

I Will Marry When I Want

(1977)

**by Ngugi wa Thiong'o and
Ngugi wa Mirii**



***Liberated from
capitalist control
to educate the masses
by
Socialist Stories***

DEDICATION

To all those who have been at the forefront in the development of literature in Gĩkũyũ language through songs and books: Mũthĩrĩgũ and Mau Mau composers; contemporary composers like Kamaarũ, D. K. Kĩraatũ, Wahoome, Rũguĩti, Gathaiti Choir, Mwĩkũ Mwĩkũ Orchestra; and to all the other Kenyans who have been developing literature in all the other Kenya national languages through songs and books.

In particular, we can never forget the contribution of Gakaara wa Wanjaũ who long before the Mau Mau armed anti-imperialist struggle used to write books in Gĩkũyũ language. And even after Gakaara was detained by the British for his patriotic anti-imperialist literature, he never gave up his struggle to create a patriotic literature in Gĩkũyũ language. On being released from political detention, he continued to write and publish books and magazines in Gĩkũyũ:

All patriotic Kenyan writers, accept this, our offering!

Characters

KĪGŪŪNDA, *Farm labourer*

WANGECI, *Kīgūūnda's wife*

GATHONI, *Their daughter*

GĪCAAMBA, *Kīgūūnda's neighbour, a factory worker*

NJOOKI, *Gīcaamba's wife*

AHAB KĪOI WA KANORU, *Wealthy farmer and businessman*

JEZEBEL, *Kīoi's wife*

SAMUEL NDUGĪRE, *Nouveau riche farmer and shopkeeper*

HELEN, *Ndugīre's wife*

IKUŪA WANDITIKA, *Kīoi's business partner*

DRUNK

WAITER

SECURICOR WATCHMAN

SINGERS, DANCERS, MUSICIANS, CHILDREN, WORKERS, MAUMAU

GUERRILLAS, BRITISH SOLDIERS, AFRICAN HOMEGUARDS

ACT ONE

Kīgūūnda's home. A square, mud-walled, white-ochred, one-roomed house. The white ochre is fading. In one corner can be seen Kīgūūnda and Wangeci's bed. In another can be seen a pile of rags on the floor. The floor is Gathoni's bed and the rags, her bedding. Although poorly dressed, GATHONI is very beautiful. In the same room can be seen a pot on three stones. On one of the walls there hangs a framed title-deed for one and a half acres of land. Near the head of the bed, on the wall, there hangs a sheathed sword. On one side of the wall there hangs Kīgūūnda's coat, and on the opposite side, on the same wall, Wangeci's coat. The coats are torn and patched. A pair of tyre sandals and a basin can be seen on the floor.

As the play opens, WANGECI is just about to finish peeling potatoes. She then starts to sort out the rice on a tray and engages in many other actions to do with cooking.

KĪGŪŪNDA is mending the broken leg of a folding chair. GATHONI is busy doing her hair. The atmosphere shows that they are waiting for some guests. As KĪGŪŪNDA mends the chair, he accidentally causes the title-deed to fall on the floor. He picks it up and gazes at it as if he is spelling out the letters.

WANGECI:

What do you want to do with the title-deed?

Why do you always gaze at it

As if it was a title for a thousand acres?

KĪGŪŪNDA:

These one and a half acres?

These are worth more to me

Than all the thousands that belong to Ahab Kīoi wa Kanoru.

These are mine own,
 Not borrowed robes
 Said to tire the wearer.
 A man brags about his own penis,
 However tiny.

WANGECI:

And will you be able to mend the chair in time
 Or are our guests to squat on the floor?

KĪGŪŪNDA: [*Laughing a little*]

Ahab Kīoi son of Kanoru!
 And his wife Jezebel!
 To squat on the floor!

WANGECI:

Go on then and
 Waste all the time in the world
 Gazing at the title-deed!

WANGECI continues with her cooking chores. KĪGŪŪNDA puts the title-deed back on the wall, and resumes mending the chair. Suddenly a drunk passes through the yard singing.

DRUNK: [*Singing*]

*I shall marry when I want,
 Since all padres are still alive.
 I shall get married when I want,
 Since all nuns are still alive.*

[*Near the door he stops and calls out*]

Kīgūūnda wa Gathoni!
 Son of Mūrīma!
 Why didn't you come out for a drink?
 Or are you tied to your wife's petticoats?
 Do you suckle her?
 Come, let's go!

WANGECI: [*Runs to the door and shouts angrily*]

Go away and drink that poisonous stuff at the bar!
 You wretch!
 Has alcohol become milk?
 Auuu-u!
 Have you no shame urinating there?

[She looks for a stone or any other missile. But when she again looks out, she finds the drunk disappearing in the distance. She goes back to her seat by the fireplace]

He has gone away, legs astride the road,
Doing I don't know what with his arms.
Has drinking become work?
Or have beer-halls become churches?

KĪGŪUNDA:

Was that not Kamande wa Mūnyui?
Leave him alone,
And don't look down upon him.
He was a good man;
He became the way he now is only after he lost his job.
He worked with the Securicor company.
He was Kīoi's nightwatchman.
But one day Kīoi finds him dead asleep in the middle of the night.
From that moment Kamande lost his job.
Before the Securicor company he was an administrative
policeman.
That's why when he takes one too many,
He swings his arms about as if he is carrying a gun.

WANGECI:

Alcohol will now employ him!

KĪGŪUNDA:

Poverty has no heroes,
He who judges knows not how he will be judged!
Suddenly a hymn breaks out in the yard. KĪGŪUNDA stops work and listens. WANGECI listens for a little while, then she continues with her activities. GATHONI goes out into the yard where the singers are.

SOLOIST:

*The Satan of poverty
Must be crushed!*

CHORUS:

*Hallelujah he must be crushed,
For the second coming is near.*

SOLOIST:

*He destroys our homes,
Let's crush him.*

CHORUS:

*Hallelujah let's crush him and grind him
For the second coming is near.*

SOLOIST:

*The Satan of theft
Must be crushed!*

CHORUS:

*Hallelujah he must be crushed,
For the second coming is near.*

SOLOIST:

*Crush and cement him to the ground,
Crush him!*

CHORUS:

*Hallelujah crush and cement him to the ground,
For the second coming is near.*

SOLOIST:

*He oppresses the whole nation,
Let's crush him!*

CHORUS:

*Hallelujah let's crush and grind him,
For the second coming is near.*

SOLOIST:

*The Satan of robbery
Must be crushed!*

CHORUS:

*Hallelujah he must be crushed,
For the second coming is near.*

SOLOIST:

Bury him and plant thorn trees on the grave.

CHORUS:

*Bury him and plant thorn trees on the grave,
For the second coming is near.*

SOLOIST:

*He brings famine to our children,
Let's crush him!*

CHORUS:

*Hallelujah let's crush and grind him,
For the second coming is near.*

SOLOIST:

*The Satan of oppression
Must be crushed!*

CHORUS:

*Hallelujah he must be crushed,
For the second coming is near.*

SOLOIST:

*Crush and cement him to the ground,
Crush him!*

CHORUS:

*Hallelujah crush and cement him to the ground,
Crush him!*

SOLOIST:

*He holds back our rising awareness
Let's crush him.*

CHORUS:

*Hallelujah let's crush and grind him,
For the second coming is near.*

SOLOIST:

*Our people let's sing in unity,
And crush him!*

CHORUS:

*Hallelujah let's crush and grind him,
For the second coming is near.*

SOLOIST:

*I can't hear your voices
Let's crush him!*

CHORUS:

*Hallelujah let's crush and grind him,
For the second coming is near . . .*

The group LEADER now enters KĪGŪUNDA's house and stands by the door holding a container for subscriptions. GATHONI also enters and stands where she had previously sat.

LEADER:

Praise the Lord!

KĪGŪUNDA
WANGECI

} [Looking at one another as if unable to know what to say]

We are well,

And you too we hope.

LEADER:

We belong to the sect of the poor.

Those without land,

Those without plots,

Those without clothes.

We want to put up our own church.

We have a haraambe.*

Give generously to the God of the poor

Whatever you have put aside

To ward off the fate of Anania and his wife.

KIGUUNDA: [*Making a threatening step or two towards the LEADER*]

We can hardly afford to feed our bellies.

You think we can afford any for haraambe?

The LEADER goes out quickly. The group resumes their song.

SOLOIST:

The devil of stinginess

Must be crushed!

CHORUS:

Hallelujah let's crush him

And press him to the ground,

For the second coming is near.

SOLOIST:

He is making it difficult for us to build churches,

Let's crush him!

CHORUS:

Hallelujah let's crush him and press him down,

For the second coming is near.

SOLOIST:

The devil of darkness

Must be crushed . . .

KIGUUNDA: [*Rushing to the door*]

Take away your hymn from my premises

Take it away to the bush!

*Haraambe: Public fund-raising

They go away, their voices fading in the distance. GATHONI sits down and resumes doing her hair.

KIGÚUNDA:

That we build a church in honour of poverty!
 Poverty!
 Even if poverty was to sell at five cents,
 I would never buy it!
 Religions in this village will drive us all crazy!
 Night and day!
 You are invited to a haraambe fund-raising for the church.
 Which church?
 Of the White Padre and Virgin Mary.
 You are invited to a haraambe for the church.
 Which church?
 Of the P.C.E.A* The Scottish one.
 Haraambe for the church.
 Which church?
 Of the Anglicans.
 Of the Greek Orthodox.
 Of Kikuyu Independent.
 Of Salvation Army.
 Of the Sect of Deep Waters.
 Are we the rubbish heap of religions?
 So that wherever the religions are collected,
 They are thrown in our courtyard?
 And now the sect of the poor?
 Religion, religion, religion!
 Haraambe, haraambe, haraambe!
 And those church buildings are only used once a week!
 Or is this another profitable business?

WANGECI:

You know they were here the other day
 Trying to convert me!

*P.C.E.A.: Presbyterian Church of East Africa

KĪGŪŪNDA:

Who? The same lot?

WANGECI:

What do they call themselves?

The ones that came from America very recently,

Those ones: their haraambe is not local

They say you take them a tenth

Of all you earn or harvest.

Even if it's a tenth of the maize or beans

You have grown in your small shamba* . . .

KĪGŪŪNDA:

All that haraambe,

To America.

WANGECI:

What are they called now?

KĪGŪŪNDA: [*Pretending anger at her*]

And why don't you follow them

To Rome, Greece or that America

Singing [*Sings in mimicry*]

The devil must be crushed,

Crush him!

For darkness is falling . . .

[WANGECI and GATHONI laugh]

WANGECI:

That voice of yours attempting foreign songs

Could frighten a baby into tears:

KĪGŪŪNDA: [*Suddenly seized by a lighthearted mood*]

This voice that belongs to Kīgūūnda wa Gathoni?

Don't you remember before the Emergency†

How I used to sing and dance the Mūcūng'wa dance?

Was it not then that you fell in love with these shapely legs?

*Shamba: farm

†Emergency: Kenya was under a British imposed State of Emergency from 1952 to 1962

WANGECI:

You, able to dance to Mūcūng'wa?

KĪGŪŪNDA:

Gathoni,

Bring me that sword on the wall.

[GATHONI goes for the sword]

I want to show this woman

How I then used to do it!

GATHONI hands the sword to KĪGŪŪNDA. KĪGŪŪNDA ties the sword round his waist. He starts the Mūcūng'wa. In his head he begins to see the vision of how they used to dance the Mūcūng'wa. Actual DANCERS now appear on the stage led by KĪGŪŪNDA and his wife.

KĪGŪŪNDA: [Soloist]

I am he on whom it rained

As I went up and down

The Mūitīriri mountain.

DANCERS:

I am he on whom it rained

As I went up and down

The Mūitīriri mountain.

KĪGŪŪNDA:

I was late and far away from home

I spent the night in a maiden's bed

My mother said they should go back for me

My father said they should not go back for me.

DANCERS:

I was late and far away from home

I spent the night in a maiden's bed

My mother said they should go back for me

My father said they should not go back for me.

KĪGŪŪNDA:

Maiden lend me your precious treasures

And I will lend you my precious treasures

Maiden, the treasures I'll lend you

*Will make you lose your head
And when you lose your head you'll never find it again.*

DANCERS:

*Maiden lend me your precious treasures
And I will lend you my precious treasures
Maiden, the treasures I'll lend you
Will make you lose your head
And when you lose your head you'll never find it again.*

KĪGŪŪNDA:

*Whose homestead is this
Where my voice is now raised in song,
Where once my mother refused a marriage offer
And I wetted the bed?*

DANCERS:

*Whose homestead is this
Where my voice is now raised in song,
Where once my mother refused a marriage offer
And I wetted the bed?*

KĪGŪŪNDA:

*My mother's bridewealth was a calf taken in battle,
The calf was tended by young warriors.
Many hands make work light.*

DANCERS:

*My mother's bridewealth was a calf taken in battle,
The calf was tended by young warriors.
Many hands make work light.*

KĪGŪŪNDA:

*Mother ululate for me,
For if I don't die young I'll one day sing songs of victory.
Oh, yes, come what come may
If I don't die young I'll one day sing songs of victory.*

DANCERS:

*Mother ululate for me,
For if I don't die young I'll one day sing songs of victory.
Oh, yes, come what come may
If I don't die young I'll one day sing songs of victory.*

KĪGŪŪNDA:

The crown of victory should be taken away from traitors

*And be handed back to patriots
Like Kīmaathi's* patriotic heroes.*

DANCERS:

*The crown of victory should be taken away from traitors
And be handed back to patriots
Like Kīmaathi's patriotic heroes.*

All the DANCERS leave the arena. KĪGŪŪNDA goes on alone and repeats the last verse.

KĪGŪŪNDA:

*The crown of victory should be taken away from traitors
And be handed back to patriots
Like Kīgūūnda wa Gathoni . . .*

WANGECI: [*Cutting him short*]

Sit down!

An aging hero has no admirers!

[*Kīgūūnda unties the sword and hangs it back on the wall*]

Who prevented you from selling out?

Today we would be seeing you

In different models of Mercedes Benzes,

With stolen herds of cows and sheep,

With huge plantations,

With servants to look after your massive properties.

Yes, like all the other men around!

They are now the ones employing you,

Jobs without wages!

Hurry up and mend that chair,

Kīoi and his family are about to arrive.

Hasn't that chair been in that condition all this time,

Without you doing anything about it?

If they arrive this very minute,

Where will they sit?

KĪGŪŪNDA: [*Hurrying up with the work. When he finishes repairing it, he sits on it, trying to see if it's firm*]

What can they do to me even if they enter this minute?

*Dedan Kīmaathi: Mau Mau guerrilla leader

Let them come with their own chairs
 Those spring and sponge ones that seem to fart
 As you sink into them.

[*He sings as if he is asking WANGECI a question*]

*Whose homestead is this?
 Whose homestead is this?
 Whose homestead is this?
 So that I can roll on the dust
 Like the calf of a buffalo!*

KIGŪUNDA *waits for an answer. WANGECI merely glances at him for about a second and then continues with her work. KIGŪUNDA now sings as if he is answering himself. Still singing, he stands up and walks to the title-deed, pulls it off the wall and looks at it.*

*This is mine own homestead
 This is mine own homestead
 This is mine own homestead
 If I want to roll on the dust
 I am free to do so.*

WANGECI:

I wonder what Mr Kīoi
 And Jezebel, his madam,
 Want in a poor man's home?
 Why did they take all that trouble to let us know beforehand
 That they would be coming here today?

KIGŪUNDA:

You, you woman,
 Even if you see me in these tatters
 I am not poor.

[*He shows her the title-deed by pointing at it. Then he hangs it back on the wall*]

You should know
 That a man without debts is not poor at all.
 Aren't we the ones who make them rich?
 Were it not for my blood and sweat
 And the blood and sweat of all the other workers,
 Where would the likes of Kīoi and his wife now be?
 Tell me!
 Where would they be today?

WANGECI:

Leave me alone,
You'll keep on singing the same song
Till the day you people wake up.
A fool's walking stick supports the clever.
But why do you sit idle
While this bedframe
Also needs a nail or two?

KIGŪUNDA *takes the hammer and goes to repair the bed.* WANGECI *turns her face and sees* GATHONI's *bedding on the floor.*

Gathoni, Gathoni!

GATHONI:

Yes!

WANGECI:

Gathoni!

GATHONI:

Yees!

WANGECI:

Can't you help me
In peeling potatoes,
In sorting out the rice,
Or in looking after the fire?
Instead of sitting there,
Legs stretched,
Plaiting your hair?

GATHONI:

Mother you love complaining
Haven't I just swept the floor?

WANGECI:

And what is that bedding doing over there?
Can't you put it somewhere in a corner,
Or else take it outside to the sun
So the fleas can fly away?

GATHONI:

These tatters!
Are these what you call bedding?
And this floor,
Is this what you call a bed?

WANGECI:

Why don't you get yourself a husband
Who'll buy you spring beds?

GATHONI:

Mother, why are you insulting me?
Is that why you refused to send me to school,
So that I may remain your slave,
And for ever toil for you?
Picking tea and coffee only for you to pocket the wages?
And all that so that you can get money
To pay fees for your son!
Do you want me to remain buried under these ashes?
And on top of all that injury
You have to abuse me night and day?
Do you think I cannot get a husband?
I'll be happy the day I leave this home!

WANGECI: [*With sarcasm*]

Take to the road!
There's no girl worth the name
Who is contented with being an old maid
In her mother's homestead.

GATHONI:

Sorry!
I shall marry when I want.
Nobody will force me into it!

WANGECI:

What? What did you say?

GATHONI:

I shall marry when I want.

WANGECI:

You dare talk back to me like that?
Oh, my clansmen, come!
You have started to insult me at your age?
Why don't you wait until you have grown some teeth!

[*With sarcasm*]

You! Let me warn you.
If I was not expecting some guests
I would teach you never to abuse your mother.

Take these potato peelings and throw them out in the yard.

[GATHONI takes the peelings. As she is about to go out, her father shouts at her]

KIGŪUNDA:

Gathoni!

[GATHONI looks at her father fearfully]

Come here.

[GATHONI makes only one step forward still in fear]

If ever I see or hear that again . . . !

Utaona cha mtema kuni.

Do you think that we mine gold,

To enable us to educate boys and girls?

Go away!

Na uchunge mdomo wako.

[GATHONI takes the peelings out]

WANGECI:

What's wrong with the child?

She used not to be like this!

KIGŪUNDA:

It's all the modern children.

They have no manners at all.

In my time

We could not even sneeze in front of our parents.

What they need is a whip

To make them straighten up!

WANGECI:

No!

When children get to that age,

We can only watch them and hope for the best.

When axes are kept in one basket they must necessarily knock against each other.

She'll soon marry and be out of sight.

There's no maiden who makes a home in her father's backyard.

And there's no maiden worth the name who wants to get grey hairs at her parents' home.

KIGŪUNDA:

Do modern girls marry,

Or do they only go to the bars

Accompanied by men old enough to be their fathers,
 And the girls cooing up to them, sugardaddy, sugardaddy!
 Even for those who have gone to school up to secondary
 Or up to the Makerere grade of Cambridge
 The song is still the same!
 Sugardaddy, sugardaddy!

GATHONI *enters and goes back to where she was before and continues with doing her hair as if she is getting ready to go out*

WANGECI:

Have you gone back to your hair?
 What's wrong with this child!
 Bring me the salt.

[GATHONI *brings soda ash instead*]

Oh, clansmen, did I ask you for soda ash?

GATHONI:

I did not find any salt.

WANGECI:

So you suggest we put soda ash in the stew?
 Look for the salt.

GATHONI:

There is no salt.
 Wasn't it finished last night?

WANGECI:

Where shall I now turn?
 Give me some money so Gathoni can run for salt!

KĪGŪUNDA: [*Searches his pockets*]

I have no money. I gave it all to you.
 Didn't you buy cooking oil, rice and salt?

WANGECI:

Thirty cents' worth of cooking oil
 And half a kilo of sugar!
 Was that all that exhausted your pockets?

KĪGŪUNDA:

The given does not know when the granary is empty.
 Do you think that taking out is the same thing as banking?

WANGECI:

He who puts on dancing finery knows how he is going to dance in
 the arena!

You were the one who said that we should cook food for the visitors, not so?

KĪGŪUNDA: [*Not happy with the subject, trying to change it*]

Do you know that in the past,
The amount of money I gave you
Would have bought more than three kilos of sugar?
Today, am I expected to cut myself to pieces
Or to increase my salary by force
To enable me to keep abreast with the daily increase in prices?
Didn't they increase the price of flour only yesterday?

WANGECI: [*Sarcastically*]

The difference between then and now is this!
We now have our independence!

KĪGŪUNDA:

I ran away from coldland only to find myself in frostland!

WANGECI:

But even if prices rise
Without the wages rising,
Or even if there are no jobs,
Are we expected to eat saltless food?
Or do they want us to use ashes?
Gathoni!

GATHONI:

Yees.

WANGECI:

Can you run over to Gīcaamba's place
And ask them for some salt!
Those are never without anything
Because of their fortnightly pay.

[*GATHONI begins to move*]

And Gathoni!

GATHONI:

Yees.

WANGECI:

And . . . eem . . . and . . . eem,
Don't tell them that we have guests.
This food cannot feed guests
And feed the whole village.

[GATHONI goes out]

KĪGŪUNDA: [As if his thoughts are still on wages and price increases]

You talk about prices,
 But tell me a single item whose price has not gone up?
 In the past a mere thirty shillings,
 Could buy me clothes and shoes,
 And enough flour for my belly.
 Today I get two hundred shillings a month,
 And it can't even buy insecticide enough to kill a single bedbug.
 African employers are no different
 From Indian employers
 Or from the Boer white landlords.
 They don't know the saying
 That the hand of a worker should not be weakened.
 They don't know the phrase, 'increased wages'!

WANGECI:

Are we the pot that cooks without eating?

GATHONI enters panting. It looks as if she has something on her mind.

GATHONI:

We have been given a lot of salt!

Before GATHONI sits down a car hoots from the road. GATHONI does not know if she should sit down or run out, she shuffles about doubtfully.

WANGECI:

What kind of a person is this?

He never enters the house to greet people!

[The car hoots again, now with more force and impatience]

WANGECI:

Go, you are the one being called out by John Mūhūūni.

Why don't you get out before he makes us deaf with the hooting?

[GATHONI goes out]

Do you know that Gathoni began to be difficult

Only after this son of Kīoi started this business of hooting for
 her?

[KĪGŪUNDA goes on with his work as if he has not heard anything]

The son of Kīoi!

What does he want with Gathoni?

Gathoni being a child,

Does she realize that men have prickly needles!

KĪGŪŪNDA:

You should have said that it is the modern men

Who have got prickly needles.

Give me water to wash my feet.

WANGECI *brings him water in a basin. KĪGŪŪNDA goes and gets his tyre sandals from the floor. He now imitates the gait of young men as he walks towards the basin talking all the time.*

Modern young men?

You can never tell!

Ask them to put on bell bottoms

And to put on platform shoes,

And then to whistle whistles of hypocrisy,

That's all they are able to do.

But it has well been said that

The father and mother of the beautiful one have no ears.

WANGECI: [*Starts as if an idea has suddenly occurred to her*]

Could it be the reason why . . . ?

KĪGŪŪNDA:

Why what?

WANGECI:

Mūhūni's father and mother, Kīoi and Jezebel, are visiting us?

They have never before wanted to visit us!

KĪGŪŪNDA:

To visit, yes – to say what?

WANGECI:

It could be that . . .

KĪGŪŪNDA:

You women!

* You are always thinking of weddings!

WANGECI:

Why not?

These are different times from ours.

These days they sing that love knows no fear.

In any case, can't you see

Your daughter is very beautiful?

She looks exactly the way I used to look – a perfect beauty!

KĪGŪŪNDA: [*Stopping dusting up the tyre sandals*]

You? A perfect beauty?

WANGECI:

Yes. Me.

KĪGŪŪNDA:

Don't you know that it was only that
I felt pity for you?

WANGECI:

You, who used to waylay me everywhere all the time?
In the morning,
In the evening,
As I came home from the river,
As I came home from the market,
Or as I came back home from work in the settlers' farms?
Can't you remember how you used to plead with me,
Saying you had never in your life seen a beauty like me?

KĪGŪŪNDA: [*Going back in time*]

That was long before the state of Emergency.
Your heels used to shine bright,
Your face shone like the clear moon at night,
Your eyes like the stars in heaven.
Your teeth, it seemed, were always washed with milk.
Your voice sounded like a precious instrument.
Your breasts were full and pointed like the tip of the sharpest
thorn.
As you walked it seemed as if they were whistling beautiful
tunes.

WANGECI: [*Also mesmerized by memories of their past youth*]

In those days
We used to dance in Kīneeni forest.

KĪGŪŪNDA:

A dance would cost only twenty-five cents.

WANGECI:

In those days there was not a single girl from Ndeiya up to
Githūga
Who did not die to dance with you.

KĪGŪŪNDA:

You too would swing your skirt
Till the guitar player was moved to breaking the strings.
And the guitars used to sound tunes
That silenced the entire forest,
Making even the trees listen . . .

The sound of guitars and other instruments as if KĪGŪŪNDA and WANGECI can hear them in the memory. KĪGŪŪNDA and WANGECI start dancing. Then they are joined by the guitar players and players of other instruments and DANCERS. They dance, KĪGŪŪNDA and WANGECI among them.

*Nyaangwīcū let's shake the skirt
Nyaangwīcū let's shake the skirt
Sister shake it and make it yield its precious yields.
Sister shake it and make it yield its precious yields.*

*Nyaangwīcū is danced on one leg
Nyaangwīcū is danced on one leg
The other is merely for pleasing the body.
The other is merely for pleasing the body.*

*Wangeci the beautiful one
Wangeci the beautiful one
With a body slim and straight like the eucalyptus.
With a body slim and straight like the eucalyptus.*

*Wangeci the little maiden
Wangeci the little maiden
When I see her I am unable to walk.
When I see her I am unable to walk.*

*Wangeci let's cultivate the fruit garden
Wangeci let's cultivate the fruit garden
This garden that belongs to Kīgūūnda wa Gathoni.
This garden that belongs to Kīgūūnda wa Gathoni.*

*Wangeci, our mother, we now refuse
Wangeci, our mother, we now refuse
To be slaves in our home,
To be slaves in our home.*

When this is over, WANGECI says. 'Oh my favourite was Mwomboko.'
*And KĪGŪŪNDA replies: 'Oh in those days we used to tear the right or left
side of trouser legs from the knee downwards. Those were our bell
bottoms with which we danced Mwomboko.'* Now the guitar players
and the accordion players start. The Mwomboko DANCERS enter.
KĪGŪŪNDA and WANGECI lead them in the Mwomboko dance. Guitars,
iron rings and the accordions are played with vigour and the dancers'
feet add embellishments.

*The Mwomboko dance is not difficult,
It's just two steps and a turn.
I'll swing you so beautifully that,
Your mother being in the fields,
Your father in a beer feast,
You'll tell me where your father's purse is hidden.*

*Take care of me
I take care of you
Problems can be settled in jokes.*

*Limuru is my home
Here I have come to loaf about
Wangeci, my young lady
Be the way you are
And don't add frills
To your present gait.*

*Take care of me
I take care of you
Problems can be settled in jokes.*

*This is your place
Famed for ripe bananas
I'll sing to you till you cry
Or failing to cry
You'll be so overcome with feelings*

That you'll take your life.

Take care of me

I take care of you

Problems can be settled in jokes.

I brewed liquor for you

And now you've turned against me!

A cripple often turns against his benefactors

Our son of Gathoni

Good fortune, unexpected, found Wacū in the Field

And she sat down to feast on it.

Take care of me

I take care of you

Problems can be settled in jokes.

Have you taken one too many

Or are you simply drunk

I'll not say anything,

Oh, Wangeci my little fruit,

Until seven years are over . . .

The voices of men and the sound of guitars, accordions and other instruments end abruptly. The DANCERS leave the stage. KĪGŪUNDA and WANGECI remain frozen in the act of dancing. KĪGŪUNDA shakes his head as if he is still engrossed in memories of the past. They disengage slowly!

KĪGŪUNDA:

Oh, the seven years were not even over

When we began

To sing new songs with new voices,

Songs and voices demanding

Freedom for Kenya, our motherland.

A procession enters the stage singing freedom songs.

Freedom

Freedom

Freedom for Kenya our motherland

*A land of limitless joy
A land rich in green fields and forests
Kenya is an African people's country.*

*We do not mind being jailed
We do not mind being exiled
For we shall never never stop
Agitating for and demanding back our lands
For Kenya is an African people's country . . .*

As the SINGERS leave the stage WANGECI takes over the remembrance of things past.

WANGECI:

*I myself have always remembered
The Olengurueni women,
The ones driven from their lands around Nakuru
To be exiled to Yatta, the land of black rocks.
They passed through Limuru
Caged with barbed wire in the backs of several lorries.
But still they sang songs
With words that pierced one's heart like a spear.
The songs were sad, true,
But the women were completely fearless
For they had faith and were sure that,
One day, this soil will be returned to us.*

A procession of women SINGERS enter the stage singing.

*Pray in Truth
Beseech Him with Truth
For he is the same Ngai* within us.
One woman died
After being tortured
Because she refused to sell out.*

*Ngai: God

*Pray in Truth
 Beseech Him with Truth
 For he is the same Ngai within us.
 Great love I found there
 Among women and children
 A bean fell to the ground
 And it was shared among them.
 Pray in Truth
 Beseech Him with Truth
 For he is the same Ngai within us.*

The SINGERS leave the stage.

KĪGŪŪNDA:

It was then
 That the state of Emergency was declared over Kenya.
 Our patriots,
 Men and women of
 Limuru and the whole country,
 Were arrested!
 The Emergency laws became very oppressive.
 Our homes were burnt down.
 We were jailed,
 We were taken to detention camps,
 Some of us were crippled through beatings.
 Others were castrated.
 Our women were raped with bottles.
 Our wives and daughters raped before our eyes!
 [*Moved by the bitter memories, KĪGŪŪNDA pauses for few seconds*]
 But through Mau Mau
 Led by Kīmaathi and Matheenge,
 And through the organized unity of the masses
 We beat the whites
 And freedom came . . .
 We raised high our national flag.

*A jubilant procession of men, women and children enters the stage
 singing songs and dances in praise of freedom.*

*It is a flag of three colours
 Raise the flag high
 Green is for our earth
 Raise the flag high
 Red is for our blood
 Raise the flag high
 Black is for Africa
 Raise the flag high.*

[They change to a new song and dance]

SOLOIST:

*Great our patriots for me . . .
 Where did the whites come from?*

CHORUS:

*Where did the whites come from?
 Where did the whites come from?
 They came through Mūrang'a,
 And they spent a night at Waiyaki's home,
 If you want to know that these foreigners were no good,
 Ask yourself:
 Where is Waiyaki's grave today?
 We must protect our patriots
 So they don't meet Waiyaki's fate.*

SOLOIST:

*Kīmaathi's patriots are brave
 Where did the whites come from?*

[They continue singing as they walk off the stage.]

KĪGŪŪNDA:

*How the times run!
 How many years have gone
 Since we got independence?
 Ten and over,
 Quite a good number of years!
 And now look at me!*

[KĪGŪŪNDA looks at himself, points to the title-deed and goes near it]

*One and a half acres of land in dry plains.
 Our family land was given to homeguards.
 Today I am just a labourer*

On farms owned by Ahab Kīoi wa Kanoru.
 My trousers are pure tatters.
 Look at you.
 See what the years of freedom in poverty
 Have done to you!
 Poverty has hauled down your former splendour.
 Poverty has dug trenches on your face,
 Your heels are now so many cracks,
 Your breasts have fallen,
 They have nowhere to hold.
 Now you look like an old basket
 That has lost all shape.

WANGECI:

Away with you,
 Haven't you heard it said that
 A flower is robbed of the colours by the fruit it bears!

[*Changing the tone of voice*]

Stop this habit of thinking too much about the past
 Often losing your sleep over things that had better be forgotten.
 Think about today and tomorrow.
 Think about our home.
 Poverty has no permanent roots!
 Poverty is a sword for sharpening the digging sticks . . .

[*Pauses, as if caught by a new thought*]

Tell me:
 What does Kīoi and his family
 Want with us today?

KĪGŪŪNDA:

Well, they want to see how their slave lives!
 To see his bed for instance!

WANGECI:

Of all the years you have worked there,
 Is it only now that they have realized you have a home?

KĪGŪŪNDA: [*Lightheartedly*]

They want . . . to come . . . to tell you . . . that . . .
 You must tell . . . your daughter . . . to stop . . .
 Going places with their son!

WANGECI:

Yes, for I myself did not feel birth pangs for Gathoni?
Should they dare to say such a thing,
I'll make them tell me whether it's Gathoni
Who goes to hoot a car outside their home day and night.

KĪGŪŪNDA: [*Suddenly remembering something*]

Wait a minute!

WANGECI:

What is it?

KĪGŪŪNDA puts his hands in his pockets, obviously searching for something. He takes out a letter. He reads it silently. Then he goes to where the title-deed is and pulls it off.

WANGECI: [*Repeating the question*] What is it?

KĪGŪŪNDA:

You know the rich fellow
They call Ikuua wa Nditika?

WANGECI:

The great friend of Kīoi?

KĪGŪŪNDA:

Yes. That's the one.
It's really true that a rich man
Can even dig up forbidden sacred shrines!
He wrote me this letter
And told me that there is a company
Belonging to some foreigners from America, Germany
And from that other country, yes, Japan,
Which wants to build a factory
For manufacturing insecticide
For killing bedbugs!
They want to buy my one and half acres
For they say the plot is well situated in a dry flat plain
And yet very near a railway line!
Ikuua wa Nditika and Kīoi wa Kanoru
Are the local directors of the company.
It's therefore possible that Kīoi is coming
To talk over the matter with me.

WANGECI:

Stop. Stop it there.
 Aren't they the real bedbugs,
 Local watchmen for foreign robbers?
 When they see a poor man's property their mouths water,
 When they get their own, their mouths dry up!
 Don't they have any lands
 They can share with these foreigners
 Whom they have invited back into the country
 To desecrate the land?

A knock at the door. KĪGŪŪNDA quickly hangs back the title-deed and puts the letter back into his pocket. WANGECI runs about putting things straight here and there for she thinks that KĪOI and his family have arrived. She exclaims: 'They have come and the food is not yet ready!' Another knock. GĪCAAMBA and NJOOKI enter. They are a worker and his peasant wife and they look mature in mind and body. GĪCAAMBA is dressed in overalls. KĪGŪŪNDA and WANGECI are obviously disappointed.

KĪGŪŪNDA	}	: So it's you?
WANGECI		
GĪCAAMBA	}	: Yes . . . How are you?
NJOOKI		
WANGECI		
KĪGŪŪNDA	}	: We are well.
NJOOKI:		

Give us what you have cooked.

WANGECI:

The food is still cooking.

KĪGŪŪNDA:

Karibu*, karibu.

WANGECI:

Aren't you sitting down?

*Karibu: welcome

GĪCAAMBA *takes a chair*. KĪGŪUNDA *also takes a chair near GĪCAAMBA*.
*They sit in such a way that the men are able to talk to one another, and
 the two women the same.*

NJOOKI: [To WANGECI]

Gathoni told us that you had visitors.
 And so I asked myself,
 Who are these secret guests?
 Could they be whites from abroad?
 And you know very well a white has no favourite?

WANGECI:

Gathoni is too quick with her tongue.
 It's KĪoi and his family
 Who said they would like to pass by
 On their way from the church.

NJOOKI:

Just passing by? I wonder.
 Since when have rich men been known to visit their servants?

WANGECI:

We don't know what they really want.
 In fact you found us asking ourselves the same question.
 They sent a word the day before yesterday.
 Even their son, John Mūhūni,
 Has just come for Gathoni this very minute.
 He is a real particle of Godhead.
 But he hardly ever talks with people.
 He, for instance, never enters the house.
 He just hoots and whistles from the road.

NJOOKI:

Let me caution you for even a wise man can be taught wisdom.
 Ask Gathoni to cut off that relationship.
 Rich families marry from rich families,
 The poor from the poor!
 Can't you see that the children of the big men,
 And of these others who brag that they are mature men
 All go to big houses!
 Or have you become Jesus-is-my-saviour converts
 And I have never heard you shouting 'Praise the Lord!'
 And giving testimony . . .

KĪGŪŪNDA:

... but you are slightly better off,
For you are paid every fortnight.

GĪCAAMBA:

Even though we are paid fortnightly
Wages can never equal the work done.
Wages can never really compensate for your labour.
Gīkūyū* said:
If you want to rob a monkey of a baby it is holding
You must first throw it a handful of peanuts.
We the workers are like that monkey
When they want to steal our labour
They bribe us with a handful of peanuts.
We are the people who cultivate and plant
But we are not the people who harvest!
The owners of these companies are real scorpions.
They know three things only:
To oppress workers,
To take away their rights,
And to suck their blood.

The two women stop their own chatter to listen to GĪCAAMBA. GĪCAAMBA speaks with a conviction that shows that he has thought deeply about these matters. He uses a lot of movement, gestures, mimicry, miming, imitation, impersonation, any and every dramatic device to convey his message.

GĪCAAMBA:

Look at me.
It's Sunday.
I'm on my way to the factory.
This company has become my God.
That's how we live.
You wake up before dawn.
You rub your face with a bit of water
Just to remove dirt from the eyes!

*Gīkūyū: name of the founder of the Gīkūyū nationality but in this context means personification of the whole community.

Before you have drunk a cup of milkless tea,
The Sirena cries out.
You dash out.
Another siren.
You jump to the machine.
You sweat and sweat and sweat.
Another siren.
It's lunch break.
You find a corner with your plain grains of maize.
But before you have had two mouthfuls,
Another siren,
The lunch break is over.
Go back to the machine.
You sweat and sweat and sweat.
Siren.
It's six o'clock, time to go home.
Day in, day out,
Week after week!
A fortnight is over.
During that period
You have made shoes worth millions.
You are given a mere two hundred shillings,
The rest is sent to Europe.
Another fortnight.
You are on night shift.
You leave your wife's sweat.
Now you are back at the machine.
You sweat and sweat and sweat,
You sweat the whole night.
In the morning you go home.
You are drunk with sleep.
Your wife has already gone to the fields.
You look for the food.
Before you have swallowed two mouthfuls,
You are dead asleep.
You snore and snore.
Evening is here!

You meet your wife returning from the fields.
Bye, bye,
You tell her as you run to the machine.
Sweat.
Another fortnight.
Here, take this
Two hundred shillings.
The rest to Europe.
By that time you have sold away
Your body,
Your blood,
Your wife,
Even your children!
Why, because you hardly ever see them!
There are some who sell away their blood,
And they end up dying in there.
But many more end up as cripples.
Remember the son of . . . eeh . . . you know who I mean . . .
The chemical dust
Accumulated in his body
Until the head cracked!
Did they take him to hospital?
Oh, no.
Was he given any compensation?
He was summarily dismissed, instead.
What about the son of . . . eeh . . .
You know the K.C.A.* elder? The one
Who, with others, started the freedom struggle? . . .
His son used to work in the cementing section
Where they keep retex and other dangerous chemicals.
The chemicals and the dust accumulated in his body,
He was forced to go to the Aga Khan Hospital for an operation.
What did they find inside him? A stone.
But was it a stone or a mountain!

*K.C.A.: Kikuyu Central Association, a militant political movement.

It was a mountain made of those chemicals!
 He was summarily retired with twenty-five cents as
 compensation.

What has life now got to offer him?
 Is he not already in his grave though still breathing?
 Since I was employed in that factory,
 Twenty-one people in that section have died.
 Yes, twenty-one people!

KIGŪŪNDA:

Oooh, this is a very serious matter!
 If I were to be told to work in that retex section
 I, son of Gathoni,
 Would then and there part ways with that company.

GÍCAAMBA:

I wouldn't mind, son of Gathoni,
 If after selling away our labour,
 Our village had benefited.
 But look now at this village!
 When was this company established?
 Before the Second World War.
 What did it bring into the country?
 A few machines,
 And money for erecting buildings to house the machines.
 Where did they get the land on which to build?
 Here!
 Where did they get the charcoal for use by the machine?
 Here!
 Was it not this factory together with the railways
 Which swallowed up all the forests around?
 Is that not why today we cannot get firewood
 And we can't get rain?
 Where do they get the animal skins?
 Here!
 Where do they get the workers to work those machines?
 Here!
 Where do they get the buyers for those shoes
 Here!

The little amount of money they give us,
We give back to them;
The profit on our work,
On our blood,
They take to Europe,
To develop their own countries.
The money they have already sent to Europe
Paid for those machines and buildings a long time ago.
Son of Gathoni, what did I tell you?
A handful of peanuts is thrown to a monkey
When the baby it is holding is about to be stolen!
If all the wealth we create with our hands
Remained in the country,
What would we not have in our village?
Good public schools,
Good houses for the workers,
Good houses for the peasants,
And several other industries
In which the unemployed could be absorbed.
Do you, son of Gathoni, call this a house?
Would you mind living in a more spacious house?
And remember the majority are those
Who are like me and you!
We are without clothes.
We are without shelter.
The power of our hands goes to feed three people:
Imperialists from Europe,
Imperialists from America,
Imperialists from Japan,
And of course their local watchmen.
But son of Gathoni think hard
So that you may see the truth of the saying
That a fool's walking stick supports the clever:
Without workers,
There is no property, there is no wealth.
The labour of our hands is the real wealth of the country.
The blood of the worker

Led by his skill and experience and knowledge
 Is the true creator of the wealth of nations.
 What does that power, that blood, that skill
 Get fortnight after fortnight?
 Something for the belly!
 Wa Gathoni, just for the belly!
 But it's not even enough for the belly!
 It's just to bribe the belly into temporary silence!
 What about the three whom I mentioned?
 Today all the good schools belong
 To the children of the rich.
 All the big jobs are reserved
 For the children of the rich.
 Big shops,
 Big farms,
 Coffee plantations,
 Tea plantations,
 Wheat fields and ranches,
 All belong to the rich.
 All the good tarmac roads lead to the homes of the rich.
 Good hospitals belong to them,
 So that when they get heart attacks and belly ulcers
 Their wives can rush them to the hospitals
 In Mercedes Benzes.
 The rich! The rich!
 And we the poor
 Have only dispensaries at Tigoni or Kiambu.
 Sometimes, these dispensaries have no drugs,
 Sometimes people die on the way,
 Or in the queues that last from dawn to dusk . . .

WANGECI:

Oh, well, independence did come!

NJOOKI: [*Sings Gĩtiro**]

Let me tell you

*Gĩtiro: name of a dance song, a form of opera

*For nobody is born wise
 So although it has been said that
 The antelope hates less he who sees it
 Than he who shouts its presence,
 I'll sing this once,
 For even a loved one can be discussed.
 I'll sing this once:
 When we fought for freedom
 I'd thought that we the poor would milk grade cows.
 In the past I used to eat wild spinach.
 Today I am eating the same.*

GĪCAAMBA: [*Continuing as if he does not want his thoughts to wander away from the subject of foreign-owned companies and industries*]

Yes,

What did this factory bring to our village?

Twenty-five cents a fortnight.

And the profits, to Europe!

What else?

An open drainage that pollutes the air in the whole country!

An open drainage that brings diseases unknown before!

We end up with the foul smell and the diseases

While the foreigners and the local bosses of the company

Live in palaces on green hills, with wide tree-lined avenues,

Where they'll never get a whiff of the smell

Or contract any of the diseases!

KĪGŪŪNDA: [*Sighs and shakes his head in disbelief*]

Oooh!

I have never worked in a factory.

I didn't know that conditions in industries are that bad.

GĪCAAMBA:

To have factories and even big industries

Is good, very good!

It's a means of developing the country.

The question is this: Who owns the industries?

Who benefits from the industries?

Whose children gain from the industries?

Remember also that it's not only the industrial tycoons

Who are like that!
 Have you ever seen any tycoon sweating?
 Except because of overweight?
 All the rich wherever they are . . .
Tajiri wote duniani . . .
 Are the same,
 One clan!
 Their mission in life is exploitation!
 Look at yourself.
 Look at the women farm labourers,
 Or those that pick tea-leaves in the plantations:
 How much do they get?
 Five or seven shillings a day.
 What is the price of a kilo of sugar?
 Five shillings!
 So with their five shillings:
 Are they to buy sugar,
 Or vegetables,
 Or what?
 Or have these women got no mouths and bellies?
 Take again the five shillings:
 Are they for school fees,
 Or what?
 Or don't those women have children
 Who would like to go to school?
 Well, independence did indeed come!

NJOOKI:

You'll have to shut those mouths of yours!
 It hates less he who sights it
 Than he who shouts its presence.
 Was it not only the other day
 That the police beat you
 When you went on strike
 Demanding an increase in wages?
 Did you get anything
 Apart from broken limbs?
 Your rumour-mongering
 Will cost you lives.

WANGECI:

Was it not the same language
You people used to talk during the rule of the wealthy whites?
When will you ever be satisfied? You people!
Dwellers in the land of silence were saved by silence!

KĪGŪŪNDA:

Discussions breed ideas.
And ideas cannot be hauled about like missiles.
Discussions breed love, Gikūyū has stated.

GĪCAAMBA *lifts up* KĪGŪŪNDA's arm. *They sing. GĪCAAMBA sings solo and then they both join in the chorus. They dance around the stage, the two women looking on.*

GĪCAAMBA:

*Here at wa Gathoni's place
I will spend night and day
Till I am sent for by post.*

CHORUS:

*Here at wa Gathoni's place
I will spend night and day
Till I am sent for by post.*

GĪCAAMBA:

*I'll talk about workers
And also about peasants
For in unity lies our strength.*

CHORUS:

*I'll talk about workers
And also about peasants
For in unity lies our strength.*

GĪCAAMBA:

*Foreigners in Kenya
Pack your bags and go
The owners of the homestead have come.*

CHORUS:

*Foreigners in Kenya
Pack your bags and go
The owners of the homestead have come.*

ALL:

*I'll defend my fatherland
With the sword of revolution
As we go to the war of liberation.*

ALL:

*I'll defend my fatherland
With the sword of revolution
As we go to the war of liberation.*

GĪCAAMBA:

*Poverty! Poverty!
Nobody can govern over poverty
For poverty is like poison in a body.
Exploitation and oppression
Have poisoned our land.*

A knock at the door: all turn their eyes to the door. AHAB KĪOIWA KANORU, JEZEBEL, SAMUEL NDUGĪRE and HELEN enter and stand near the door, so that for a time there are two opposing groups in the house. AHAB KĪOI and JEZEBEL are dressed in a way that indicates wealth and wellbeing. But the NDUGĪRE family is dressed in a manner which shows that they have only recently begun to acquire property. KĪOI for instance is dressed in a very expensive suit with a hat and a folded umbrella for a walking stick. JEZEBEL too has a very expensive suit with expensive jewellery. But NDUGĪRE and HELEN have clean, tidy but simpler clothes. They all take out handkerchiefs with which they keep wiping their eyes and faces because of the smoke in the house. They also cough and sneeze rather ostentatiously. KĪGŪUNDA and WANGECI are worried because there are not enough seats in the house. GĪCAAMBA and NJOOKI look at the visitors with completely fearless eyes. AS KĪOI and his group enter moving close to one wall of the house to avoid contact with the GĪCAAMBAS, one of them causes the title-deed to fall to the ground. They don't pick it up. And because of their worry about seats and the excitement at the arrival of the KĪOIS, KĪGŪUNDA and his wife do not seem to have their minds on the fallen title-deed. GĪCAAMBA walks to the title-deed and picks it up. All eyes are now on GĪCAAMBA and they give way to him. GĪCAAMBA looks at the title-deed, then at the KĪOI group then at the KĪGŪUNDA family. He hangs the title-deed back on the wall. GĪCAAMBA and NJOOKI go out.

KĪGŪŪNDA: [*Relieved*]

Come in, come in

Why are you standing?

As he says that, he is giving them seats. KĪOI sits on the chair which KĪGŪŪNDA had been repairing. NDUGĪRE and his wife sit on the bed, and KĪOI's wife sits on an empty water tin or small water drum. They sit in such a way that the KĪOI group is on one side and the KĪGŪŪNDA family on the other side, at least they should be seen to be apart, or to be in two opposing camps. WANGECI now cleans her hand with a rug or with her upper garment or with her dress, and shakes hands all round. She then removes the pot from the fire and busies herself with plates and engages in other chores connected with the reception of the visitors.

KĪOI:

We are not staying . . .

You were at our place this morning,

I take it?

KĪGŪŪNDA:

Yes, I am the one who milked the cows

And I even helped the tractor driver to load it.

But it was very early,

You had not yet woken up.

The only other person whom I saw was the Securicor guard

As the company car came to fetch him away.

NDUGĪRE:

Who is the tractor driver?

KĪOI:

He is an old hand at the farm.

Even when the farm belonged to the white man

We had nicknamed him Kanoru . . .

We gave him the same name as my father . . .

The tractor driver worked there.

KĪGŪŪNDA:

Kanoru's?

I too used to work there

Before I was sent to detention at Manyani.

JEZEBEL: [*To NDUGĪRE but loud enough for everybody to hear*]

That tractor driver is very mature.

He does not argue back.
 He does not demand higher wages.
 He just believes in hard work,
 Praising our Lord all the time.
 He is a true brother-in-Christ.

NDUGÍRE:

You have spoken nothing but the truth.
 If all people were to be saved,
 And accepted Jesus as their personal saviour,
 The conflicts you find in the land would all end.
 For everybody,
 Whether he does or does not have property,
 Whether an employee or an employer,
 Would be contented
 To remain in his place.

WANGECI *scoops out rice on plates and hands a plateful to everyone.*

JEZEBEL: [*Looks at the food as if she is finding fault with the cooking*]

You know, with me, when lunch time is over,
 However hungry I might have been,
 I am not able to swallow anything!

KĪOI:

I am also the same,
 But I could do with a cup of tea.

WANGECI:

I'll make tea for you.
 But you can't come into my house
 And fail to bite something.

KĪGŪŪNDA *starts to eat heartily.* WANGECI *is busy putting water for tea on the firestones.*

KĪOI:

Let's say grace.
 Sister-in-Christ!
 Say grace before we eat.

HELEN: [*Eyeing the KĪGŪŪNDAS with ferocious disapproval*]

Let's all pray . . .
 God, Creator of Heaven and Earth,
 You the owner of all things on earth and in heaven,

We pray you bring to an end
 The current wickedness in the land:
 Breaking into banks and other people's shops,
 Stealing other people's coffee,
 Placing obstructions on highways,
 All this being Satan's work to bring ruin to your true servants.
 Oh, God our Father
 Tame the souls of the wicked
 With thy sword of peace,
 For we your servants are unable to sleep
 Because of the terror inflicted on us by the wicked.
 You to whom all the things on earth do belong
 Show the wicked that everybody's share comes from Heaven,
 Be it poverty or riches.
 Let us all be contented with our lot.
 We ask you to bless this food,
 And add unto us that of the Holy Spirit;
 We ask you in the name of your only Son,
 Jesus Christ, our Lord.

ALL:

Amen.

After the grace, KĪOI and JEZEBEL take a spoonful each and then they are satisfied. But NDUGĪRE and HELEN eat without any inhibitions.

KĪOI:

You might perhaps be wondering
 Why we have come here today.
 Do you know him?
 He is our brother-in-Christ.

NDUGĪRE: [*Standing up to give testimony*]

My name is Samuel Ndugire
 I am a man who has received the tender mercy of the Lord,
 Since the year 1963.
 Before then I used to be a very bad homeguard.
 I used to kill people,
 And to do many other terrible deeds
 As was the habit among the homeguards of those days.
 In our village they had baptized me Kĩmeendeeri

Because of the way I used to crush people's heads.
 But the Lord called unto me in 1963,
 It was the midnight of December twelve,
 And he told me:
 Ndugire . . . the only good freedom is that of the soul.
 Leave your fishing net behind
 Follow me now,
 And I shall make you a fisher of men.

The kioi group sings

*I shall make you fishers of men
 Fishers of men, fishers of men,
 I shall make you fishers of men,
 If you follow me*

If you follow me

If you follow me

*I shall make you fishers of men
 If you follow me.*

Since then my affairs started improving.

I and my sister-in-Christ

Were given a few shops by God.

It's from those shops,

That we now and then get a shilling or two

For clothes for our children,

For school fees,

And for petrol.

And quite recently,

God showed us a tiny garden in the settled area.

It is a tiny garden of about a hundred acres.

But it has a good crop of tea.

The same Lord then took us by the hand,

To inside a bank

Where he enabled us to get a loan with which to buy it.

Now you see I did not take out

Even a cent from my pocket.

And yet I am milking cows,

And I am harvesting tea.

That's why I always praise the Lord

Without any fear.

KĪOI, JEZEBEL, HELEN and NDUĠĪRE sing while KĪĠŪŪNDA and WANGECI sit completely amazed.

*We praise you
Jesus lamb of God
Jesus your blood cleanses me
I praise you Lord.*

*As they come to the end of the verse they are seized by the spirit.
NDUĠĪRE starts another hymn. He claps and the other three join in,
dancing about with joy.*

*I step gently on the road
On my way to heaven.
I am sure that I'll get there
To rest for ever with the other saints.*

*Thank you Lord my guide
With Jesus Christ as my bread of life
And the Holy Spirit as my water of life
I'll never go hungry or thirsty.*

*Wild animals and diseases
And even poverty can't get at me
For they are frightened by the bright flames around me
For I am completely dressed up in the splendour of God.*

KĪĠŪŪNDA: [Shouting at them]

What do you want?

*JEZEBEL is startled by the sudden unexpected shout and she falls down.
NDUĠĪRE and HELEN rush to where she has fallen on the floor. They fuss
around her, lift her to her feet and dust off her clothes, all the time
casting murderous glances at KĪĠŪŪNDA. WANGECI is worried and she
tries to make the tea. She looks about for the tea-leaves. Then she
shouts:*

WANGECI:

*Oh, dear, we have no tea-leaves.
They were finished last night
And I forgot to buy more.*

[Showing them the sugar]

I only remembered to buy sugar.

KĪOI:

It does not matter . . .
 Even without having given witness,
 I would like to say this:
 The other day the Lord our Master
 Came to me and to my sister-in-Christ
 And he told us:
 How can you light a lamp,
 And then cover it with a tin?
 After praying hard and humbling ourselves before him,
 The Lord our Master told us
 That we should show people the way
 To enter the church of God
 So that we can all praise the Lord together!

KĪGŪŪNDA: [*Slowly, without shouting*]

What do you want?

KĪOI:

We want you to enter the Church!

JEZEBEL:

You and your wi-wi-wi-
 And Wangeci.

HELEN:

Come out of the muddy trough of sins!

NDUGĪRE:

Praise the Lord.

KĪOI:

To enter the Church is easy.
 But you must first stop living in sin.

JEZEBEL:

You must be baptized.

NDUGĪRE:

You do a church wedding.

HELEN: [*Showing her wedding ring*]

Give Wangeci a wedding ring.

KĪGŪŪNDA:

Sin, did you say?

JEZEBEL:

Yes, you and Wangeci have been living in sin.

WANGECI:

But God has blessed us and given us children.

HELEN:

Children of sin.

KĪGŪŪNDA:

Sins . . . Sins!

KĪOI:

We have brought you the tidings
 So that when our Lord comes back
 To separate goats from cows
 You'll not claim
 That you had not been warned.
 Repent. Come out of the darkness.

KĪOI

JEZEBEL

HELEN

NDUGĪRE

} : [Singing]

*When Jesus comes back
 To take home his amazing ones,
 The amazing ones being the people
 Saved by the Lord.
 They will shine bright as the star
 The great northern star
 And the beauty of his amazing ones
 Will shine like the stars
 And you children, and you children . . .*

KĪGŪŪNDA shouts at them, moving threateningly towards them, mimicking them at the same time. In fright, JEZEBEL drops her bag on the floor. She does not pick it up as she and HELEN flee to near the door. Near the door, JEZEBEL remembers her handbag on the floor and she tries to gesture to HELEN to go back for the handbag. But HELEN refuses. JEZEBEL moves stealthily towards the bag, picks it up and runs back to where HELEN is standing. All this time KĪGŪŪNDA is giving KĪOI and

NDUGIRE a piece of his mind. As he moves towards them, they move backwards (eyes to the door) at the same time gesturing to KIGUUNDA to be cool and patient.

KIGUUNDA:

And you the children!

The amazing ones!

Sins! sins!

Wapi!

This is mine own wife,

Gathoni's mother,

I have properly married her

Having paid all the bridewealth

According to our national ways.

And you dare call her a whore!

That we should now be blessed by a human like me!

Has he shaken hands with God?

Let me tell you one thing Mr Kioi.

Every home has its own head

And no outsider should interfere in other people's homes!

Go away, you devils!

As he says the last words, he rushes for the sword. Seeing him take the sword, the KIOIS and the NDUGIRES flee followed by KIGUUNDA holding the sword. KIGUUNDA comes back, laughing and swinging the sword in a kind of victory dance, mimicking them.

KIGUUNDA:

Jesus should hurry up

And come back for his amazing ones . . .

WANGECI: [*Upset*]

See what you have now done,

Chasing away our guests.

You did not let them say what had really brought them here.

Tomorrow you'll be without a job!

Before KIGUUNDA answers, a car hoots. After a second GATHONI comes, running. She is dressed in new clothes, new platform shoes and has a new handbag. She has also got new earrings. She now stands as if she is in a fashion parade.

WANGECI:

Gathoni, from where did you get these clothes?

GATHONI *removes her handbag from one shoulder to the other, then she walks across the stage haughtily, and she cannot take her eyes from her new self. She walks about as if she is still in a beauty contest or fashion parade.*

GATHONI:

Oh, this dress?

John Mūhūuni bought it for me.

WANGECI:

What about these shoes?

GATHONI:

Platform shoes! He bought them too.

KĪGŪŪNDA:

Mūhūuni, son of Kīoi?

Son of Ahab Kīoi wa Kanoru?

GATHONI:

Yes!

Another hooting. GATHONI takes out a lipstick and begins to paint her lips red.

KĪGŪŪNDA:

Listen.

When did Kīoi's son marry you?

I want you to take back this dress to him!

And all these other fineries of a whore.

WANGECI:

Even these shoes worn by rebels!

GATHONI:

And I go back to my rags?

KĪGŪŪNDA:

A man brags about his penis however small.

A poor house, but mine!

Don't overstep the boundaries, else you get lost.

GATHONI: [*For a second stopping applying lipstick*]

Who is the girl who does not like being well dressed?

Who does not like to feel that she is human at times?

So that when now and then she steps on the road

People's eyes turn to her,

And gasp, there goes Miss Gathoni.
 It's poverty and not riches
 That forces a woman to go without perfume.

WANGECI:

Do you see how you answer your father?
 Don't you know a maiden once drowned in a sea of sweetness!
 And where are you going?

GATHONI:

John Mūhūūni wants me to accompany him to the coast.
 Mombasa, for a week.

WANGECI:

Mombasa! Swahililand?
 Do you think to be smiled at is to be loved?
 You'll now get lost.

KĪGŪŪNDA:

If you go to Mombasa,
 Then find another home!

Now the hooting continues. GATHONI puts things back in her handbag. For a time it looks as if she is torn between her loyalty to her parents and her loyalty to John Mūhūūni. When she hears another hooting sound, she walks to the door, turns once to her parents and says 'Goodbye'. She goes out. KĪGŪŪNDA sits down on a chair and supports his head in his cupped hands, dejected. WANGECI slowly walks to the door and peers outside. Then she comes back and she too slumps into a seat. There is silence between them, there is complete silence in the house. After some time, WANGECI begins to nod her head as if a new idea has occurred to her. She stands up and walks slowly to her husband's side, and puts a hand on his shoulder.

WANGECI:

Don't be so dejected.
 A parent is never nauseated
 By the mucus from his child's nose.
 A she-goat suckles its young
 However deformed.
 I have just thought of something,

[Smiling]

Couldn't that be the reason?

KĪGŪUNDA:

The reason what?

WANGECI:

Why the Kīois want you and me
To first have a church wedding?

KĪGŪUNDA:

Why?

WANGECI:

You have eyes and can't see?
Or has the language of the eyes
Become as hard as the language of the ear?

[WANGECI walks to the title-deed and takes it off the wall]

You yourself had earlier thought
That they were visiting us
To talk to you about this, your one acre,
Because of the insecticide factory
They and their foreign friends want to build.
Didn't you even show me the letter from Ikuua wa Nditika?
Kīoi did not say a thing about it.
And if they had come here
On account of your piece of land,
Kīoi would have brought Ikuua along.
Our title-deed is now out of danger!

[WANGECI returns the title-deed to its original place on the wall]

So what else would make them want
To see us two in a church wedding?
Think!

KĪGŪUNDA:

So what?

WANGECI:

Gathoni! Gathoni and John Mūhūūni!
Didn't you also think that they were coming
To tell us that
Our daughter should not keep the company of their son?
Did they mention anything of the sort?

Did they say they don't want Gathoni and John Mūhūūni together?

KĪGŪŪNDA raises his head. He and WANGECI look at each other. Then KĪGŪŪNDA nods his head several times as if he too has suddenly seen the light.

END OF ACT ONE

ACT TWO

Scene One

Inside Kīgūūnda's house. Another day. KĪGŪŪNDA, WANGECI, GĪCAAMBA and NJOOKI are all seated as if in an intense discussion. They are eating porridge. WANGECI and NJOOKI are also shelling maize grains from maize cobs. They are all wearing working clothes. It's evening. The sun is setting. In the course of this scene, it progressively gets dark and WANGECI has to light a hurricane lamp.

GĪCAAMBA:

... Leave these people alone.
They are just playing about with you,
In the same way a cat plays about with a mouse,
Kowing that the mouse will end up in the cat's belly!

KĪGŪŪNDA:

We are looking at it this way!
It's obvious that Kīoi does not want his son
To marry from mere pagans!

GĪCAAMBA: [*Doubtingly*]

Ahab Kīoi wa Kanoru.
Is that what he told you?

KĪGŪŪNDA:

Eh... Eh... What?

GĪCAAMBA:

That he wants his son
To marry Gathoni, your daughter?

WANGECI:

Not in so many words
They only hinted at it...

GICAAMBA:

Promises do not mean delivery.
 Clouds may be in the sky
 But it does not mean it'll rain!

NJOOKI:

You people! You people!
 A tooth smiles at a spear.
 The rich never marry from the poor.
 The rich only want to find ways
 Of continuing to drink people's blood.

GICAAMBA:

And how does religion come into it?
 Religion is not the same thing as God.
 All the religions that now sit on us
 Were brought here by the whites.
 Even today the Catholic religion
 Is still called the Roman Catholic Church.
 P. C. E. A. belongs to Scottish protestants.
 The Anglican church belongs to the English.
 The Orthodox belongs to the Greeks.
 The Baptist belongs to the Americans.
 There are many more religions
 Which have been brought here by imperialists from America,
 And which tell us we should give them a tenth of all that we
 produce.
 Where does the ten per cent go?
 To America.
 Then they send back to us ten shillings
 Taken from the tenth portion we sent them,
 And they tell us:
 This is American aid to your local churches.
 And we give them a standing ovation.
 When the British imperialists came here in 1895,
 All the missionaries of all the churches
 Held the Bible in the left hand,
 And the gun in the right hand.
 The white man wanted us

To be drunk with religion
While he,
In the meantime,
Was mapping and grabbing our land,
And starting factories and businesses
On our sweat.
He drove us from our best lands,
Forcing us to eke a living from plots on road sides
Like beggars in our own land,
Some of us dying in his tea and coffee plantations
Others dying in his factories.
Had we not woken up
And sworn a readiness to die
Fighting against the British imperialists,
Where would Kenya be today?
The white man had arranged it all
To completely soften our hearts
To completely cripple our minds with religion!
And they had the audacity to tell us
That earthly things were useless!

[Singing]

*Goats and cows and money
Are not important.
What is important
Is the splendid face of Jesus.*

*I glance here
I glance there
And I see a huge bonfire
In Devil's Hell
And I ask myself:
What can I do
To avoid the Hell's fire?*

But they, on this earth, this very earth,
They are busy carousing on earthly things, our wealth,
And you the poor are told:

Hold fast unto the rosary,
 Enter the church,
 Lift up your eyes unto the heavens.

NJOOKI } : [Singing]
 GĪCAAMBA }

*Believe in God
 And He'll take care of all your problems,
 He will show you all the good things
 And remove all the evils from you
 Through Jesus you'll get your share in heaven.
 Believe in God
 Believe in God
 Believe in God
 And trust in Him.*

GĪCAAMBA:

Can't you remember
 The days of our freedom struggle?
 Was it not the religious leaders
 Who used to be sent to us in detention camps
 At Manyani
 Mageta
 Hola
 Mackinon Road
 Wamūūmū
 To tell us:
 Surrender, surrender, confess the oath,
 That's what Jesus tells you today!

[*Sadly*]

I remember one man,
 Whom we had nicknamed Patriot Son of Njeeri,
 Because of his patriotic courage.
 He was a brave fighter,
 So feared by the enemy
 That the enemy soldiers would not go near any place
 Rumoured to be wa Njeeri's area of operations.
 When he was finally caught,
 His gun having jammed,

Wa Njeeri was sentenced to hang.
I remember one priest,
Even today he is still around preaching,
Who used to trail wa Njeeri in the cell:
Repent, repent.
Confess the oath,
Reveal where the others are hiding.
All this as if we were not fighting
For the liberation of our country,
The liberation of our lands and our wealth!
Patriot Son of Njeeri
Just shot saliva into the fellow's priestly mouth
And told him that
He, a patriot, would never betray the other patriots to foreigners
Because of his belly!
He told him with great courage:
I Patriot Son of Njeeri
Will never sell the masses
Or sell my country for money!
I would rather die.

NJOOKI starts a song and they all join in:

*I'll never betray this land,
I'll never allow the greed for money to
guide me
Like Warūhiū and Luka wa Kahangara.*

GICAAMBA:

The same colonial church
Survives even today.
Did the leopard ever change its spots?
A kid steals like its mother.
The chameleon family
Has never changed its backridge.
Wa Gathoni, the war was hard fought!

WANGECI:

The church has changed a lot.
They now beat drums and play guitars in church!

They sometimes use traditional tunes
To fit in religious words!

NJOOKI:

Yes!

But the song is the same song . . .

The word the same word . . .

The aim the same!

And the intentions are still the same!

You!

You don't need to have words rammed down your throat!

You!

The earthly water is bitter!

GĪCAAMBA:

[Singing]

And even today the earthly water is still bitter

From homesteads to workplaces,

From the children to grown-ups

The earthly water is bitter, what shall we drink?

ALL: [Joining in]

If you go to any office to seek help,

You find the occupant is glum,

If you try to enter inside,

He growls at you, 'I'm busy'

All because the earthly water is bitter.

NJOOKI: [Continues singing alone to prove that the aim of all these religious hymns is to point the way to heaven]

Even now, the earthly water is bitter

From homesteads to workplaces,

Drink Jesus and he'll quench your thirst

For the earthly water is bitter.

[Stops singing but changes to preaching]

Rest not your souls on this earth.

[Goes to the wall, takes the title-deed and raises it high]

Lay not your treasures on this earth.

ALL: [Singing]

This world is not my home

I am just a passer-by.

*All my joys await me in heaven
Where all the saved have gone.
I'll never worry over earthly homes.*

GĪCAAMBA:

What about their homes of twenty storeys and more?
Have they burnt them down?
It's simply that they don't want us
To think too much about our shanties,
And ask ourselves, why!

NJOOKI: [*To KĪGŪŪNDA, as if preaching to him but still holding high the title-deed*]

Blessed are they that go thirsty and hungry
And endure tribulations in their hearts
For they shall inherit the Kingdom of God!

GĪCAAMBA: [*Now really worked up*]

The KĪois of this earth
Where do they rest their souls?

NJOOKI *points at the title-deed as if she is answering GĪCAAMBA's question. She then hangs back the title-deed on the wall, walking as if she has a rich man's big belly. She then walks back to her seat still imitating the walk of a rich man with a big protruding belly.*

GĪCAAMBA:

Why didn't KĪoi come
To tell you that he has increased your wages?
Or to give you a piece of his own lands?
Yes, for the earthly treasures are not that important!
Or is it a sin to increase a worker's wages?
Religion . . . religion . . . !
Religion is the alcohol of the soul!
Religion is the poison of the mind!
It's not God who has brought about our poverty!
All of us were born equally naked.
Wa Gathoni,
It's not that we don't work hard:
I drive a machine all the day,
You pick tea-leaves all the day,
Our wives cultivate the fields all the day,

And someone says you don't work hard?
 The fact is
 That the wealth of our land
 Has been grabbed by a tiny group
 Of the Kiois and the Ndugires
 In partnership with foreigners!
 Accompany them to church, if you like!
 No one regrets the going as the returning.
 Take care you don't lose four
 While running after eight.

KIGUUNDA:

Listen.
 I am not much after the church.
 I don't even go to these haraambes
 For stone church buildings
 Daily being erected
 As if in competition.
 But,
 And there you have not answered me,
 Shall I punish my own daughter and ruin her future
 By refusing to have our marriage blessed?

GICAAMBA:

There is no marriage which is not blessed.
 How else would God have given you Gathoni?
 Didn't you pay the bridewealth,
 Seeking our people's communal blessings?
 Isn't the Ngurario ceremony the true blessings
 Of all your family and the nation?
 The voice of the people is the voice of God.

NJOOKI:

Marriage is between a man and a woman.
 Marriage is a covenant between two people,
 Their flesh and soul becoming one
 Without money coming into it,
 Love pulled by love:
 Love the price of love.
 Today it's not one human that marries another
 But property marrying property,

Money marrying money,
This House marrying that House,
Hearts being taken to the market
And the customers asked:
How many kilos of love do you want?
That's why you find that
Even if modern couples go to church
Or to the District Commissioner,
With the rings and flowers,
They don't spend more than two nights together!
Darling, I'm sorry, but it was not you I loved.
Sugarmummies and sugardaddies
Are now all over the land:
Boys with their mothers,
Girls with their fathers!
What happens to the herd
When the leader has broken legs?

GICAAMBA:

They go to church as a fashion.
Some go back to the church only on the day
They are being buried.

WANGECI:

You!
They can't say prayers over your body
Unless you have been baptized
And you have been a churchgoer.

GICAAMBA:

Yes, if you are poor.
But if you are a man of property
Or if you have been a leader of this or that
They will pray for you
And sing aloud
How hardworking you used to be.
Haven't you heard it said that
A rich man's fart does not stink?
How many bishops came to the funeral
Of the rich old man who died recently,

And you know very well that
 He never even knew the door to any church?
 Do you want to say that
 If Ikuua wa Nditika died today
 His body would not be taken to the altar
 By his friends the Kĩois?
 Don't tell me this and that.
 A blessed marriage is when
 A human quality is attracted by another human quality.
 A blessed marriage is when
 Two people accept to be two patriots
 Defending their home and nation.

WANGECI:

What's wrong in having a marriage blessed?

NJOOKI:

Were you not told just now?
 There's no marriage which is not blessed
 Except the one founded on measured love
 Or on bank savings!
 My wedding for instance was very blessed
 Though I didn't take it to their churches.
 The Ngurario* ceremony was attended by the whole land.

GICAAMBA:

Men, women and children,
 The whole community rejoiced together.

KIGUUNDA:

I too was there
 And I saw it all!
 The women's ululations
 Were like trumpets of purest joy . . .

*The national Ngurario wedding ceremony of GICAAMBA and NJOOKI.
 Women from the side of the bridegroom enter from one side carrying*

*Ngurario: the final ceremony in a marriage. Once a couple go through this ritual, they are supposed to be legally married.

liquor and other gifts trilling the five ululations for a boy. Women from the bride's side enter from the other side answering back with the four ululations for a girl. They meet in the middle and form a circle and the two sides exchange compliments and gifts through the Gĩtiiro opera dance and song.

AAGACIKŪ [The bride's clan]

*Let me give away the hand of Njooki,
I swore I would never exchange her
For anybody's property.
But I'll exchange her for a gourd of honey.
Give me now the honey
For which I once took an oath.
I'll now keep the honey beside the bed
So every time I wake up I taste a little.
I, woman of the Njikũ clan,
Have cultivated hills and slopes
Making sure that Njooki has enough to eat.
That's why I swore I would never exchange her for property
That I would only exchange her for honey.
Huuu! I said I would take her to the home of Gĩcaamba Son of
Kĩhooto
Where rich honey is kept in skin drums.
Yes, this is Njooki whom I now take
Where honey is kept in skin drums,
Delicacy of many seasons
A feast in valleys far away.*

AAMBŪI [Women from the bridegroom's clan]

*Woman with a beautiful gap in the teeth
I'm still on my way to the Njikũ clan
Looking for Njooki, my bride.
For I keep on asking myself
Where will I get the woman
Who will fill my granary with millet grains?
I'll come to you, stealthily walking against the walls,
The same walls against which
The black goats of the Mbũ clan*

Warm themselves and scratch their skins.

Woman of the Njikū clan

*I have everything you may now demand of me,
Except that which was stolen from me by the whites.*

I have got your honey.

But I'm also hungry though I'll not beg.

Hand me now my Njooki

Through the main entrance into my homestead

And even then, woman of the Njikū clan,

You'll give me my yam with which

To fill the broken gap in my mouth,

For I long ago tightened a belt around my waist

And I swore I would only untie the belt

At Njooki's mother's homestead.

AAGACIKŪ:

Here is the millet gruel, woman of the Mbūi clan,

You who know how to welcome guests!

Now hand me my honey

And my earrings and tobacco

For the beautiful one from the Njikū clan.

As for you the beautiful one from the Mbūi clan,

I have got your yam,

And a crop of ripened bananas.

The AAGACIKŪ clan trill the four ululations for a girl. The AAMBŪI trill the five ululations for a boy.

AAGACIKŪ:

Now you have seen

We have given away the hand of Njooki

To the Mbūi clan

So famous in war and peace.

Let's now go back to cultivate our fields

While seeking ways of getting back

Lands stolen from us by the whites.

AAMBŪI:

Yes, we join our two hands

To see if we can defeat the enemy

Of this, our land,

Our beautiful land of Mount Kenya.

When they finish the Gĩtiro opera sequence they sing and dance yet another sequence, expressing joy and triumph.

Give way

Give way

Else you'll be trodden

By the herds belonging to the Mbũi clan

Herds with bells around their necks.

As soon as they finish and exit, children rush onto the stage pulling the bride, encircling her, singing and dancing.

Hail our herds

Hail our bride

She'll fetch water for us from the valley

And should she refuse

We back-a-bite her

And as soon as the children exit, men now enter the stage singing and dancing. They form a big circle.

In whose homestead do you raise the dust of vigour?

In whose homestead do you raise the dust of happiness?

I holding a gun in the mountains

For I see the soot here hangs long and loose from the roof

I holding a gun in the mountains.

Whose homestead is this?

Whose homestead is this?

I holding a gun in the mountains

So I can roll down like the young of a rhino

I holding a gun in the mountains.

Mother ululate for me

Mother ululate for me

I holding a gun in the mountains

For a white woman once raised hue and cry against me

I holding a gun in the mountains.

Women ululate. The dancers get off the stage still singing and dancing.

GĪCAAMBA takes over.

GĪCAAMBA:

It was soon after this

That the colonial government

Forbade people to sing or dance,

It forbade a gathering of more than five.

But we went on meeting clandestinely.
 We the workers in factories and plantations said in one voice:
 We reject slave wages!
 Do you remember the 1948 general strike?

A procession of workers with placards bearing political slogans enter. They shout different slogans: 'We want higher wages; Down with prices; Up with Uhuru, Down with Imperialism; Down with traitors, Up with patriots; the factories and the country belong to us.' They then form a line sitting in twos, ready to take the oath of unity in struggle. The leader utters a particular resolution and the mass repeats after him. After each resolution, two people go through the arch of banana leaves to the other side, where two patriots, a woman and a man, are standing giving out guns. As soon as they get the guns, they stand in a line marking time ready for the war of liberation.

LEADER:

I speak the truth and swear before God
 And before the people present
 And before the ancestors
 I swear by the oath of the masses
 And by the blood of the Kenyan people.

ALL [Repeat]

LEADER:

I'll never let this soil go with foreigners
 Leaving the people of Kenya wretched!
 If I ever let it go,
 May this, the people's oath, destroy me
 And the blood of the masses turn against me.

ALL: [Repeat]

LEADER:

I'll never aid the missionaries in their preaching
 Or follow them
 Betraying our culture and national traditions.
 If I do so,
 May this, the people's oath, destroy me
 And the blood of the masses turn against me.

ALL: [*Repeat*]

LEADER:

If I am asked to hide weapons
I shall obey without questions.
If I am called upon to serve this organization
By day or night,
I'll do so!
If I fail to do so
May this, the people's oath, destroy me
And the blood of the poor turn against me.

ALL: [*Repeat*]

LEADER:

I'll never make a girl pregnant
And then leave her without a husband
If I do so,
May this, the people's oath, destroy me
And the blood of the masses turn against me.

ALL: [*Repeat*]

LEADER:

I'll never never divorce
If I do so,
May this, the people's oath, destroy me
And the blood of the masses turn against me.

ALL: [*Repeat*]

LEADER:

I'll always help this organization,
With all my strength and property,
I'll help members of this organization,
So that if a bean falls to the ground
We split it amongst ourselves.

ALL: [*Repeat*]

LEADER:

Therefore I'll never eat alone
Forgetting fellow comrades and patriots,
If I do so,
May this, the people's oath, destroy me
And the blood of the masses turn against me.

ALL: [Repeat]

When all are in line with weapons, the LEADER makes them go through military drills, he then inspects a guard of honour (or the other way round), and then they march out singing joyfully and defiantly.

*We were happy as we went to battle
We were happy as we returned victorious
Our spirits were high
As we went and returned.*

*When we got to Rūrū River
We found it in floods
Warūingī ordered us to make a bridge
Death in struggle is welcome.*

*A little further on
We came across a traitor,
Who threatened to shout our presence,
Warūingī said, let him shout
And a bullet will shout him down.*

GICAAMBA:

*It was soon after this that
I too fled into the mountains
To join the people's guerrilla army
Here in Limuru
We were led by Warūingī and other patriots.*

A battle between Mau Mau guerrillas and British soldiers with their African homeguards breaks out. The Mau Mau guerrillas are victorious, killing a few enemy soldiers, capturing some of their weapons and clothes, capturing one or two enemy soldiers, and making the others run away. The Mau Mau patriots now march on the stage singing victory songs.

*When our Kīmaathi ascended the mountains
He asked for strength and courage
To defeat the imperialist enemy.*

After marching, they go out, still singing.

GĪCAAMBA:

We were not given freedom
We bought it with our blood,
We the peasants, workers and children.
Wa Gathoni,
Do you want to say that
That blood was not blessed?
If we had agreed with those
Who used to tell us,
Get saved, surrender,
Think of your life only and
You'll go to heaven,
Kenya would still be under colonial rule.
Blessings! Blessings!
Blessings are born of patriotic unity!
Blessings come to a people,
When they love their country
And they unite to produce wealth,
Uniting in toil
And in sharing out without greed,
And without discrimination between sexes!
Blessings come to a people
When they reach a stage where
If a bean falls to the ground
They split it among themselves.
Blessings will come to us
When we struggle and fight for our rights
And defend Kenya against internal and foreign exploitation.

WANGECI [*Standing up and speaking bitterly*]

I don't much care
If Gathoni marries into the Kĩoi family or not.
All I care is for Gathoni to marry a man
Who will look after her.
Whether she marries into a rich man's home
Like that of Kĩoi's business partner,
Ikuua wa Nditika,
Even though he never goes to church,

Or she marries one of your sons, Gĩcaamba,
 All I want is for her
 To live well.

WANGECI *starts collecting things together and lighting up the lamp in a way that shows that the GĨCAAMBAS are no longer welcome*

NJOOKI [*Getting the hint and turning to GĨCAAMBA*]

You have talked too much
 A priest without a collar!

GĨCAAMBA:

I am a priest of peace
 And patriotic unity.

NJOOKI:

Why then don't you go to a seminary!
 Let's go home now
 For tomorrow is back to work.

GĨCAAMBA:

Give us leave to go.
 But think about what I've said.
 For although Gikũyũ once said
 That nobody ever repents another man's sins
 Yet a leader who never listens
 Is not a leader at all.

NJOOKI *and GĨCAAMBA leave. KĨGŪŪNDA remains seated but deep in thought. But WANGECI goes on with her activities still angry.*

KĨGŪŪNDA:

The spear of Gĩcaamba's words
 Has truly pierced my heart.

WANGECI [*Angrily*]

Go ahead and let your daughter suffer
 All because of the words of a political agitator.
 Since when did a person
 Try to build his hut
 Exactly like that of his neighbour?

KĨGŪŪNDA:

Gĩcaamba is an honest man.
 He has never turned his back against the people.
 He has never betrayed the Mau Mau oaths.

WANGECI:

It's all alright.

You join Gĩcaamba in his drunkenness.

You listen to him and get lost.

You!

The burdens of the masses

Are tied with a cord easy to cut

Or carried in a basket full of holes.

Remember when we received Uhuru!

Some people roamed the whole land

Telling us that we should not buy land

For which we had all shed blood!

Wasn't Ikuua wa Nditika one of those agitators

And he had been in detention at Mageta?

Those who had the money

And those who joined hands with homeguards

Or those that got loans

And did not listen to foolish words,

Weren't they the ones

Who bought all the best lands?

We who listened to foolish words,

Where are we now?

Just this verandah for a house.

[*She goes to the wall and pulls off the title-deed*]

And this piece of waste land,

One and a half acres only.

And even then Ikuua wa Nditika

Is still after it!

Let me tell you.

The coward went home safely to tell the tale

And left the brave lying for ever safe on the battlefield!

Gathoni's father,

Let us go to Kĩoi's place early tomorrow morning.

Let's go and tell him that we agree with his plans.

His words are good.

His ways are straight.

His style of life is proper.

His church is holy.

His church shows us the only way to life and happiness.

Gícaamba's words arise out of envy.

Do you hear,

Or am I talking to the deaf?

KÍGŪŪNDA [*He is still deep in thought. He stands and in confusion and agitation walks about the stage. Then he goes and stands near WANGECI*]

We shall not wait for tomorrow morning.

Let's go there this very minute.

Hand me my sword

For a man does not go in the dark with empty hands.

WANGECI *puts the title-deed on the seat. She goes to get the sword.*

KÍGŪŪNDA *puts on his coat. Then he takes the sword from WANGECI and hides it under the coat. WANGECI also puts on her coat. Then KÍGŪŪNDA sees the title-deed on the seat. He picks it up. He looks at it. Then he slowly walks to the wall and hangs it back, WANGECI looking on.*

KÍGŪŪNDA *then turns to WANGECI:*

KÍGŪŪNDA:

Let's not go there now, in the dark, for it is very late.

Let's go there tomorrow early in the evening!

Come to think of it,

We do not even have the money

For the wedding ceremony.

END OF SCENE ONE

Scene Two

Kioi's home, in the evening. A big well-furnished house. Sofa seats, TV, radiogram, plastic flowers on the table, and so on. Electric lights. On the walls are several photographs. On one wall can be seen a board with the words: 'CHRIST IS THE HEAD OF THIS HOUSE, THE UNSEEN GUEST AT EVERY MEAL, THE SILENT LISTENER TO EVERY CONVERSATION'. There is also a picture of a hairy Nebuchadnezzar turned into an animal. JEZEBEL, NDUGÍRE and HELEN are at table. The table has all sorts of dishes. There is also water on the table in a huge glass container. A

WAITER *stands by*. IKUUA WANDITIKA, *a man with a belly as huge as that of a woman about to deliver, is seated away from the dining table and is busy collecting his things, bits of paper and so on into a small suitcase.* KĪOI *is standing near him waiting for IKUUA to go so he can join the others at table. As soon as IKUUA finishes collecting his things, he stands up and makes as if to move.*

JEZEBEL:

Are you sure you won't take a bite?
A cup of tea even,
And it is easy to get it ready.

IKUUA:

I prefer a beer
Or a glass of wine,
But I know that you are all saved, Jesus-is-my-Saviour.

[*They all laugh*]

Anyway you know very well that
When I am not in a hurry
I do take your meals.
I left my Range Rover way down at the gate
And the driver might fall asleep.
Besides, his home is very far from my place
And on driving me home he has to walk back all that way.
Let me go.

[*He makes as if to move and then he turns to KĪOI. They walk a step or two and talk as if in a private conference but loud enough for the others to hear*]

Listen Mr KĪoi.
Don't forget that business about the insecticide factory.
Our foreign friends want to start as soon as possible.
As you know,
The main problem with such a factory
Is that it's bound to produce a lot of smelly gases
And therefore it cannot be built in an area
Where important people live.
What we need is a place like Kīgūnda's
Or any other place similarly situated.

The poor are many in Kenya.

[*They laugh*]

Their laziness is what is driving them

To sell their strips of land.

But if you don't want your name as one of the local directors to appear,

We can use your wife's name

Or that of John Mūhūni, your son.

That's what most people are doing these days,

Because of income tax,

And also to cover up a little,

For poverty has no governor.

It's better to sometimes cover up our eating habits

Rather than show the poor our mastications!

Being a local director of foreign firms

Is not a very taxing job;

What they want is just an African's name.

All we are required to do

Is to be their watchmen.

Yes, we could be called their watchdogs!

[*They laugh*]

Yes, watchdogs for foreign interests!

JEZEBEL:

Your words Mr Ikuua are very unbecoming,

They might send you into the everlasting fire.

You have even refused to renew your marriage in church!

All you would have been required to do

Is to throw away one wife.

It does not matter if the knife falls on the eldest

And you are left with the youngest

Provided you go through a proper church ceremony!

IKUUA [*Laughing*]

I am contemplating marrying a third!

Mr Kīoi think about the matter,

But anyway I am coming back soon

So we can go over the accounts again.

[*Goes out. Kīoi joins the others at table*]

HELEN:

That man has become really wealthy.

JEZEBEL:

Oh, he is wealth itself!

NDUGIRE [*Trying to change the subject*]

So your son John Mũhũni

Has not yet returned?

KĪOI:

From Mombasa? No.

I had also sent him to Malindi,

To check on a plot I bought near Watamu Bay!

HELEN:

What for, so far away?

KĪOI:

I just want to erect a small hotel!

About three storeys or so.

That's why in fact I'm dragging my feet

Over this business of an insecticide factory.

At Mombasa and Malindi

Hotels are very profitable.

Profits from hotels are more than

You can get from factories

Or even from smuggling in coffee or gold or ivory,

All because of our visitors from abroad!

What do you call them? Watalii.

Yes, tourists from America, England, France and Germany.

HELEN:

Are those the ones I normally see in buses

Passing by Kĩneeni on the way to the Rift Valley,

Sometimes stopping by the roadside

To buy fruit and sheepskins?

NDUGIRE:

Tourists?

I have heard on the radio,

That there is not a single government ministry

Which brings as much money into the country

As the Ministry of Tourism.

I have heard it said
 That a man blessed by the Lord
 With the ability to provide tourists with all sorts of earthly
 pleasures
 Can get lots of money.
 Although I believe in self-reliance,
 I am also convinced that
 Partnership with foreigners can bring quick wealth.

KIOI:

True,
 But these workers cannot let you accumulate!
 Every day: I want an increment.
 Workers are like the ogres said to have two insatiable mouths.
 When they are not demanding a rise in wages
 They are asking you for an advance.
 My mother is in hospital!
 My child has been expelled from school,
 Because I have not yet paid his school fees!
 My wife has just delivered!

JEZEBEL:

And you know
 They won't hear of going to family planning clinics!

KIOI:

And when a worker decides to go
 He does not even give you any notice!

NDUGIRE:

Do you know what I do with them?
 I give them this month's salary
 In the middle of the next month.
 If you do that,
 A worker will never leave you
 Unless you sack him.
 Of course there are one or two who complain!

JEZEBEL:

This business of not being satisfied,
 And of not being contented with one's station in life
 As clearly ordained by God,

Comes from not being a good Christian.

HELEN:

These are earthly trials.
We should pray for these people,
Knowing at the same time that
There are many sects
Now misleading the masses.

NDUGIRE:

Like the sect that calls itself
The church of the poor?
They make us all lose sleep
By their endless night drumming
Shouting: 'Crush Satan!'
Don't they know that Satan is not visible?

JEZEBEL:

I don't blame them.
Many of them cannot read or write,
They don't know A or B or C.

KIOI:

And even some of these Kikuyu independent churches
which are being revived
Are rather dangerous.

[*Whispering*]

Don't you remember that
Mau Mau oaths used to be taken
Under the cover of those churches?

NDUGIRE [*Fearfully*]

Is Kigũnda one of those people?
Is he a Mau Mau type?
I have never liked that man's eyes.
Do you recall the night he took out his sword against us?

KIOI:

No, no, Kigũnda is not that type at all.
The other workers fear and respect him.
That's why I think that should he be saved
He would lead the other workers into the church.
Some of those workers who waste their energy in beer-halls

Would give up the habit altogether.
 Besides, Kīgūnda is a hard worker
 And that's why although he raised a sword against us
 I did not dismiss him.

JEZEBEL:

You?

Don't you remember those Mau Mau days?

Wasn't it the servant, supposed to be faithful,

Who used to spy on and betray his European employer?

Dogs bark fiercely. There is a knock at the door. They all look to the door with terrified faces. No one wants to open the door. KĪOI turns to the WAITER.

KĪOI:

Go . . . and . . . and . . . open the door.

The SERVANT/WAITER is also a little scared. He gingerly walks to the door and opens it. A SECURICOR WATCHMAN enters and speaks in Kiswahili.

WATCHMAN:

Sir!

Madam!

There is a man and woman here

And they say they want to see you.

Shall I let them enter?

KĪOI:

Tell them to enter.

Enter KĪGŪUNDA and WANGECI. KĪOI and his friends are relieved. They literally sigh with relief.

ALL:

So it was you?

KĪGŪUNDA } : Good evening?
 WANGECI }

The WATCHMAN goes out.

THE OTHERS:

Good evening.

KĪOI:

We are at table.

Take seats over there.

KĪGŪŪNDA:

We have come because . . .

KĪOI:

Let's first eat,

We are going to talk after.

The WAITER brings tea and passes near where KĪGŪŪNDA and WANGECI are sitting. As the WAITER passes by, WANGECI, thinking that the tea is meant for them, stretches her hand out to pick up one cup. The WAITER quickly moves the tray away leaving WANGECI's hand hanging in the air empty. WANGECI is very humiliated.

JEZEBEL:

Please excuse us!

I am afraid we had cooked just enough

For invited guests.

WANGECI [*Trying to cover up her humiliation*]

It does not matter.

We have just eaten,

A supper of a mixture of beans and maize.

HELEN turns up her nose as if she can smell the foul smell of bean and maize

KĪGŪŪNDA:

Our only problem is water.

The water around has dried up.

Now our women have to walk for miles.

Wangeci has today been roaming all over

Looking for water,

And even then she could not get any.

Give me a little water

To push down the meal of maize and beans.

JEZEBEL [*To the WAITER*]

Go and fetch water from the drum outside,

You know the one near the pig-sty.

WAITER hurries out

NDUGĪRE:

Oh, without water life is such misery!

[He deliberately takes a glass and fills it with water from the huge jar on the table and empties the glass]

Before I eat an egg in the morning
 I have first to drink a full glass of water.
 Some people don't realize that
 Water is very vital to the body.
 Water is better than tea or even milk.

HELEN:

A well-cared-for body is only possible with water.

The WAITER brings water, in a cup, and gives it to KĪGŪŪNDAS who drinks it.

JEZEBEL:

Yes, because without water,
 You cannot clean the body.

KĪOI:

That's why Jesus told the woman from Syria,
 I am the water of . . .

NDUGĪRE:

Life!

*The others sing: the KĪGŪŪNDAS watch
 Thirst and hunger for earthly things
 Is the sleep and death of life.
 Cry unto God your Lord
 And he will save you.
 Life, life,
 The everlasting life
 And you'll never get thirsty.*

JEZEBEL:

Let's now say a prayer
 To thank God for the food
 We have just eaten.

[She looks at the KĪGŪŪNDAS]

We thank you Lord our God
 For the food you have given us.
 Now we humbly lower our eyes
 Before your holy presence, Oh Jehovah,
 You who are the head of this house
 You the unseen guest at every meal
 You the silent listener

To every conversation.
We do not want to be like Nebuchadnezzar
Who was turned into a beast
For forgetting to thank you.
That's why we now humbly beg you
To give us spiritual food
And to give us the water of life
So that we shall never never get thirsty.

ALL:

Amen.

The KĪOIS and the NDUGĪRES now leave the table and take more comfortable seats facing the KĪGŪŪNDAS. The SERVANT/WAITER begins to clear the table.

KĪOI:

What do you want?

KĪGŪŪNDA [*Clearing his throat*]

We have come because of that matter.

WANGECI:

We have thought a great deal about the matter,
And we came to the conclusion that
We should not put obstacles
To your larger purposes.

KĪOI:

If you have agreed to our plans
We shall now become true friends,
Your house and mine becoming one
In the name of the Lord.

ALL: [*They sing clapping joyfully. KĪGŪŪNDA and WANGECI join in the singing but they obviously don't know the tune and they often clap out of step*]

*Good news
About our Saviour
Has come to us
This is good news.*

*Yes good news has come
Telling us all*

*How He forgives
And how he loves us.*

*Great love is this
Of Christ the helper;
He came down from heaven
Because he felt pity over us.*

*His name will be sung
From place to place
And all the nations
Will give up their wickedness.*

KĪGŪUNDA:

But there's a small problem!
A modern church wedding
Requires a lot of things.
We cannot enter the holy church
The way we are
With muddy feet
And these rags ever on our shoulders.

JEZEBEL:

You don't need a great deal.
You only need the following:
First is the fee for the officiating priest.
And then robes for the bride.

NDUGĪRE:

And a suit for the bridegroom.

HELEN:

And clothes for bridesmaids and best man.

JEZEBEL:

And for the children,
Who will hold the train!
Then you'll have to set aside a little sum of money
For bread, milk, butter, jam,
And of course for the wedding cake.

HELEN:

Oh, yes, the cake!
The cake is central to a Christian wedding!

NDUGIRE:

The Christian Ngurario.

[Laughs at the comparison]

JEZEBEL:

You!

Ikuua seems to have taught you unbecoming language!

HELEN:

What about rings and flowers?

JEZEBEL:

Oh, yes, I was forgetting those.

KIOI:

And you can buy all those

From my supermarket at Wabera Street.

WANGECI:

Where shall we get the money for all that?

KIOI:

Kigũũnda earns a lot of money.

Don't you deposit some of it

In a Post Office savings account?

NDUGIRE:

You know that we black people

Have never really mastered the word, savings.

Yes, setting aside something

For a rainy day.

KIGUUNDA:

What do I get a month?

Two hundred shillings,

And you call that a lot of money?

Two hundred shillings a month

With which to buy clothes, food, water,

And you know very well

That prices are daily climbing up!

A person earning two hundred shillings,

Can he really cope with the rising prices?

NDUGIRE: [Cutting him short]

But do you think it possible to have two price categories,

For those with property

And those without?

Does God's rain fall on a rich man's fields
 Bypassing a poor man's field?

KĪOI:

Not only that my brother-in-Christ.
 I give all the workers a hundred or a hundred and fifty!
 You, Kīgūnda and the tractor driver
 Are the only workers who get two hundred shillings.

JEZEBEL: [*As if cracking a joke*]

The tractor driver is very well behaved
 And not like you, father of Gathoni.
 He never complains about anything.
 He never complains about his wages!

KĪGŪUNDA:

I didn't come here to ask for an increment
 Although I won't mind a rise in wages
 It's only that the wedding ceremony will cost a lot of money.

KĪOI:

Kīgūnda, you are a very wealthy man,
 Only that you don't care to know:
 You have a lot of land, one and a half acres.
 You have a full-time job.
 How many thousands who in Kenya today
 Cannot boast about a space large enough for a grave even?

NDUGĪRE:

A grave is not even the best comparison
 Since there are many state-owned graveyards.
 But how many hundreds of Kenyans
 Are now roaming all over the country
 Looking for any type of job whatever the pay
 And they can't get any?

KĪGŪUNDA:

I wanted to find out
 If you could lend us money
 To meet the cost of the wedding ceremony.

NDUGĪRE, KĪOI, HELEN and JEZEBEL stare at one another in obvious
 dismay. KĪOI is rapt in thought.

KĪOI:

That's an easy matter.

I like you.

The other day I even visited you in your home.

But remember what God told Adam and Eve:

There are no free things!

Hakuna cha bure!

No more manna from heaven.

[Turning to NDUGIRE]

If anyone wants free things

He should go to Tanzania

Or to China.

NDUGIRE:

I have heard it said that

In China there's no private property,

That everything, including women, is shared out.

JEZEBEL } : What! Women shared out!
HELEN }

NDUGIRE:

Yes, they say that in China there's no rich or poor.

But how can a country progress

Unless led by the rich?

KIOI:

In China, they don't even believe in God.

JEZEBEL:

Didn't the missionaries get there?

Does it mean that all the Chinese,

The whole country, will burn in hell?

KIOI:

Yes, eight hundred million souls.

To burn for ever!

NDUGIRE:

Nebuchadnezzar's clansmen.

Let them burn.

HELEN:

Flames jumping in the sky.

NDUGIRE:

Like flames from a pile of dry firewood.

JEZEBEL:

Their bones breaking: crack! crack!

KĪOI:

And all because of
Getting rid of the rich.

KĪGŪŪNDA:

Does it mean that in China
People do not now have food, clothes and shelter?

NDUGĪRE:

Who knows!

KĪOI:

Just imagine!
All the people . . .
If all the people are to become equal like these teeth
Who would do the work?
Anyway we in Kenya are very lucky,
Because we are a Christian nation.
We worship at the feet of the Lord,
The same Lord who commanded us all
To forever sweat over whatever we eat or drink.
Mr Kīgūūnda your words are good
And I am willing to help you.

KĪGŪŪNDA:

Thank you! Thank you!

KĪOI:

There are two alternatives.
You have got one and a half acres of land.
There is an American-, German- and Japanese-owned company
Which wants to build an insecticide factory.
I think Mr Ikuua has already written to you about it!
If you sell that piece of land,
You'll get a lot of money.
With some of that money,
You can buy land in the Rift Valley
Or in Maasailand
And the rest you can bank.

KĪGŪŪNDA:

I will never sell the piece of land.
I just wanted . . .

KĪOI:

I have not finished. I told you there were two alternatives.

You have rejected the first.

The other alternative is to borrow money from a bank

With your one and half acres as security.

KĪGŪŪNDA } : What! Our title-deed to go to a bank!
WANGECI }

KĪOI:

Yes, because no bank will lend you money

Without some security.

In fact borrowing from a bank is better

Than borrowing from an individual like me,

Because the bank only requires you

To pay back a little each month.

Now this is how I'm going to help you:

First I'll myself take you to the bank

Of which I am a director

And I will vouch for your integrity.

I'll pledge to withhold from your wages

Whatever the monthly amount

You and the bank will agree.

HELEN:

You, our brother-in-Christ, are very kind-hearted.

Praise the Lord.

[Turning to KĪGŪŪNDA]

Do you know that not many people today

Would agree to become a surety

In order that a mere worker might get a bank loan?

NDUGĪRE:

Yes, because a propertied man like KĪoi

Naturally fears that such a worker

Might fall ill or even die suddenly.

WANGECI:

Anybody can die.

Even millionaires do die.

NDUGĪRE:

Yes, but you will agree that the

Death rate is worse among the poor!

KĪOI:

Mr KĪgūūnda, what do you have to say?

KIGŪŪNDA:

Whether I borrow from you or from a bank
It is all the same to us.
I didn't come here to beg.
But you people are the bankers
Of what we the poor produce!
Tomorrow I shall bring the title-deed;
You and I will take it to the bank.

END OF ACT TWO

ACT THREE

Scene One

Kīgūūnda's home. The interior is very different from what it was in previous scenes. A new dining table with chairs. On the table is a big suitcase, also new. New plates, cups, basins and so on. A suit hangs on the wall where Kīgūūnda's old coat used to hang. On one wall hangs the picture of Nebuchadnezzar exactly like the one in Kīoi's home. On another wall, exactly on the spot where the title-deed used to be, now hangs a board with the inscription: 'Christ is the head . . . etc', again like the one in Kīoi's house. The title-deed is not now anywhere in the house.

The scene opens with KĪGŪŪNDA and WANGECI busy bringing in new things into the house, such as sofa seats, a big standing mirror, a radio and so on. WANGECI and KĪGŪŪNDA are full of joy at the sight of each item. They are very happy, particularly because their house now looks like the Kīois'. KĪGŪŪNDA goes to the board with the inscription 'Christ is the head', takes it off and studies it before putting it back on the wall. WANGECI in turn goes to it, dusts it, and then looks at it as if she is studying each letter. KĪGŪŪNDA goes to the radio and turns the knobs until he gets a song. He tries to dance to the tune. He then goes to the mirror where he tries on his wedding suit, in the process discarding his old rags and tyre sandals. WANGECI goes to the radio, tries the knobs this way and that way, occasionally standing back to admire it or walking about with it or swinging it. She turns to KĪGŪŪNDA.

WANGECI:

Why did you buy this?

KIGUUNDA: [*Turning round*]

Didn't I tell you to try on your clothes?

WANGECI:

I was admiring you.

WANGECI *goes to the suitcase. She opens it. She starts undressing, getting rid of her old rags. She seems fascinated with the different items of clothing, lifting each in turn, as if she cannot make up her mind where to start. She takes out a huge brassière.*

WANGECI:

How does one put on this?

KIGUUNDA:

Why don't you simply wear it as pants?

WANGECI:

I'll try it on, on the wedding day.

[WANGECI *puts on her wedding robes*]

KIGUUNDA: [*Dusting himself up and admiring himself in his new suit*]

On that day

I'll wake very early,

And put on this suit!

[*Turning round, he is completely mesmerized by WANGECI in her white wedding dress*]

You have turned into a teenager!

Do you know what this white wedding dress means?

Its whiteness means that

You have never known any man.

[*Laughs*]

On that day

I shall ask Jishinde Ushinde Studio

To take a colour picture of you.

We shall send one picture to the papers

Taifa Leo. The wedding column.

I hear that the paper belongs to the Aga Khan

And they send him a copy of the paper in Europe!

Imagine!

Your picture and mine going to the Aga Khan in Europe!

On that day you and I will walk down the holy aisle

Holding hands.

[He tries to hold WANGECI'S hand]

WANGECI:

No, it's the bridegroom who enters first.

The bride follows, led by her father.

KIGÜÜNDA:

O.K. O.K.!

[He goes to the radio and stops the music]

I'll then walk ahead with the best man.

[He walks ahead and then turns his head to see if WANGECI is following]

Aren't you following behind me?

WANGECI:

I'm coming.

They start walking as if they are really in a church on the wedding day. A church choir accompanies their mimed enactment of the wedding ceremony.

The good news of life

Is all about Christ the Lord.

He is our strength.

He will guide us.

And should any evil

Come near us

Christ is able

To defend us from evil.

And when our days on earth are over

We shall dwell with Jesus

For ever and ever.

Now WANGECI and KIGÜÜNDA are standing before an invisible priest. They then kneel down before 'him'. The voice of the invisible priest is heard raised in prayer:

VOICE:

Oh, God, our Lord

We lower our eyes before you today

Asking you to bless this bride

And this bridegroom.

For you were the one who wrote in the holy book.

Thus shall a man leave his father and mother

And be joined to his wife

And the two shall become one.
 That's why, oh Jehovah, we humbly ask you
 To bless this ceremony.
 For you also said:
 Two people are better than one
 For they can see the fruits
 Of their labour.
 And should one person fall
 The other can raise him.
 But cursed is the man who falls
 And he has no one to raise him.
 And if two people should sleep together,
 They can warm one another,
 But if one sleeps alone,
 How can he warm himself?
 That's why you Christ the Lord
 Went to the holy wedding at Galilee
 And you turned water into wine,
 The wine which was your blood.
 Bless this house of
 Winston Smith Kigūnda and Rosemary Magdalene Wangeci.
 Double the fruits of the labour of their hands.
 We ask you all this
 In the name of Jesus Christ
 Our Lord, Amen.

The prayer is followed by a hymn sung by an invisible church choir:

*God blessed
 The very first wedding
 Of Adam and Eve.
 Even today he still blesses
 Holy matrimony
 When Christians
 Are marrying.
 And afterwards
 When Jesus comes back,
 They'll ascend with him to heaven
 The bride and bridegroom of the Lord.*

As the hymn is being sung KĪGŪŪNDA takes out an invisible ring and puts it on WANGECI's finger. WANGECI does the same. KĪGŪŪNDA now lifts the veil from WANGECI's face and kisses her. They kneel down, holding hands. The invisible choir now takes up another hymn.

*Jesus I have now put on my cross
To marry my Lord
Even though
Others may leave him.
And you my friend hurry up
And put on robes of faith
So that you'll ascend to heaven
To dwell in God's eternal happiness.*

While the hymn is going on KĪGŪŪNDA and WANGECI rise and slowly walk to the reception. They sit, waiting for speeches and gifts.

KĪGŪŪNDA:

Speeches bore me.

WANGECI:

Me, too.

The man who is now talking
Never misses a single wedding.

KĪGŪŪNDA:

And he makes the same speech
In all the wedding receptions.

WANGECI:

Look at that one
Who has just stood to speak.
He advises couples to do
What he himself never practises.

KĪGŪŪNDA:

Yes, he is always beating his wife.

WANGECI:

Oh, dear,
That one again!
She never says anything
Apart from how beautiful her own wedding was.
And she ends up crying.
See.

There she goes.
 She has started.
 She is weeping . . .

KIGŪUNDA:

When will they start bringing us gifts?
 Today I want to know
 Who our true friends are!
 I wonder what the Kiois and the Ndugires
 Will bring us?
 Some people can play nasty tricks;
 They'll hand you a closed envelope,
 But on opening it
 You will find they have enclosed only five shillings!
 Wait a minute.
 That one has stood up.
 He will now read the whole Bible
 From cover to cover,
 And then he will preach
 Until tomorrow . . .

WANGECI:

Oh, dear, before we have cut the cake?
 Cutting a wedding cake
 Which is as white as snow
 Or as white as this wedding dress
 Is a most wonderful thing.
 A wedding without a cake
 Is not a Christian wedding at all!

KIGŪUNDA:

The speeches are now over.
 Let's stand up to cut the cake.
 It's a cake, five storeys high!

They stand up holding an invisible knife. They start cutting the cake. The choir sings another hymn. They give each other a piece of cake. They continue cutting it. Suddenly the hymn stops. A car hoots rudely. But KIGŪUNDA and WANGECI do not hear it. They are totally absorbed in the ceremony of cutting the cake. Another rude hooting and a car moves away. GATHONI comes in. She is at first taken aback by the

changes in the house and by the strange behaviour of her parents. She then slumps into a seat and starts weeping. Without realizing that they are still holding each other's hands, her parents stare at GATHONI.

KĪGŪŪNDA } What's the matter?

WANGECI } Where's John Mūhūūni?

GATHONI *goes on weeping.* WANGECI *lets go KĪGŪŪNDA's hand and goes to where GATHONI is sitting.*

WANGECI:

What's the matter, my daughter?

GATHONI:

He . . . he . . . he has jilted me.

WANGECI:

Who?

GATHONI:

Jo . . . John . . . Mūhūūni . . .

KĪGŪŪNDA:

To be jilted is nothing.

There are many more eligible men in the world.

WANGECI:

Stop weeping.

GATHONI:

It . . . is . . . not . . . just . . . that . . .

WANGECI:

What else?

Speak. Quickly.

GATHONI:

We went to Mombasa.

When we came back to Nairobi

I told him that

I was pregnant.

KĪGŪŪNDA } : Pregnant?

WANGECI }

GATHONI:

He used to tell me that

He wanted us to have a baby

That he would never marry a girl

Who had not conceived

In case he married someone barren.
 At Nairobi, he did not say anything.
 But when we reached the village
 He suddenly shouted at me
 And ordered me to get out of his car,
 That he was not responsible for the pregnancy
 And that he would never marry a prostitute.

KĪGŪŪNDA:

Do you now see the fruits of your obstinacy?
 Did I not forbid you
 To go to Mombasa?

WANGECI:

Leave her alone.
 Let's go to Kīoi's place now.
 He is a good old man,
 A Christian,
 A man of the church,
 A man of integrity,
 A man who likes to help others.
 He is not the sort who would endure
 To see a child like this suffer.
 Didn't he tell you that
 He wanted your house and his to become one?
 Let's go there now,
 Even though it is dark,
 And tell him.
 Let the children marry first.

KĪGŪŪNDA *collects his old rags, about to change. Then he takes the sword. He shouts at Wangeci, 'Change into your old clothes!'*

END OF SCENE ONE

Scene Two

Kīoi's home. KĪOI and IKUUA are alone in the sitting room. They are busy counting money and cheques. Their words can be heard: 'This

million and a half comes from the sale of tusks and of lion and leopard skins to Japan. And these two million come from the maize and salt we sent to Uganda . . . And these eight millions come from Chepkumbe coffee . . . ’ etc. IKUUA is doing most of the talking, while KĪOI is merely grunting assent, and receiving some of the heaps of notes and cheques, and writing down the figures. As soon as they have finished counting, IKUUA tells KĪOI: ‘It’s now your turn to take all this to the bank tomorrow. And beware of robbers.’ IKUUA stands up:

IKUUA:

Let me leave now
 For I have to rush to the airport.
 Our friends from America and Germany,
 You know, the ones involved in this factory,
 Arrive at midnight.
 By the way don’t worry about the site,
 The peasant whose land adjoins Kīgūūnda’s
 Has agreed to sell us three acres,
 So that he can buy some shares
 In a land-buying scheme in the Rift Valley
 Of which I am the leader.
 But should Kīgūūnda agree to sell his,
 It’s alright,
 For the factory will need space for expansion.
 And what did you decide
 About you becoming one of the local directors?
 It’s not much work.
 It’s just a matter of one or two board meetings.
 You become overseer
 Just as you now oversee their banks.
 You and I will be like watchdogs!
 Holding fleshy bones!

[*He laughs*]

KĪOI:

It’s alright.
 But I think we’d better forward the name of John Mūhūūni.
 Let him become a director,

So that our sons can begin to exercise responsibility!
Charity begins at home.

IKUUA:

So he has come back from Mombasa?

KĪOI:

Yes, and he reported that
All my properties on the coast
Are in good condition.

IKUUA:

Bye, bye.

IKUUA goes out. KĪOI goes on calculating a bit and jotting a few things down. Suddenly there is an urgent knocking at the door. He hides the money. Before he has hidden everything away, KĪGŪŪNDA and WANGECI, in their old working clothes, enter.

KĪGŪŪNDA:

We have come
Because something unexpected has happened.
Instead of Wangeci and I marrying in church
The children had better marry first.

KĪOI:

Children?
Which children?

WANGECI:

Mūhūūni and Gathoni.

KĪOI:

John Mūhūūni!
Which Mūhūūni are you talking about?

KĪGŪŪNDA:

Has he not told you?

KĪOI:

What?
Tell me.

KĪGŪŪNDA } : That he has made Gathoni pregnant.
WANGECI }

KĪOI: [*Very angry*]

My son can't do a thing like that.

We have brought him up in Christian ways . . .

Go away from here.

I don't want to hear any nonsense from you.

Why are you unable to look after your children?

WANGECI:

Aaa – uuu – u!

We shall go to court.

We are all equal before the law.

KĪOI: [*Smiling*]

Did you say 'court'? Law?

Run. Hurry up.

We shall see on whose side the law is!

Your side or our side!

There are no laws to protect parents

Who are unable to discipline their children,

Who let their children become prostitutes.

I am a mature person,

I've been made mature by Christ.

And I can let my son marry

Only from the home of a mature person.

KĪGŪUNDA: [*Pulling out the sword*]

So I'm not a human being?

So I have no feelings?

Is that why you dare call my daughter a whore

In my very presence?

Don't you know how it pains

When I truly know that

It's your son who lured her away from home?

Now I'll prove to you that

I am a human being!

This sword is my law and my court.

Poor people's lawcourt.

[*KĪOI is trembling with hands raised*]

You'll die now.

Kneel down.

Kneel!

[*KĪOI kneels down*]

Look at yourself, you Nebuchadnezzar.

You are the one turned into a beast.

Walk on all fours.

Walk on your feet and hands.

[KĪOI *walks on all fours*]

Eat grass,

Christ, the Head, is watching you,

Walk!

[WANGECI *is beseeching KĪGŪUNDA not to kill him*]

WANGECI:

Don't kill him.

Let him sign an agreement.

KĪGŪUNDA:

This one?

To sign an agreement?

KĪOI:

Yes, I'll sign.

I'll sign anything you want me to sign.

Even if you want them to go to church tonight

They'll go!

KĪGŪUNDA: [*With pride*]

Church, your churches?

Let me tell you a thing or two Mr Ahab KĪoi.

Even if you were now to give me all the wealth

Which you and your clansmen have stolen from the poor,

Yes, the wealth which you and your Asian and European
clansmen

And all the rich from Kenya share among yourselves,

I would not take it.

Just now,

No amount of gold or ivory or gemstones

Would make me let Gathoni marry your son.

But as for signing something,

You will!

Earthly debts must be paid here on earth.

It is said the fart of the rich never smells

But yours KĪoi stinks all over the earth.

JEZEBEL *peeps in and quickly rushes back to the inner rooms. The*

SECURICOR WATCHMAN and NDUGIRE and HELEN enter. KĪGŪUNDA is not afraid. But NDUGIRE and HELEN are trembling with fear, and they don't seem to know what to do. The WATCHMAN takes out his whistle and starts blowing it and threatening KĪGŪUNDA from a safe distance. But whenever KĪGŪUNDA moves a step towards them they all run to an even safer distance.

KĪGŪUNDA:

Wangeci bring a piece of paper from that table.

I want all these to witness

Ahab Kīoi wa Kanoru's signature.

The WATCHMAN goes on blowing his whistle and threatening KĪGŪUNDA, but with his eyes very much on the door. Before KĪGŪUNDA gets the piece of paper, JEZEBEL enters with a gun, a pistol. The WATCHMAN and the NDUGIRES give way and follow behind her, now all acting brave. With her eyes on KĪGŪUNDA's sword and pointing the gun at him she walks to where her husband is and helps him to his feet with a hand. WANGECI goes to where KĪGŪUNDA is and tries to get the sword from him. But KĪGŪUNDA pushes her away. Now it is the confrontation between the gun and the sword.

JEZEBEL:

Put that sword down.

KĪGŪUNDA at first refuses, then he reluctantly lets the sword fall to the ground. JEZEBEL bends down and pushes away the sword, while still pointing the gun at KĪGŪUNDA.

JEZEBEL:

Get out. Get out of here.

KĪGŪUNDA and WANGECI start to leave. But at the door, KĪGŪUNDA quickly turns round as if finally determined to regain his sword and fight it out. JEZEBEL fires the gun. KĪGŪUNDA falls.

END OF SCENE TWO

Scene Three

Kīgūūnda's home. About two weeks after. Kīgūūnda is not in. Most of the new things are no longer there. The house is very much like the way

it was at the beginning of the play, except for the picture of Nebuchadnezzar and the board with the inscription 'Christ is the Head' which still hang from the walls as if in mockery. Note that the board with the inscription, 'Christ is the Head' hangs on the spot where the title-deed used to hang. WANGECI is sitting on a chair, dejected. NJOOKI is standing near her, trying to comfort her. GĪCAAMBA is standing near the board with the inscription, as if he is reading the letters, shaking his head from side to side in disbelief.

WANGECI:

What shall I now do?
Where shall I now turn?
Oh, oh, my child!

GĪCAAMBA:

Where is Gathoni?

WANGECI:

My friends: don't ask me.

NJOOKI:

But why? Where is Gathoni?

WANGECI:

Her father threw her out of the house.
I stayed for a week without knowing
Where she had gone.
Now I hear that she is a barmaid.
My daughter!
A barmaid!
Gathoni my child!
To become a whore?

GĪCAAMBA: [*Moving away from the board*]

Let's not call our children prostitutes.
A hyena is very greedy
But she does not eat her young.
Our children are not to blame.
Gathoni is not to blame.
When a bird in flight gets very tired
It lands on the nearest tree.
We the parents have not put much effort

In the education of our girls.
Even before colonialism,
We oppressed women
Giving ourselves numerous justifications:

[Sings]

*Women and property are not friends,
Two women are two pots of poison,
Women and the heavens are unpredictable,
Women cannot keep secrets,
A woman's word is believed only after the event.*

And through many other similar sayings,
Forgetting that a home belongs to man and woman,
That the country belongs to boys and girls.
Do you think it was only the men
Who fought for Kenya's independence?
How many women died in the forests?
Today when we face problems
We take it out on our wives,
Instead of holding a dialogue
To find ways and means of removing darkness from the land.

[Sings]

*Come my friend
Come my friend
Let's reason together.
Our hearts are heavy
Over the future of our children.
Let's find ways of driving darkness
From the land.*

NJOOKI:

Gathoni now has no job.
She has no other means of earning a living
And she would like to dress up
Like all her age-mates.

WANGECI:

Would she were a housemaid!

NJOOKI:

A housemaid?
 To be collecting all the shit in somebody else's house?
 And when the memsahib is out of sight,
 The husband wants the maid to act the wife!
 Thus the maid doing all the work for memsahib!

GĪCAAMBA } : [*Sing as if continuing the song*
 NJOOKI } : *Gīcaamba has just sung*]

*Yes we find out why
 It's the children of the poor
 Who look after rich people's homes,
 Who serve them beer in beer-halls,
 Who sell them their flesh.
 Come my friend
 Come my friend
 We reason together.
 Our hearts are heavy
 Over the future of our children.
 Let's find ways of driving away darkness
 From the land.*

WANGECI:

Oh, my child!

NJOOKI:

She will come back!
 Our children will one day come back!

GĪCAAMBA:

And where now is Kīgūūnda?

WANGECI:

I don't know!
 He might be in a beer-hall.
 Ever since he lost his job,
 He had become married to Chibuku liquor!
 And now he has lost his piece of land.

GĪCAAMBA } : What?
 NJOOKI }

WANGECI:

Didn't you hear about it over the radio?
 You too have forgotten us.

NJOOKI:

No!

We have not forgotten you,

Gĩcaamba has been on night shifts.

And again we noticed

That since you started friendship with the Kĩois,

You did not really want our company.

WANGECI:

Nobody repents the sins of another.

Nobody regrets the going as the returning.

GĨCAAMBA:

What about the piece of land?

WANGECI:

We went to Kĩoi's place

To tell him about Gathoni and Mũhũũni.

Kĩoi and Kĩgũũnda exchanged heated words.

Kĩgũũnda took out his sword.

Kĩoi's wife took out a gun.

GĨCAAMBA } : What? A gun?
NJOOKI }

WANGECI:

What can I say?

We are now breathing

Only because the bullets missed us

Death was not ready to receive us.

Kĩoi said he would not pursue the matter further,

But he dismissed Kĩgũũnda from his job.

NJOOKI:

If only I could catch that Kĩoi.

With these hands that know toil

I would teach him a thing or two!

WANGECI:

After a week

Kĩgũũnda got a letter from the bank's lawyers.

The letter said: pay back the loan

Or we shall sell your piece of land.

Kĩgũũnda has no job.

He has tried to sell the goods

We foolishly bought with the loan money
 And they are not fetching much.
 So the radio announced that
 The piece of land would be auctioned.

NJOOKI:

We never heard the announcement.
 When will it be auctioned?

WANGECI:

Today.
 It was being auctioned today.

NJOOKI:

Today?

WANGECI:

Today! This day!
 Today was the day
 The Kĩois buried us alive.

KĪGŪŪNDA's *drunken voice can be heard. He is singing.*

*I shall marry when I want
 While all padres are still alive
 And I shall get married when I want
 While all nuns are still alive.*

KĪGŪŪNDA *enters, very drunk.*

KĪGŪŪNDA:

How are you?
 Son of Kĩhooto,
 Why didn't you join me for a drink?
 Chibuku for power.
 Kill me quick: Chibuku.
 You Gĩcaamba have become tied
 To your wife's apron strings.
 Do you suckle her?
 Women are useless.
 A woman is a pot full of poison.

WANGECI:

And so Chibuku has married you?
 Every day. In the morning. In the evening.
 Whenever you sell anything

To get money to pay back the loan,
You go to a beer-hall where Chibuku is sold.
Chibuku!
Chang'aa liquor!
Poison poured into our country!

GĪCAAMBA:

Yes, yes, by the whites
And their local followers.
Servants to foreigners!

KĪGŪUNDA: [*Sings and dances*]

*Greet Chibuku for me
Chibuku chased away my bitterness
Chibuku chased away pain, sorrow and thoughts.*

WANGECI:

Go away,
Go back to the beer-halls
Where your daughter is selling beer
And dance and sing in there.

KĪGŪUNDA:

Shut up, woman!
Gīcaamba, never trust a woman.

WANGECI:

Was I the one who told you
To go for loans from other people's banks?

KĪGŪUNDA:

Who wanted a church wedding?
You an old woman
Wanting to go through a humiliating ceremony!
And all because of looking down upon our culture!
You saw fools going for foreign customs
And you followed in their footsteps.
Do you think that it's only foreign things
Which are blessed?

WANGECI:

You are not the one talking.
It's liquor speaking through you.

KĪGŪUNDA: [*Worked up*]

You now insult me!

You dare insult me!

Have church weddings entered your brains?

He takes the picture of Nebuchadnezzar and breaks it to pieces. He does the same for the board with the inscription, 'Christ is the Head'.

WANGECI:

Do you think that breaking those

Will bring back the piece of land?

WANGECI and KĪGŪŪNDA fight. GĪCAAMBA and NJOOKI separate them.

WANGECI is crying and shouting all sorts of insults.

WANGECI:

Kill me!

Let him murder me!

Murder me before the whole population!

KĪoi has proved too much for you.

Chibuku has proved too much for you.

Your daughter has proved too much for you.

O.K., kill me! Kill me now!

Leave him alone, the poor wretch.

Let him now kill me

So he can have meat for supper.

KĪGŪŪNDA suddenly changes as if a mortal blow had been struck at his own identity. He slumps into a seat, completely dejected, but rapt in thought. WANGECI is also dejected as she too takes a seat.

GĪCAAMBA:

Whatever the weight of our problems,

Let's not fight amongst ourselves.

Let's not turn violence within us against us,

Destroying our homes

While our enemies snore in peace.

KĪGŪŪNDA:

You have spoken the truth.

For from today KĪoi has become my enemy.

Either I die, or he dies.

Why, they have buried me alive!

NJOOKI:

The piece of land . . . was it sold?

KĪGŪŪNDA: [Pause]

Yes. [Shows them his hand]

Now we have only our hands.

GĪCAAMBA:

Who . . . Who bought it?

KĪGŪŪNDA: [Pause]

Ahab Kīoi wa Kanoru.

NJOOKI:

A-uuu-u!

That man should now be baptized

The Oppressor, Son of Grab-and-Take.

ALL:

The Oppressor, Son of Grab-and-Take.

KĪGŪŪNDA:

When I left the auction place

I thought I should revisit the piece of land

For a last glance,

A kind of goodbye.

Who did I find there?

Kīoi wa Kanoru, Ikuua wa Nditika

Plus a group of whites.

I fled.

But their open laughter followed me . . .

GĪCAAMBA:

The laughter from the clansmen of . . .

KĪGŪŪNDA

NJOOKI

WANGECI

} : The Oppressor, Son of Grab-and-Take.

The same group of people who had sung in Act One now come back and break into the same song.

The devil of robbery

Must be crushed

Hallelujah let's crush him

For the second coming is near.

He has brought famine to this land

Let's crush him.

Hallelujah let's crush him

For the second coming is near.

*The devil of oppression
Must be crushed.*

The LEADER of the group enters with a container.

LEADER:

It's a haraambe to build a church
For those troubled at heart
For those carrying pain in their hearts!

WANGECI unties a handkerchief and takes out a shilling which she puts into the container. She stands at the door and watches the group as they now sing a hymn of harvest:

*We bring you this offering, oh Lord,
It is the fruit of our toil on the land.
Take it Lord and bless it.
Take it Lord and bless it.*

*If you give in a tiny calabash,
In heaven you'll be paid in a similar container.
If you give in a big wide basin,
In heaven you'll be paid in a similar container.
And if you don't give anything,
You too will never receive blessings.
Lord take it and bless it.*

*We bring you this offering, Oh Lord,
It's the fruit of our toil on the land.
Take it Lord and bless it.
Take it Lord and bless it.*

The SINGERS go away singing. WANGECI returns to her seat.

GICAAMBA is shaking his head from side to side.

GICAAMBA:

This has become too much for us.
The Kīois and the Ikuuas,
For how long will they continue oppressing us?
The European Kīoi, the Asian Kīoi,
The African Kīoi,
What's the difference?
They are clansmen.
They know only how to take from the poor.
When we took the Mau Mau oath,

We used to make this vow:
I'll always help this organization
With all my strength and property
I'll always aid members of this organization.
If a bean falls to the ground
We shall split it equally among us.
If I fail to do so,
May this, the people's oath, destroy me
And the blood of the masses turn against me.

ALL: [*They repeat as if renewing a political vow*]

GICAAMBA:

Our nation took the wrong turn
When some of us forgot these vows.
They forgot all about the people's movement
And they took over the programme of the homeguards,
They said that a vulture eats alone
That no bird of prey preys for another.
They turned into sucking, grabbing and taking away.
That group is now ready to sell the whole country to foreigners.
Go to any business premise;
Go to any industry;
Go to any company;
Even if you find an African behind the counter,
Smoking a pipe over a protruding belly,
Know that he is only an overseer, a well-fed watchdog,
Ensuring the smooth passage of people's wealth
To Europe and other foreign countries.
Grabbers
Exploiters
Oppressors
Eaters of that which has been produced by others:
Their religion,
Their hymn,
Their prayer
Are all one:
Oh, God in heaven,
Shut the eyes of the poor,

The workers and the peasants
 The masses as a whole
 Ensure that they never wake up and open their eyes
 To see what we are really doing to them!
 Wa Gathoni,
 We too should think hard,
 Let's wake up and reason together, now.

ALL: [*They sing. WANGECI stands up and sings facing and looking at KIGŪUNDA. KIGŪUNDA also stands up and walks towards her. They meet and hold hands as they continue singing*]

*Come my friend
 Come my friend
 Let's reason together.
 Our hearts are heavy with worry
 Because of the future of our children.
 Let's drive away the darkness
 From all our land.*

GICAAMBA:

The question is this:
 Who are our friends? And where are they?
 Who are our enemies? And where are they?
 Let us unite against our enemies.
 I don't need to elaborate!
 He who has ears, let him hear,
 He who has eyes, let him see.
 I know only this:
 We cannot end poverty by erecting a hundred churches in the
 village:
 We cannot end poverty by erecting a hundred beer-halls in the
 village;
 Ending up with two alcoholics.
 The alcoholic of hard liquor.
 The alcoholic of the rosary.
 Let's rather unite in patriotic love:
 Gikūyū once said:

[Sings]

Two hands can carry a beehive,

One man's ability is not enough,
One finger cannot kill a louse,
Many hands make work light.
Why did Gīkūyū say those things?
Development will come from our unity.
Unity is our strength and wealth.
A day will surely come when
If a bean falls to the ground
It'll be split equally among us,
For —

[*They sing*]

SOLOIST:

The trumpet —

ALL:

*Of the workers has been blown
To wake all the slaves
To wake all the peasants
To wake all the poor.
To wake the masses*

SOLOIST:

The trumpet —

ALL:

Of the poor has been blown.

SOLOIST:

The trumpet!

ALL:

*The trumpet of the masses has been blown.
Let's preach to all our friends.
The trumpet of the masses has been blown.
We change to new songs
For the revolution is near.*

SOLOIST:

The trumpet!

ALL:

The trumpet of the masses has been blown.

SOLOIST:

The trumpet!

ALL:

*The trumpet of the masses has been blown.
 We are tired of being robbed
 We are tired of exploitation
 We are tired of land grabbing
 We are tired of slavery
 We are tired of charity and abuses.*

SOLOIST:

The trumpet!

ALL:

*The trumpet of the poor has been blown.
 Let's unite and organize
 Organization is our club
 Organization is our sword
 Organization is our gun
 Organization is our shield
 Organization is the way
 Organization is our strength
 Organization is our light
 Organization is our wealth.*

SOLOIST:

The trumpet!

ALL:

The trumpet of the masses has been blown.

SOLOIST:

The trumpet—

ALL:

*Of the workers has been blown
 There are two sides in the struggle,
 The side of the exploiters and that of the exploited.
 On which side will you be when*

SOLOIST:

The trumpet—

ALL:

Of the workers is finally blown?

CURTAIN