mother who has been raped, a father killed, an uncle disposed of his property and sister gone, never heard from her again...” (p.15). These comments paints a very grim picture of Somalia as extremely mangled by the postcolonial leadership style. Somalia sinks into anarchy and a civil war after the male elitist violence on the masses becomes unbearable.

On the other hand, the current paper argues that the depicted Women network for Peace, with its female leadership has the right social vision for postcolonial Somalia’s reconstruction, future peace and prosperity. In fact, a shopkeeper Cambara encounters at the market objectively explains the need for an alternative leadership out of the dysfunction when he asserts, “...the failure of the country’s political class to end the civil war has prompted the women to set up an NGO-Women for Peace funded by the EU.”(p.128). The network is portrayed as comprising of like-minded men and women without conservative patriarchal tendencies for Somalia’s reconstruction agenda.

This paper establishes that the Women Network for Peace’s vision for Somalia’s reconstruction, peace and prosperity is anchored on gender-equity as well as complementarity. This is done as opposed to traditional Somali patriarchal ideologies which possess biases on women and neocolonial suppressive structures.

Most of the network members like Kiin, Raxma, Cambara, Bile, Seamus, Dajal among others are portrayed as committed to Somalia's reconstruction, peace and prosperity through concerted efforts in the rehabilitation of countless child-soldiers and spearheading peace processes. They even infuse the Somali-diaspora's input in their quest to reconstruct a new the country and make it flourish once again.

This paper asserts that the reconstruction of postcolonial Somalia can be realized through giving women space to exercise their rights as well as platforms to work with like-minded men objectively. In regards to this venture, Kiin and the women network are depicted as out to challenge the violent tendencies on women and the nation state by Somali men. Through the Network of Women for Peace, alternative solutions for Somalia's challenges are brought to the fore. Zaak's driver while castigating the youth acting as Zaak's security says, "If she can bring about such positive change in the short time she has had with, imagine what it will be like when she has been with us for much longer. My brothers, let's all resume working, for there is time yet for us to save ourselves. There is hope yet for us to regain peace."(P.100).

This comment indeed echoes the women's ability to turn the depicted postcolonial sorry state around. Zaak's driver opines that one way of regaining Somalia's peace and prosperity is giving women opportunities in key decision making roles traditionally preserved for men. This might expedite Somalia's quest for peace and reconstruction processes. In fact, one of the volunteer's in Cambara's derby play puts it that, "You need unpaid volunteers to perform many of the tasks that must be undertaken if Somali society is eventually to recover from its losses."(p.400). This paper finds this as a wake-up-call upon Somalis to relook at their tradition of excluding women from key decision making roles. Instead there should be gender complementarity in Somalia's reconstruction agenda.

5.6 Conclusion

In conclusion, the current paper finds the reconstruction of Somalia as well as future peace and prosperity to be a concerted effort of both men and women without gender-based biases. The paper has attempted to analyze some of the malaises affecting postcolonial Somalia with gender relations at the center.

The blame for the postcolonial Somalia's failures cannot be laid squarely on the colonial intrusion and dominance. Some traditional exclusionary tendencies in patriarchal societies like in Somalia are illustrated as closely linked to the obtaining postcolonial misgivings like the depicted civil war in *Knots* (2007). The reversal of the dysfunctional structures as depicted at the beginning of *Knots* (2007) demands for fronting women as an alternative leadership while working complementarily with men. Therefore, the current analysis has endeavored to detail the disadvantages of excluding women from the nation-making and building agenda as depicted in *From a Crooked Rib* (1970). The paper has also elucidated the advantages abound if women are given freedom and space to make personal choices no matter the consequences as captured in *Knots* (2007). This has been done by detailing how Somali's entrenched gender-based inequalities disenfranchise women's empowerment. The paper has also illuminated advantages of inculcating women into traditionally perceived male-roles and responsibilities like public decision making and leadership in critical institutions like families and in conflicts and peace negotiations and resolutions.

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An Assessment of the Socio-Economic Changes Engendered by Ainabkoi Settlement Scheme in Eldoret East Sub-District, Kenya

Boit Kipchirchir John

6.1 Abstract

Settlement schemes in Kenya have been faced with various constraints since independence in 1963. The main purpose of the study was to examine the socio-economic factors that affected Ainabkoi Settlement Scheme. Primary data was collected through oral interviews while secondary data was collected through archival sources. The study interviewed 80 original settlers in all four phases or blocks in Ainabkoi settlement scheme. A pilot study was carried out in Lessos settlement scheme. The analysis of data was done using both qualitative and quantitative methods, and the findings were interpreted against the framework provided by Rural Development Approach. The study upheld the presupposition that ethnicity and economic status of the settlement played a remarkable role in the distribution of land, and that various aspects of the African settlers' socio-cultural organization with regard to family lineage and clan loyalties have been carried over into Ainabkoi scheme in turn adversely affecting the African settlers' socio-economic transformation. One of the findings was that the settlers should be regarded more as pioneers and therefore allowed to put a great deal of work on what will be their land in future. Secondly, the study showed that both social and economic factors are important for the attainment of settlement scheme objectives. Based on the findings, the study recommends that there should be national selection criteria of settlers for all settlement projects, future planning be considered by diversifying the economy of the settlers and by introducing pre-tested crops of high quality and cushion farmers against the fluctuations in market prices and enable them meet the demands of the settlement programme.

Keywords: *Socio-Economic Changes, Clan Loyalty, socio-Cultural Organization, Ainabkoi*

6.2 Introduction

Settlement schemes had several advantages as potential focal points of social and economic changes. Ainabkoi settlement scheme, like other million-acre schemes in Kenya, was started in 1960-1967, to settle people from all parts of Rift valley. The programme was supposed to implement planned socio-economic changes, and was expected to work according to set out guidelines. One guideline, for instance, required that indigenous agriculture practiced by Africans be discouraged. Farmers were required to adopt mixed farming, which would enable the small holder to produce food and cash crops for sale.¹ In essence, the scheme was supposed to assist its inhabitants to overcome challenges associated with poverty.

However, the initial targeted settlers were the landless and former soldiers, but in the end these groups of people were not settled there. Was it therefore possible to attain the objectives of the settlement, given that the people who ended up settling there were people who had land elsewhere? Given this background, the current study sought to examine the effectiveness of the scheme strategy in socio-economic development of people settled in Ainabkoi Settlement Scheme.

Additionally, the study also focuses on the socio-economic factors that affected the success of the scheme strategy for rural development. Thus, this study sought to establish the extent to which development agenda have been achieved in Ainabkoi Settlement Scheme in terms of income, housing, health facilities and infrastructure.

6.3 Materials and Methods

The main purpose of the study was to examine the socio-economic factors that affected Ainabkoi Settlement Scheme. Primary data was collected through oral interviews while secondary data was collected through archival sources. The study interviewed 80 original settlers in all four phases or blocks in Ainabkoi settlement scheme. A pilot study was carried out in Lessos settlement scheme. The analysis of data was done using both qualitative and quantitative methods, and the findings were interpreted against the framework provided by Rural Development Approach.

6.4 Results and Discussion

Socio-Economic Background of Pre-settlement Inhabitants

This study presumed that some of the inhabitants of Ainabkoi scheme were people who originally had been living in typical, familiar African traditional rural way of life, but whose perspective of life had to change as they resettled in a different area under new conditions of life. Thus, a brief discussion of the Kalenjin socio-economic life is warranted in an attempt to discern the root of Kalenjin socio-economic organization in pre-settlement period in order to contrast aspects inherent in both.

In most Kalenjin communities, it is a traditional rule for the boys to undergo circumcision before being initiated into early adulthood. During this ceremony, there is feasting and drinking of the traditional brew and animals are slaughtered to provide meat for the ceremony as well as for food. Girls too, since time immemorial have been undergoing circumcision ceremonies but due to changes in the society, the ritual has been banned although it is still being practiced to a small extent in some parts of the community. Among the Kalenjin, bride wealth is also bond to the parents of the girl and the number of cattle paid as bride wealth ranges between four to twelve and same number of sheep depending on the family status.³

Kalenjin groups were traditionally polygamous where one man married two or more wives; some of them have married simply because they believe that having many wives is a sign of being a powerful man in society. Polygamy has reduced due to economic challenges, religious attributes and other related challenges. To some extent, women who were initially married but failed to have children were allowed to marry for the sake of having their own children.

In regard to religion, a good fraction of the Kalenjin people associate themselves with Christianity and belong to different denominations, including Catholic Church, African Inland Church, Anglican Church. A smaller number belong to Islam, while others practice traditional religion. The Kalenjin ethnic communities also distribute land to their married males in the form of inheritance. The Kalenjin economic way of life has customs that integrate the individual in the family, the clan and the entire ethnic group, and which make the social, economic and political life of the people practicable and effective.

As already mentioned elsewhere in this paper, there are certain taboos observed among the Kalenjin people, and some of these practices have had a negative impact on the socio-economic performance of the people who settled in Ainabkoi Division as will be shown later.

A girl could be exchanged for grain. A household without grain would decide to give their daughter to be married in a family with grain. This was common during famine. However, the family who had daughters was still expecting bride wealth and this practice was more common in semi-arid regions due to food insecurity but this practice has declined with time. As resources and specialized skills are not equally distributed regionally, and within particular societies, man has always been forced to utilize exchange to get what he is unable to produce in sufficient quantities to meet his requirement.⁵

In as far as the art of manufacturing is concerned, man learnt to sharpen tools by cutting. Industries and craft played a vital role among the Kalenjin economy as they supplemented and complemented agricultural and pastoral activities. Some craft activities that the community indulged in were pottery, weaving, and iron smelting. The art of iron working was also practiced, and iron smelting skills were passed from generation to generation, notably from father to son. The iron smiths did not just specialize in smelting; they also cultivated land.

Among the Kalenjin, stock is greatly valued and changed hands through loans and bride wealth. In this way, each family herd came to be widely dispersed among many friends and relatives living often in rural parts of the country, and the benefit rebounded both to the individual and to society as a whole. Through this kind of broad dispersal of herd, each farmer reduced the danger of catastrophe the destruction of his herds through disease, an enemy raid, or drought. By freely loaning his stock, one widened the number of his friends, relatives or more acquaintances on whose assistance he could rely in future moments of need.⁶

Kalenjin traditional agriculture entails large tracts of land, which are held communally by members of a clan and cultivated by individual families in the clan. Subsistence agriculture is practiced in Ainabkoi scheme and this formed the main part of the Kalenjin diet. The agricultural and land-holding systems appeared to have influenced the Kalenjin clans and lineages in three ways.

First, as clans were the main land-holding units, a man had a permanent and inheritable right to land only within the area held by his clan and more so by the close family members (*karaita*) unless there was land available that was unclaimed and safe, therefore, he was likely to leave his kinsmen without reason.

Second, the use of adjacent pieces of land by kinsmen promoted enough intra-group cooperation and assistance that an individual was economically most secured when living with his close relatives. Thirdly, since clan elders had some control over the agricultural cycle, the agricultural systems supported their authority within the clan. Nevertheless, each family in the Kalenjin tradition has not always consolidated its land as the land is usually scattered in such a way that each family has different places within the clan land.⁷ According to Abdul Sheriff, hunting and gathering as a system of appropriation of subsistence from nature was universally practiced by the societies in present Kenya as late as the nineteenth century.⁸

With regard to social set ups the society was conservative in that they never took possession of any person's property. This view was given by Baliat through oral interview.⁹ Class differentiation in pre-colonial Kalenjin was as a result of the difference in accumulation of wealth. Other people managed to accumulate wealth faster than others. Wealth was determined by the size of one's livestock. The Kalenjin were dependent on cattle for most of their socio-economic and cultural necessities, many of which cattle still fulfill. Other ways of accumulating wealth was through agricultural production, trade, special skills and political positions. However, from mid-nineteenth century, class differentiation became pronounced in Uasin-Gishu.

The findings of this study suggest that though the economy of Ainabkoi is growing, one of the challenges arises due to migration of the youth to urban centers in the recent years for employment, thus abandoning the old men and women to carry out all the activities. In spite of government adoption after independence of the new land tenure and settlement programme for Uasin-Gishu, the larger farms covered mainly Ainabkoi. It also comprised of small scale farms of settlement scheme plots and sub-divided this sub-division had an influence on economic prosperity.¹⁰ The Kalenjin agriculturists in Ainabkoi settlement scheme mainly grew subsistence crops. Cash crops were unknown in the traditional society. Cultivation was basically the work of men.

They were also expected to clear the fields for tilling and maintain a homestead plots. Women engaged themselves in household chores. With regard to trade the Kalenjin within Ainabkoi and its environs exchange commodities with its neighbours like Marakwet, Tugen, Nandi, Keiyo and other minority communities like Kisii, Kikuyu, Luhya among others. They have been having trading contacts with her neighbours for a long time.

Trade enabled people to acquire properties such as grain, agricultural implements and livestock. This was the means by which people supplemented their daily food provision. Importantly, it was through trade and exchange that individuals accumulated wealth as well power.

Dynamism in the Settlement Community

In the new settlement, there has been a clash of ideology in African settlers' socio-economic life, which has made them vulnerable to social and economic changes. It was hypothesized that various aspects of African settlers' socio-economic organizations have been carried over into the new settlement which in-turn has had adverse effects on the African settlers' socio-economic transformation. On taking to settlement, it was envisaged that the new African settlers were to integrate or embrace the normative ideals of a new society to evolve a more cohesive society.

Normative ideals in this case refer to a desirable standard of living such as social integration (behaviour standard), health standard and valued actions. This has not been the case in the Ainabkoi scheme. Moreover, the study sought to test the pattern of social institutions and interaction that have evolved in the settlements to show whether the settlers have evolved cohesive social institutions showing any change in the social structures. The respondents who were interviewed in regard to this hypothesis in the scheme harboured different opinions. During the time of planning the settlement, the expectation was that the scheme functions as a cohesive unit socially, economically as well as politically.

The findings of this study reveal that some African settlers were more attached to their ancestral homes than in the new environment. One reason advanced by the respondents was the lack of economic opportunities for advancement in the scheme.

They pointed out in particular the kind of cash crops to grow as they had been used to growing indigenous crops like millet. The other was poor quality produce due lack of skills and as well ready market for the produce among others. In their pre-settlement environment, most of the Kalenjin practiced a circumcision ceremony called ‘*tumdo*’ and the same is still on. As pointed out by David Kipkemei, most of the Kalenjins subscribe to their traditional rituals such as circumcisions, naming of children, among others and the practice is still on especially circumcision.¹¹

These traditional practices have been transferred to the settlement areas and have tended to impact to some extent on socio-economic change especially with weddings which are exaggerated by spending enormous amount of more than Ksh.50,000. Differences have also been expressed in the voting patterns during elections where former Member of Parliament the late Charles Murgor, a Keiyo, enjoyed the backup from the majority of his Keiyo strongholds.¹² After the subdivision of the boundaries from the larger Uasin – Gishu and Elgeyo Marakwet, now Eldoret East, the current Member of Parliament Professor Margaret Kamar was voted in due to the massive support from the Keiyo community being the majority. The sub-division took place during the boundary review process.

The findings of this study revealed that mutual cohesiveness has not been fully attained. Most of the settlers still see themselves as belonging to their lineage loyalties. There is hardly an overall loyalty. Viewed from another perspective such segmentations are detrimental to evolving a cohesive society. Social relationships in the settlement are thus defined largely on the basis of kinship, family lineage and those provide the locus within which the African settlers’ activities are coordinated. On the other hand, to some extent, social relations are largely determined through the economic value based on individual achievement. For example the study revealed that some of the rich and progressive farmers originated from the well to do background in the pre-settlement area and this brought enormous changes economically.

According to the research, the realignment in the schemes has come as a result of the failure of cultural integration when there is lack of both cultural and normative integration and this can be clear since the Kalenjin were suspicious of the Kikuyu and non Kalenjin as they felt that their land was been taken away from them.

Though some Kikuyu young men and women can talk both Kalenjin and Kikuyu languages this was just for convenience sake. With regard to intermarriages, some Kikuyu and Kalenjin did the same but with onset of elections there was separation of the couples. It can be deduced that there is a defect in communication and integration hence lack of dialogue between Africa settlers and flow of ideas which are resistant to change.¹³ In the theoretical framework the dialogical model of Nyerere as supplemented by Friere's¹⁴ concept of dialogue were adopted emphasizing the need for two way open communication so that people can learn from each other. This was lacking among the African settlers. With various clan and lineage based organizations, the settlers owe their allegiance to their respective clans and lineage group.

This breakdown in communication had been caused partly by the cultural as well as political differences. According to William and Znaniecki's¹⁵ definition of the situation approach which was also adopted in the study, there was need for the African settlers to develop schemes of adoption to the new environment. These schemes would have involved shedding some of the practices and assuming universal schemes, or norms that could lead to a cohesive society. This approach provides that settlers failed to understand the new situation (environment in the scheme) and redefine strategies of coping with the new situation. This study tested the pattern of social institutions and interaction that have evolved cohesive social institutions. The table shows clan based organizations that have been formed by the inhabitants.

Table 4. 1: Welfare Institutions in Ainabkoi Settlement Scheme

Social institution	Aim
Kimuruk Women Group	Welfare
Korongoi kimuruk	Welfare
Drys Women Group	Welfare
Kalyet Women Group	Welfare
SoIiat Kibuimet women Group	Welfare
Kibuimet Youth Group	Welfare
Kimuruk Kosyin Youth Group	Welfare
Manerechi Youth Group	Welfare
Drys Youth Group	Welfare

Source: Ainabkoi Location Chiefs Report (Annual 2008)

Majority of those interviewed said that this clan based organization were a sure way of solving economic problems as well as customary ceremonies. According to the informants, most of these groups were formed at village-level so as to address their economic issues. Most of the settlers interviewed belonged to tribal or clan based organizations. The rationale behind formation of such groups was to increase their chances of accessing loans and donations from bodies like Agricultural Finance Corporations (AFC) and Ainabkoi co-operative society and through this initiative, most of the settlers have improved their socio-economic base.

The groups cut across all generations and gender. Some of the members of these organizations were found in ancestral areas as well as in the scheme. Some of the respondents interviewed were leaders who were members of the households. The study revealed that most African settlers had more attachment to their ancestral homes than the desire to develop a new cohesive society in their new environment on settling in the new environment and it has compromise so much with the economic development of the scheme. The settlement programme had expected that the African settlers redefine their position and relations in order to meet the requirements of the settlement programme.

As Akwako points out; the realignment in the schemes has come as a result of the failure of cultural integration. When there is lack of both cultural and normative integrations, it can be deduced that there is a defect in communication and integration hence lack of dialogue between the settlers and flow of ideas which are resistant to change.¹⁵ One of the findings of this research was to explain the fact that the slow pace in socio-economic development has been due to the failure of the African settlers to redefine their roles in the light of the new environment which this research has found to be true. Findings from this fieldwork also revealed that there were no competitive secondary schools in Ainabkoi scheme. The main secondary schools are Drys Girls, Ainabkoi secondary; Kapng'etuny has not performed well as it sends few students to public Universities. A good number have enrolled for parallel programme, majority in Moi University and other tertiary institutions. This average low performance can be ascribed to reasons such as lack of equipment, overcrowding in living halls, large farms tempting most students to turn to farming.¹⁶

These problems are still experienced to date. The average performance of secondary schools could also be ascribed to political influence whereby politicians appointed their own loyal supporters as chairmen or Board of Governors or heads of schools. Moreover, in terms of planning for future schools, the settlement planning programme put into consideration the possibility of population increase and set aside enough land for building or for future expansion of schools. The report also pointed out that heads of some of these schools and teachers were not committed with their responsibilities due to farming and business activities they engage in. Absenteeism of pupils was common during dipping, planting and circumcision seasons.¹⁷

These challenges have affected most schools in Ainabkoi scheme. Considering that the settlement occurred over thirty five years ago, the settler's ties with their place of origin (ancestral homes) was still remarkably strong which was equally true of young farmers born in the settlements, so much that at first glance, the prospects that local loyalties will eventually displace loyalties to a distant traditional past seems rather remote. The findings also revealed that the groups though they live within close physical proximity; their vested interests often function as barriers against economic and social integration and against the merging of the new communities into the regional and national framework. The findings of this study showed that the fusion of classes in the settlement has not been possible. The study established that both the small scale and large scale farmers from various parts of the country settled in Ainabkoi scheme.

Considering that the settlement occurred over forty five years ago, these settler ties with their place of origin (ancestral homes) was still remarkably strong which was equally true of young farmers born in the settlement, so much so that at first glance, the prospect that local loyalties to a distant traditional past seems rather slight. The findings of this study on Ainabkoi settlement scheme revealed that some of the settlers during the initial start of the scheme were polygamous. This means that they were to start a new home in the settlement scheme with the younger wives. The implication of all this is that, the families of such a settler do not belong to one home. Regarding this, one of the administrators interviewed had this to say: "The influences which tend to perpetuate ancestral home loyalties at the expense of local assimilation is the tribal or clan bond coupled with some settlers traditional polygamous families."

Thus, because of their straddling relationship, some settlers do not see the settlement scheme as just a second home but also as commercial venture to generate income and therefore are not concerned with the general development of the region.¹⁸ Therefore, the reason for some settlers leaving behind the first wife in the ancestral home was an indication that when the settler died he had to be buried in the ancestral home where the first wife lived. There was general fear on the part of many settlers that the whites would at one time come back. This fear meant that there was little attachment to the settlement schemes and more time was spent on ancestral matters than making decisions in the new environment.¹⁹

The findings of this study also confirm that education too, rather surprisingly works as a separatist force since most of the young children born in the settlement are in most cases sent to their ancestral schools to be educated. The children are first sent to a nearby primary school in Ainabkoi scheme and sent away to the well-established schools in the ancestral areas.²⁰ Most of the students are sent to Baringo High school, Kapsabet Boys High School, Singore Girls, Tambach Boys High School or Kapropita Girls Secondary School among others, all in ancestral areas where settlers were born.

Such practices have contributed to underdevelopment of educational infrastructure in the settlement. The scheme is faced with inadequate facilities in primary and secondary schools, inspectorate, high rate of drop out in upper primary school by both boys and girls because of retrogressive cultural practices and the scarcity of trained Early Childhood Development teachers just but to mention a few.

To address some of these challenges and improve education in Ainabkoi scheme, there is need to increase enrolment in all primary schools through sensitization and provision of text books in all schools and promote increase of enrolment of children with special needs, through chief's barazas among others.²¹ There is also need to construct science laboratories, provide compulsory education in all primary schools, construction of enough classrooms to cope with increasing population and provide proper vehicles and fuel for inspections and monitoring of schools.

Aspects of Social Change

In as much as the settlers in Ainabkoi are saddled with socio-cultural constraints to change, there are still certain aspects of change that the settlers have undergone. It can also be pointed out that Ainabkoi Settlers who originally came from different ecological zones are tied to traditional agriculture. They were relatively unfamiliar with the settlement requirements. They had to adapt to new productive regime and develop new social fabric. The ecological differences from one zone to another demanded a transformation in styles of agricultural production. In the pre-settlement period, the staple food was Ugali and Milk. However, settlers in Ainabkoi settlement scheme had to adapt to new type of agriculture based on hybrid maize, wheat, pyrethrum, dairy production among others especially those who migrated from Tugen (Baringo) and parts of Keiyo, lower parts (valley).

Non-participant observation and interviews were employed by this study to determine the type of cattle kept by the Ainabkoi farmers with a view to determining whether they are predominantly traditional breeds, exotic breeds, or mixed breeds. The findings showed that most farmers reared exotic breeds of cattle. According to one informant who had worked in the scheme as a chief, these breeds had been loaned to the farmers by the settlement organization. In the view of most respondents, the practice of keeping exotic breed of cattle has had significant impact on farmers' incomes due to increased milk yields. As a result of this increased milk yields, farmers' social lives have also changed as seen through varied transformations in areas like the education of their children. In addition, the economic lots of these farmers have also been improved as a result. Some of them indicated that they have invested some of their agricultural and livestock earnings in real estate development, for instance the Acacia Hostels housing Moi University, Annex Campus.²²

The influence of the scheme made many farmers to realize the importance of exotic breeds, and the consequence of this was that they disposed of their traditional zebu cattle to buy the exotic breeds. The number of grade cattle is now increasing whereas that of the traditional breeds is decreasing. These findings in effect support the research findings that African settlers who moved to Ainabkoi settlement benefited both economically and socially.

In the context of socio-economic change in the new settlements, the settlers were bound to assess their new situation and act accordingly, and their settlement was not without challenges. Settlers were faced with challenges prompting them to redefine their situation according to the requirements of the settlement. One key challenge was finding labour to work on the farms. As already noted the prospective clients of Ainabkoi scheme were a product of a rural society accustomed to agriculture as a way of life and were eager for an opportunity to continue that life.

The motivation was there, all they lacked was the skill to deliberate on agriculture. With regard to labour force, the settlers have been utilizing labour from the Luhya community, the Turkana and a few Kalenjin. This has changed recently due to economic challenges, as more Kalenjin now willing to take up any farm labour available.

Nevertheless, the settlement scheme has enabled the farmers to become independent and more self-reliant, socially and economically. They no longer have to rely on social networks such as '*kibagenge*' work group to cultivate their shamba. They have to invest to get enough income to pay for their farm labour.²³ So taking up the settlement scheme seems to portend a great change in the new working value of the Kalenjin settlers. It may be generally valid to argue that under the impact of large scale economic structure the settlements offered, traditional rural systems experience change in the scale of their social relationship resulting into more differentiated institutions, thereby involvement of new types of social groupings, but seldom does this occur in a uniform and deterministic manner.

The discussion about what is to be planted in a particular field and how it shall be cultivated rests with the individual farmer. There is a strong role of competition in the settlement. A man takes pride in his efficiency as a farmer, and there is a race to see who can get farthest along with his work. Thus, the settler farmer is not dependent on the co-operation of the members of his lineage for the success, of his individual economic endeavours. Economically, the settlers were bound to abandon their traditional agricultural practices which predominated in the pre-settlement areas and change to commercialized production of cash crops as well as subsistence crops. The settlers took production of food crops such as maize, wheat and horticultural produce as well as dairy production.

Due to low returns in milk production, most farmers have redefined their animal husbandry and now have taken to production by growing cash crops like beans, pyrethrum and other cereals like millet to supplement their earnings from milk production.

According to one respondent, there were great improvements in the living standards and development in general so the settlers' regular incomes enabled them to pay for education of their children and to do other development agendas. But with the crisis posed by the problem of drought, there was a drop in milk production due to diseases hence forcing farmers to shift to crop production like wheat and maize. Farmers had to reassess and redefine animal husbandry and change to production of food crops.²⁴

Due to the disincentives in milk production and decline in pyrethrum, coupled with lack of market and poor management, farmers were demoralized. For example, low returns and high production costs, most farmers have redefined their production by growing horticultural crops (potatoes, beans, peas). The trend took some reasonable amount of time still facing the decline. Gradually there was relatively a gradual increase in the returns. Owing to the incentives in milk production as well as maize and wheat production, farmers have made an increase in their production.

According to the Ministry of Planning and National Development²⁵ the dairy industry experienced hard times nationally during the 1997-2001 plan period. This was as a result of market liberalization. Only an average of 3.5 kg of milk per cow per day was realized against the potential 7kg per animal per day. This was attributed to poor breeds, poor management and disorganization of the milk market. Thirty percent of the milk is sold locally through hawkers, while twenty eight percent is absorbed by the private processing plants such as Spinknit, Donyo Lessos, Brookside and Tuzo, which process various products such as *mala*, cheese, ghee, yoghurt and fresh milk.²⁵

The following table indicates the project and programme priorities in Ainabkoi Division.

Table 4. 1: On-going projects/programmes; crop and livestock development

Project name	Objectives	Targets	Description of activities
Tigoni Irish potato seed multiplication	Multiply potato seed for use in the district to increase production and productivity	Meat, potato seed demand in the district.	Bulk potato seed – 90%
Milk processing	Reduce over-reliance on traditional milk processors	Have operational processing plant with capacity of 1800 tonnes	Construction of milk processing plant Justification Due to collapse of Kenya co-operative creameries (KCC), demand for milk processor in the division is high
Trout development	Promote sport fishing	Stocking of Kaptagat River and Ellergrin dam with 10,000 trout	Survey Inventory a fish stock; stocking procurement of fishing gears Justification Available water resource conducive for trout fish. The communities will earn income while the government will earn revenue.

Source: Ainabkoi Divisional Office

From the above table, Tigoni Irish potato seed was to be multiplied for use to increase production and productivity due to market demand. For milk processing, there was a need to reduce over-reliance on traditional milk processors and the target was to have operational processing plant with

capacity of 1800 tones. Finally, for the case of trout development, there was need to stock Kaptagat River and Ellergrin dam with 10,000 trout and as well securing procurement of fishing gears. This initiative will benefit communities who will earn income while the government will earn revenue.

In terms of education and extension services, in 1970, Ainabkoi complex staged a successful show at Eldoret showground. Progress has shown by Ainabkoi ability to buy their Lorries for transport and installed milk cooler at Ainabkoi. They had successful cattle sales both to reduce their stock and to pay their loans successfully. With regard to finance and credit, its financial position had deteriorated and the cooperative officer stopped the extension of credit facilities and recommended that the situation could have been made better by recovering debts from the society through deduction from members produce. Ainabkoi Division planted six seventy two acres of seedlings.

From the Nabkoi forest, they five thousand and twenty six cubic meters of timber trees; charcoal was one thousand seven hundred and twenty eight bags and nineteen thousand one hundred and twenty two cubic metres of bamboo was sold.²⁶ Concerning livestock, the Uasin-Gishu Annual Report of 1970²⁷ revealed that in 1969 Ainabkoi in self-help projects witnessed a high morale and chiefs and their assistants offered a lot of guidance to these groups.²⁸ As such, there was a gradual increase in the number of livestock animals between 1965 and 1971. The report also attributes this to sound management, good climatic conditions and market availability.

In terms of education, there were school buildings in Ainabkoi settlement scheme in 1964 with three classrooms, three teachers, one-seven pit latrines, two teacher's latrine and 75 double desks.²⁸ In 1966/69 Self-Help National Fund donated four hundred shillings to Dry's Farm Primary School, five hundred shillings to Ainabkoi Nursery school and eighty three thousand shillings were donated by Reformed Church of East Africa (RCEA) towards Sergoit and Ainabkoi Schools. Kipkabus Harambee Secondary School for both boys and girls was opened up in 1968 with an enrolment of 51 students, one stream and those who sat for certificate were nil.²⁹ Ainabkoi complex staged a successful show and other schemes played the significant part on Eldoret Show especially the complex in 1970.³⁰

The on-going projects in Ainabkoi division with regard to primary and secondary education are; completion of dormitories, laboratories, classrooms, teacher's quarters and zonal office in the following schools; Drys, Rurigi, Ainabkoi, Chemngoror, Cengalo and Tarakwa.³¹ The enrolment pupils in eleven centres in 1979 were as follows; boys-209, girls-184, total enrolment-393. The county council sponsored day care centres were ten with enrolment of boys being 256, girls 217 and the total was 413.³²

From the analysis given above, slightly more boys enrolled than girls due to gender bias. In 1976, there was one aided secondary school, Kapng'etuny with a total of 32 students enrolling for East Africa Certificate Examination. With regard to tertiary institutions there is one village polytechnic initiated in 1975 and aided by Kenya government. By 1976 it had enrolled 36 students in carpentry, agriculture and home economics. This by itself is a good pointer of development.³³

Table 4.3 below indicates utilization levels in primary schools.

Table 4.3: Number of Primary Schools and their Enrolment Rates in Uasin Gishu per Division in 1983

Division	Schools	Boys	Girls	Totals	Average No. per school
Soy	61	9,477	9,897	19,374	318
Ainabkoi	64	9082	8849	17931	200
Moiben	86	15260	15307	30567	255
Kessess	49	7943	7890	15833	323
Municipality	34	-	-	21204	624
Total	294	41762	41943	104909	1720

Source: Uasin Gishu District Education Office, 1983

The table above indicates that the level of enrolment in primary schools in the district, Kesses and soy division have an average of 300 pupils per school while Ainabkoi division has the least of about 200 pupils per school. This was the case because more families sent their children to boarding private schools outside the division. The situation therefore, compromises the quality of education in the scheme.

According to the following table 4.4, there was a high enrolment of pupils at Ainabkoi Scheme.

Table 4.4: School Enrolment for CPE in Ainabkoi Scheme

School	Total pupils	Total Pupils who Sat CPE	Percentage Pass
Arap Moi primary	302	46	52.1
Dry's Farm	325	56	46.4
Nabkoi	311	38	71.1
Kipkurere	323	10	40

Source: Uasin Gishu District Plan, 1989-1993

According to the findings in Table 4.4, the percentage pass among pupils who sat CPE (Certificate of Primary Examination) stood at over 40% in the lowest school. Education progressed gradually. At the time of this study, Ainabkoi division had 64 schools with total of 17,931 pupils in primary school and 19 secondary schools with 2,742 students.^{34, 35}

The table below shows the number of schools and their distribution in various institutions in Uasin Gishu District.

Table 4.5: Number of Schools per Division in Uasin Gishu District between 1989-1992

	Soy		Moiben		Kesses		Ainabkoi		Central (EMC)	
	1989	1992	1989	1992	1989	1992	1989	1992	1989	1992
Pre- primary	63	70	95	106	71	72	74	82	83	69
Primary	61	58	54	52	63	82	55	64	23	34
Secondary	24	17	15	12	14	13	17	12	16	14
Youth Polytechnic	1	-	-	-	-	-	3	-	1	-
Total	149	146	164	170	148	167	149	161	103	108

Source: Ministry of Education, Uasin Gishu District, 1993

Table 4.5 shows that the pre- primary and primary facilities saw some increased in 1992 compared to 1989. However, the secondary schools showed a decline in all division in 1989 to 1992. This was attributed to lack of facilities and lack of commitment by teachers.

Apparently, newly opened schools could not cope with the needs and had to close from 1990. The Youth Polytechnic saw no increases or drop over during the whole period.

Adult education in Ainabkoi had adult students as indicated in the table below. The trend of adult students indicated a gradual increase, suggesting that the rate of literacy was progressing. Women had the highest enrolment rate of 871 while men had 403 the trend was encouraging. The table below shows the enrolment trends of adult education by gender.

Table 4. 6: Gender Dynamics for Adult Education between 1989 and 1993

Gender	Men		Women	
Year	1989	1993	1989	1993
No	153	250	371	500

Source: Department of Adult Education, Eldoret, 1993, 72.

From Table 4.6 above, there was a higher enrolment of women as compared to men. This was attributed to positive response by women to enrol in adult education. One of the respondents of this study pointed out that the reason for this was that men did not appreciate being beaten by women in class, arguing that many men enrolled in adult classes, but dropped out if the women did better than them in the examinations.

6.5 Conclusion and Recommendations

From the foregoing analysis, it is evident that on arriving in the scheme, the settlers failed to find institutions upon which they could always depend on for security. They found instead a natural environment governed by forces they did not comprehend. They were socially isolated from their kinsmen.

The settlers were prone to adopt modern methods of food and milk production. However, the adaptation to the conditions of the new geographical setting in which the settlers found themselves has been relatively rapid. It is evident from this chapter that the African settlers have continued with their pre-settlement agricultural practices due to failure to have dialogue with settlement authority and inability to redefine their situation in the new environment.

This has revealed that the settlers were required to adopt the requirements of a modern agricultural economy based on maize, wheat and dairy farming once they were settled in the new environment. Nevertheless, the adaptation to new ecological or geographical setting has been relatively rapid.

Given the nature of economic inter-relationships between the organization of economic activity and the social institutions of the settlers' culture, the adjustment of the settlers has implications which go beyond mere socio-economic adaptation. The settlers must In fact, adjust to a totally changed socio-economic setting.

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