

# PASS LITERATURE 'A' LEVEL

JIPRA LITERATURE FRATERNITY

MATOVU MUSA

This book contains basic knowledge on four plays and four novels which covers their plot summaries, character analysis, and basic questions among others. Snake farmers, Oedipus the King, Richard III, The country wife, a walk in the night, the moon also sets, the Devil on the cross and tess of De durbervills.

**CHARACTER TRAITS** are unique attitudes, behaviors, and beliefs that contribute to a fictional character's personality. Character traits can be positive or negative, and they are often displayed through the character's actions, feelings, and/or dialogue with other characters.

active	determined	quiet	lazy	responsible	selfish	serious	rude	sad	angry
afraid	disrespectful	loud	fair	respectful	bossy	generous	lucky	shy	lonely
artistic	adventurous	dull	mean	dishonest	friendly	mischievous	busy	loyal	proud
loving	sensitive	brave	fun	energetic	mature	brilliant	cunning		

calm	mysterious	greedy	sneaky	obnoxious	cheerful	confident	clumsy
gentle	careful	nervous	honest	cooperative	patient	confused	optimistic
cautious	mart caring	charming	humble	organized	hopeful	thoughtful	humorous
noisy	happy	spoiled	gloomy	helpful	talkative	talented	successful
sweet	hyper	timid	nosy	silly	nice	ballistic	discriminative

curious	impatient	playful	intelligent	demanding	immature	trustworthy	cruel
wise	unkind	daring	polite	popular	creative	tolerant	grumpy
cruel	tolerant	wild	jealous	peaceful	imaginative	tolerant	anxious

### Feelings List

Body sensations							
Achy	Contracted	Gentle	Pain	smooth	Happy		
Airy	Dizzy	Hard	Pounding	Soft	pleased		
Blocked	Drained	Heavy	Queasy	Spacious	amused		
Breathless	Dull	Hollow	Radiating	Stiff	bad		
Bruised	Electric	Hot	Relaxed	Suffocated			
Burning	Empty	Jumpy	Rigid	Sweaty			
throbbing	Expanded	Knotted	Sensitive	Tense			
Clammy	Flowing	Light	Settled	Tight			
Clod	Fluid	loose	Shaky	Tremble			
Constricted	Fluttery	Nauseous	Shivery	good			
contained	Frozen	numb	Slow	bored			



## **A WALK IN THE NIGHT ALEX LAGUMA**

As *A Walk in the Night* begins, Michael Adonis jumps down from a truck into the chaos of traffic occasioned by workers returning home at the end of the day. He nurses a growing anger, having been fired from his job at a sheet-metal factory for answering back at a white foreman who accused him when he requested permission to go to the bathroom. Moving through a ghetto world of prostitutes, gangsters, and thugs, Michael stops at a Portuguese cafe, where he meets Willieboy, an acquaintance, and shares with him resentful anger at having lost his job. As Willieboy boasts of not even trying to find legitimate work, Foxy's gang enters the cafe, looking for Sockies, a member of their gang. Foxy teases Michael for being "a good boy," and Michael leaves the cafe shortly after the gang does. Willieboy also realizes that Michael has left. Michael wanders the streets, noting foreign investments in businesses and giving Joe, a young man who is homeless and lives on the beach and in the streets, money for a meal. The latter informs Michael that beaches are going to be made for whites only and also promises to give Michael a big fish. While trying to walk off his anger, Michael is stopped by the police and is searched for marijuana. As he makes his way to home, he stops in a pub where he swaps stories with Mr. Green and the tax driver where they discuss about racial discrimination through the story of a black and a white man over a woman. The story ends when the white man has killed the black but imprisoned for only 5 years. They chat about crime in their neighborhood, movie heroes and racial injustice in South

Alex La Guma's third-person omniscient narrator creates a harshly detailed world of. Life is marginal at best; Michael's gesture of compassion toward Joe is the exception rather than the rule. When Michael reaches his gloomy tenement, he helps the cat to get the head of a rotten fish the area appears to be "left-overs of a bombed area," he exchanges a few words with Hazel who asks him if is playing with cats, the two chat about movies and proceed to different directions. As Michael proceeds to the tenement he encounters Uncle Doughty, an old Irishman who also lives in the tenement. Doughty insists that Michael

should help him to his room and even have a drink together; Michael still obsessed with anger with the whites and enraged by the police harassment, taunts Doughty by withholding his bottle of cheap wine from him. When Doughty begins to mumble lines from Hamlet, "I am thy father's spirit, doomed . . . to walk the night . . . for the day confined to fast in fires," and says to him, "That's us, us, Michael.... Just ghosts, doomed to walk the night," Michael becomes enraged at what he takes as an insult, drunkenly blurring Doughty's quotation with the remarks of the foreman. Senselessly and blindly, Michael strikes out at Doughty's skull, killing him. Immediately, Michael realizes what he has done and retreats to his own room in self-disgust but rationalizing that the old man had "no right living here with us Coloreds."

Willieboy, meanwhile, decides to try to borrow money from Michael where he encounters with Abrahams in the way to Michael's room, but when Michael does not answer his door, Willieboy tries Doughty's room. Opening the door to Doughty's room, Willieboy sees the body, backs up, and slams the door; a woman across the hall sees him, and he flees down the stairs and past John Abrahams. Seized with fear and broke, Willieboy goes to a neighborhood brothel, where he talks Gipsy, the madam, into letting him drink on credit. To mask his fear, however, Willieboy starts an argument with some American sailors; when it erupts into a knife fight, Gipsy cracks the drunken Willieboy over the head with a bottle and has him tossed out into the street. When he comes to his senses, Willieboy wanders around possessed by fantasies of power and wealth, until he meets an old man, Mr. Greene, whom he mugs. Discovering the man has no money, Willieboy kicks him brutally until Greene, terrified, manages to get to his feet and runs away.

At the tenement, a crowd has gathered, waiting for the police to make its rounds. When Constable Raalt and his driver Andries arrive at the scene, they coerce John Abrahams, who has voluntarily identified Willieboy as the man who ran past him, into giving them a full description of him. Raalt is a racist who bitterly hates his wife, his job, and his patrol route in the ghetto, District Six. He demands bribes from small-time gamblers and humiliates them even when they pay him. Raalt is indifferent to the reported murder until he discovers that Doughty was a white man; then he takes a vehement interest in the case, pressing Abrahams for further details and learning only that Willieboy wears a yellow shirt. Franky Lorenzo, whose family lives in desperate poverty in the tenement, cautions Abrahams against cooperating, but he is threatened by Raalt for even the presumption that he has an equal right to speak.

Michael makes his way and joins Joe in an Indian cafe and quietly reveals to Joe that he has got a lot of problems. Foxy shows up, still looking for Sockies, and offers Michael the job with the gang secretly revealing that they saw him escaping from the tenements. Although Michael feels flattered, he refuses and Foxy leaves, keeping the offer open. Joe recounts the story of his family's disintegration after his father abandoned them, and his own flight when his mother planned to take them to the country. He tries to discourage Michael from joining the gang, but Michael does not take the advice and instead joins the gang. He proves himself worthy of gang membership by smoking marijuana, Michael and the gang hear pistol shots echoing in the night.

After allowing Greene to flee, Willieboy has turned down the street only to encounter the police van and Raalt, who recognizes him from Abrahams' description. When the van stops, Willieboy runs and Raalt gives chase. As Willieboy hides on a rooftop, he recalls his childhood of poverty and hunger and the beatings from his mother, who in turn was beaten by his father. When Raalt discovers him, Willieboy flees the rooftop and drops into the street, where he is trapped. In full view of the people, Raalt shoots Willieboy, who is unarmed, and loads him into the police van. As the crowd pelts the van with bricks, Raalt refuses to call for an ambulance and drives away from the crowd. On the way to the police station, Raalt stops at the Portuguese cafe for cigarettes and chats with the proprietor while Willieboy bleeds to death on the floor of the van.

As the "ordinary" night of violence and death edges toward dawn, Michael commits burglary with Foxy's gang, a cockroach feasts on filth on the floor of Doughty's room, Joe wanders along the beach, Abrahams regrets his betrayal (not knowing that he identified the wrong man), and Grace Lorenzo, Franky's wife, lies awake feeling the child that they are expecting move inside her.

## CHARACTERS

### Michael Adonis

Michael Adonis is described as a young man with dark-colored curly hair and dark brown eyes. He is of average height and is well-built. The story starts with a jobless Michael—he has just lost his job at the factory after an altercation with a white supervisor—lounging at a local restaurant. Michael seems to be popular in his neighborhood. He is also kind, for he offers the destitute boy Joe food and drink. Losing his job puts him in a bad mood, and he feels resentful toward all white people. When he gets back to his apartment, he kills an old Irishman, Uncle Doughty, without meaning to. Afterward, he decides to join Foxy's group

of thugs; he changes from the good person that he used to be to a gangster, one of the “hardcase lighties.”

### **Willieboy**

Willieboy is described as “young and dark” with kinky hair. He is Michael’s acquaintance from the impoverished neighborhood of District Six. The reader first introduced to him when he meets Michael in a restaurant in town. Later on, he pays Michael a visit at his house. Unfortunately, he misses him and ends up in the room of the dead old Irishman, Uncle Doughty. Shocked, he runs away from the dead man and out of the block, but not before he is seen by two tenants, who think that he is the murderer. Willieboy is an idler who has grown up in an abusive home—his mother constantly beats him for no reason at all, and his father is a drunkard who beats his wife without reserve. Willieboy loses his life in the streets after he is shot by Constable Raalt, who believes him to be the murderer of Uncle Doughty, according to the evidence received from the dead man’s neighbors.

### **Foxy**

Foxy is a “brown bony-faced rough looking” man. He is one of the leaders of a gang of thugs. People like him are referred to as “hardcase lighties.” Throughout the story he is seen hanging out with two youths, one simply described as “scar-faced,” the other as “the boy with the skull-and-crossbones ring.” The three are looking for somebody who goes by the name of Sockies, whom they hope to recruit for a shady job.

### **Joe**

Joe is a poor young man of the streets, described as “short, with soft brown eyes,” ragged, and poorly dressed. Nobody knows where he comes from. He spends most of his days by the harbor. However, Joe is a sensible young man. He advises Michael to keep away from Foxys gang after they try to pressure him to join them. He tells Michael, “Like I said, we all got troubles. But johns like them dont help you out of them. They are in trouble themselves. You’ d only add to the whole heap of troubles.”

### **Mr. Greene**

The reader meets Mr. Greene for the first time in a pub where Michael has gone to have a drink.

### **Hazel**



Hazel is a girl who lives in Michael' s neighborhood. Michael chats briefly with her when he comes back home from the pub on the day that Uncle Doughty dies.

### **Police Constable Raalt**

Constable Raalt is a white police officer who has marital problems that torment his thoughts most of the time. He finds the crowd that has collected outside of Michael' s apartment block following the discovery of Uncle Doughty' s body and collects evidence at the scene of the crime that points to Willieboy being the murderer. Later on, he spots Willieboy on the streets, chases him, and shoots him. Due to his racism, Constable Raalt is not in a hurry to get an ambulance to take the wounded Willieboy to the hospital. He even asks the ambulance driver to stop for a while at the Portuguese so that he can buy cigarettes—this is in spite of having a seriously wounded man in the van.

### **Franky Lorenzo**

Franky Lorenzo is one of Michael' s destitute neighbors. He has financial problems that he doesn't know how to solve, and “he has an air of harassment about him, of too hard work and unpaid bills and sour babies.” He is a father of five, with a sixth child on the way. He works as a stevedore at the docks and is mostly exhausted by the nature of his work. His wife, Grace, chances on Willieboy just as he is leaving Uncle Doughty' s house in a state of great shock, after discovering his corpse in the house. She thinks that it is Willieboy who has killed Uncle Doughty.

### **John Abraham**

John Abrahams is a “bloated” man whom Willieboy helps with a box of matches when he visits Michael' s apartment block. Coincidentally, John also sees Willieboy run out just as Grace' s screams ring out of the block. He thinks that Willieboy is the murderer of Uncle Doughty. When the police arrive at the scene of the crime, John describes the murderer to them. He does not stop to ask himself whether it really was Willieboy who killed the Irishman, for nobody sees Willieboy commit the murder with his bare hands. Later, after giving his evidence to the police, John is tormented by thoughts of how he has betrayed one of his own people.

### **THEMES IN THE PLAY**

- Racial discrimination
- Suffering
- Poverty

- Sexual immorality
- Social inequality
- Crime
- Injustice

### STYLISTIC DEVICES

- 1) Third person narration
- 2) Flash back
- 3) Dialogue
- 4) Symbolism
- 5) Irony

## THE MOON ALSO SETS

### TITLE

In chapter twelve, a man called Mark finds Oby and Chike spending some quality time at the beach as they enjoy their new found love.

The title alludes to the element of justice. It is a kind of warning to all those who do wrong. But at the same time it is an encouragement to all those who are suffering that there is hope.

Mark addresses Chike and Oby and tells them that although they seem to be enjoying the full moon, things will change because the moon also sets. He expresses disillusionment with the way things are messed up. Despite his strange behavior and appearance, he talks a lot of sense about poor service delivery in his country which is full of quacks and bedeviled with grand corruption and characterized by moral degenerates, including Chike and Oby. He tells the lovebirds that it seems like a full moon for them but specifically warns the girl, "but young girl, remember the moon also sets" . By implication, the blissful moments as the one now at the beach shall surely wane and bring forth dark moments.

On the other hand, the title seems to preach a message of optimism. Marks seems to suggest that time will come when things will change for the better, just like the moon sets to give way for the sunrise to start a bright day.

The numerous changes that occur in the novel also help to give meaning to the title. The narrator highlights things are no longer the same in Isiakpu. The moon had set on the daughters of Ndu Nwa Agu. Their drums and flutes had been silenced by greed, modernity and corruption. The dancing steps of their daughters had also become timid and less



assertive; the moon has therefore set. The dramatic turn of events both in Isiakpu and Embarkassi is a reflection that the moon also sets: Father Damian is replaced with another religious leader, Pa Okolo commits suicide, Uncle Ben is arrested and sentenced, the Igwe has disappeared from his palace and escapes to Lagos purportedly on a six-month business trip, Oby gets pregnant and nearly dies in an abortion induced by Chike and Okoro, Professor Akpanu's sexual exploits are exposed, Chike loses his place in Oby's heart and is replaced by Chris. Towards the end of the novel, Oby remembers the mad man at the beach who reminded her that the moon also sets.

## CHAPTER SUMMERIES

### Part I. A Widow's night

#### Chapter One

Obiageli Onyia (Oby) is running out of patience. The two attempts to join the university have not been successful yet she has the requisite qualifications. At 19 years now, the anxiety for university education is developing into disillusionment. In the meantime, she helps her mother to work on the farm, and work as an auxiliary teacher.

Mama Oby has endured the pressure from her in-laws after the death of her husband to cultivate on an acre of red soil in order to raise her daughter, Oby, single-handedly. She comports the daughter to believe in God's providence with or without university education; life must go on.

Mama Oby contemplates enlisting the support of her brother, Amechi who lives in Onitsha, because he understands the social dynamics of the Nigerian society, to help her out with the matter of Oby's schooling.

The narrator then takes us to the time Mama Oby, who is now 40 years, was baptized Abigail Onyia but was initially called Oyodo nwa Eze. We are then taken through the Isiakpu tradition that is portrayed as patriarchal and violated the rights of women in preference for male chauvinism; a woman was only referred to as mother of her first child; men had no sympathy for barren women, a female adult who was still single was looked down upon; a women had no say in the society- not even on matters that affected her. The only way out is to empower Oby with education, so thought Mama Oby.

Papa Okolo, fondly referred to a Pa Okolo calls a meeting, as the head of Mama Oby's in-laws. During the meeting, the convener instructs Mama Oby to select one of the brothers

of her late husband. When she refuses, she is given Uncle Ben forcefully to inherit her. She walks away in protest.

A gloomy picture is painted of the Isiakpu society; a woman whose husband dies is treated like a common criminal; all the family property is taken away from her the in-laws, and she has to go through a lengthy period of punishment for letting the man die. Generally, the life of a woman in this society is doomed – her rights are grossly violated. Education is the only tool that can help liberate the female gender from this unfairness.

## **Chapter Two**

The dark clouds on this particular Saturday evening have a sinister message in it. After the usual Christian Mothers Association meeting, Father Damian sends his cook to call Mama Oby. The cleric emerges from his bedroom in the most ridiculous manner expected of a responsible religious leader, “he wore a pair of shorts and a singlet that partly showed his chest and its scanty hair.”

He lures her into his bedroom, claiming he has something special to show her, only to herald her into an atmosphere of love-making because the music in the background, “What a wonderful world” by Louise Armstrong is meant to arouse her love feelings. He grabs her in an attempt to sexually assault her but she courageously pushes him away, and flees the scene. She gets out of the house to go home but the impending storm is threatening as thunder bolts crack the sky, followed by quick successions of thunder.

## **Chapter Three**

It is Sunday and preparations for church are on. At the church, Father Damian preaches about the village politics and morality in a characteristic lengthy and boring sermon. An incident is recalled of the previous year when a young man from the city had visited his parents in the village and walked out of church during the sermon. As expected, Father Damian commented against his action but later when the same young man made a generous donation at the annual bazaar of the Catholic Church, he became the pride of Isiakpu.

Mama Oby then recounts the circumstances under which her son Ikechukwu was born to give a background of the strong bond between her and the child; she gave birth to him after the death of her husband, raising a lot of suspicion from the villagers of Isiakpu since it happened within the same year the widow was supposed to be mourning her late

husband; they think she did the abominable-having sex with another man during the forbidden period of mourning.

Meanwhile, during the church service, Oby and her mother pray for God' s intervention in her failed attempt to access university admission. After the mass, people usually proceeded to the palm-wine market for small talk and business engagements.

Later on, Mama ljeoma meets Mama Oby and asks her about the progress of the daughter' s university admission. When Mama Oby responds in the negative her colleague suggests that they arrange to see a lecturer from the University of Nigeria to help out.

She ponders about the advice, reads from the book of Isaiah for comfort, and remembers Psalm 23- Before long, Uncle Ben comes. He has come to perform his conjugal obligations since he was given the woman during the family meeting. However, he meets stiff resistance from Mama Oby.

#### **Chapter Four**

Amechi has finished his school certificate examinations and is waiting for the results. His wish is to do an apprenticeship in motor-parts in order to become a successful businessman like his late father, and uncle Amechi who has paid his school dues. He does not desire to proceed with university education because he wants to relieve his mother of the burden of having to look for money to sustain him at school.

Isiakpu is a society that has thrived in business, owing to its well organized system that involves the boys in apprenticeship programmes early enough, only to emerge as successful businessmen at a tender age.

Shortly after settling down for the midday lunch, the officer in-charge of the village postal agency comes with good news for Oby; she has been offered a place at the University of Embakassi to study sociology. This news is celebrated with a lot of fanfare by family members and friends. Mama Oby wants a send-off party for her daughter but Oby does not want it as it will cause an unnecessary financial pressure. Mama Oby wishes her husband were still alive; it would be a grand send-off for their daughter.

The events leading to the death of Alfred Onyia, fondly referred to as Papa Oby, are recounted in a flashback. He was a fairly successful businessman with rentals in Kano and

Nsukka. He was killed in the second massacre of the Igbos on the eve of the civil war. His body was never found.

## **Chapter Five**

Amechi is sent to uncle Amechi's home in Onitsha to deliver the good news about Oby's admission to the university and also invite him for the send-off party slated to take place on Friday.

Uncle Amechi advises his nephew to follow his sister's footsteps and proceed with his university education since all his dues shall be paid, instead of thinking about joining apprenticeship to become a motor mechanic.

After a meal, uncle Amechi counts one thousand naira to give to Amechi to take to his mother but the wife quickly grabs the money from the husband and only gives back half of it to be taken to Mama Oby on account that it is simply too much money.

## **Chapter Six**

The send-off party at Mama Oby's home in Isiakpu; many people are in attendance others have already offered Oby advice in private. They eat and take palm-wine then Pa Okolo stands up to speak. He observes that the late Alfred Onyia had principles that bound his family. He punctuates his speech with proverbs aimed at warning Oby to beware of the wickedness that awaits her at the university. Mama Oby, too, speaks and blesses the daughter, imploring her to remain steadfast in face of temptation while at the university.

Mama Ijeoma asks her counterpart, mama Oby, if she has packed some contraceptives for her daughter. The latter finds this extremely queer since she has brought. She thinks it is immoral to think about contraceptive.

## **Part II Searching for the Golden Fleece**

## **Chapter Seven**

Oby has arrived at the University of Embakassi; it is a whole new world for her. It is a rather strange place with strange people. She has nowhere to start from. She asks a Youngman passing by to help direct her to the girls' hostel. The twenty-two year old man whom we later realize is called Chike helps her with some of her luggage to porter's lodge where she first settles.

The following day, Chike and two of his other friends, Chris Onuora and Okoro Ohulo engage in gossip about campus girls, including Oby.

The narrator gives background information about the three young men above: Christ, 20 years old is a student of geography whose ambition is to become a pilot and comes from an enlightened family; the father is a professor of business management while the mother is a secondary school principal.

This background gives him a polished look. He does not hold rigidly to his views. Okoro, a 20 year old student of business management whose father is an illiterate but a wealthy businessman.

He comes from a polygamous family background, Chike, 23 years old lived alone without parental influence.

### **Chapter Eight**

Two weeks after Oby had reported for studies. She now lives permanently at Mary Slessor Hall, room 146. She is now acquainted with the daily routine at campus. She becomes friendly to Chike; they get to know each other by revealing the necessary background information. They engage in an intimate conversation about campus life, which Oby finds odd; people behave strangely. Her naivety and innocence is revealed in this chapter.

### **Chapter Nine**

Oby, her two roommates, ADA AND Fumi are in room 146. Oby dozes off after a hectic day, only to wake up to a bizarre sight; Ada and her boyfriend Ben passionately kissing while Fumi and Uche touched and caressed each other intimately.

Uche's relationship with Fumi is considered abnormal, owing to their tribal differences; she is Yoruba while Uche is Igbo. They have however, withstood all obstacles to sustain the relationship.

Ben's relationship with Ada on the other hand is not as strong. It is a loveless relationship with strings attached; Ada treats men as cash machines. The reality dawns on Oby that life at campus is more likely to be based on survival instincts rather than following the rules and regulations and advice given from home.

### **Chapter Ten**

Chike and his friends, Chris and Okoro at Chike's room in Dr. Akanu Ibiam Hall. They discuss the usual campus gossip and would like to know if Chike has made any progress in perusing Oby's love. They want her to be part of the team so that they are three couples.

They then share their sex escapades; Chris' story is a humorous one; he asks the girl during the act of sex whether she is Cumming. She jumps off the bed and runs to hide in the bathroom, thinking that Chris was expecting someone else. Meanwhile, it appears the love chemistry between Oby and Chike might have started to work; Chike strongly feels things shall work out fine. He has started to compose poems for her.

## **Chapter Eleven**

Chike visits Oby at her residence to deliver the love poem composed the previous day but finds when she is not around. Her room mates, Ada and Fumi tease him that the only smooth road to Oby' s heart is to treat them nicely; take them out for dinner at the hotel Metropol, and finish the evening with a bottle of gin and lime. Chike accepts to fulfill their demands but when he addresses them as "senior girls" , they are enraged.

After Chike has left, the girls wonder if they could tell Oby what they read about him in "The Bee, or let her go through what they call "baptism of fire" from chike. Apparently, there has been gossip ordinarily huge sexual organ that caused a girl he once was supposed to have sex with to abandon the act and run for her dear life. Ada insists the story is true but Fumi says that is a different version. The version that Uncle told her is that the girl refused to have sex with Chike because he refused to wear a condom.

Oby comes back after the two girls have gone for dinner and finds an envelope addressed to her, signed by Chike. It a poem: "Love is like a child; Naked in its innocence Intoxicating when it is care free, Uninhibited in its flow It must be embraced as Child embraces mother Cuddly, suckly and twosome; One who gives, receives Knows neither boundary nor audience From the flat riverside of Onitsha To the hilly valleys of Nsukka, it flows The language is the same; Like a child, it might not make sense; Like a child needing attention; Touch, thirst, desire are time bound; Time is of the essence; Now is the time"

This poem leaves an indelible mark in Oby' s heart. The following day, she looks for Chike outside her lecture room and even allows him to touch her in the presence of other people; she is all smiles and suggests that they go to the beach the following Saturday; love is simply in the air.

## **Chapter Twelve**

Time flies. It is Saturday – time to go to the beach. The lovebirds are set; they have dressed appropriately for the occasion.



While at the beach; they enjoy romantic moments; they tell each other words that soothe the soul and woo themselves. Oby entreats Chike to always love her and never cheat on her with any other woman; Chike promises to be faithful to her. They then kiss gently, slowly and passionately.

This drives Oby wild as she is “moved and kicked with pleasure” . Their pleasure is momentarily disturbed by the barking of a tiny, malnourished dog.

Shortly thereafter, an almost naked man who seems eccentric comes muttering to himself and laughing. His behaviour is bizarre, “he would hold his penis, leap into the air and laugh more loudly! What is surprising, however, is the insight the man, who later reveals himself as Mark, has about his country. He projects a picture of a man disillusioned by the happenings in his country.

He believes people should always tell the truth, “the truth is always bitter but only the truth shall set you free” . The message seems to be directed to the young couple but then Mark comments about the various professionals, civil servants and other bureaucrats paid for no work done, or for shoddy work done. He presents a morally degenerated and corrupt country and wonders what the young generation will do to remedy the messy status quo.

To him the filth at the beach is symbolic of the filth of the entire nation. He tells the two lovebirds that they are adding to the pollution of the beach not necessarily in the physical sense but morally.

He sounds a warning when he says, “It seems like a full moon for both Oby and Chike but specifically warms the girl, “But young girl, remember the moon also sets.” By implication, nothing lasts forever; the blissful moments as the one now at the beach shall surely wane and bring forth dark moments, just like the moon also sets.

### **Chapter Thirteen**

The Igwe of Isiakpu, chief Ugwueze pays a visit to Pa Okolo at 5:30am. They begin by partaking of the vodka the chief has come with before he goes to the heart of the matter as far as his visit is concerned.

The chief is displeased with his son Ndubisi who has been in America for about eight years and is now likely to marry an Oyibo woman (An American); Pa Okolo should do something and avert this impending shame by giving out Oby to be married by Ndubisi, in order for

him (Pa Okolo) to get a place among the council of elders. Pa Okolo promises to respond positively because as head of the family, he has full powers to decide.

### **Chapter Fourteen**

Very early the next day at around 5:00am, Pa Okolo knocks at Mama Oby' s door to deliver the Igwe' s news. He tries to make it sound like there is a lot to benefit from accepting to marry the chief' s son; prestige, wealth and connections are some of things awaiting Oby, should her mother accept to marry her to Ndubisi since he is heir to the throne. He tells Mama Oby that Oby stands to lose if she turns down this marriage proposal because she is not circumcised, therefore, no man from Isiakpu would accept to marry her.

In what seems like a rebuttal, Mama Oby stands her ground and refuses to be intimidated. She vehemently rejects Pa Okolo' s idea, especially because the concerned party, Oby, has not been contacted to seek her consent.

Pa Okolo thinks it is not necessary to seek Oby' s consent. Mama Oby wonders whether it was wise for her to remain in a village that has no regards to the rights of woman.

## **PART III Is this Love?**

### **Chapter Fifteen**

It is almost end of the first semester. Oby has gone through and seen a lot at campus; her relationship with Chike is stable, she has seen and heard about a cult but what surprises her most is the fact that the majority membership of this cult are the rich and famous. The

numerous student demonstrations that have always been quelled violently depict the lawlessness in a place she thought should be an ivory tower.

The numerous cases of rape , sexual advances by lecturers to female students and the strong corrupting influence in the environment leaves her stupefied.

As Oby walks to have dinner, she meets Christ, who offers her company; they move together sit at the same table and engage in tete-a-tetes about Oby, Chike, Chris and Okoro. They discuss several topics, ranging from campus relationships to women' s rights, to sugar-daddies and "bush-meat" among others until they leave the cafeteria.

### **Chapter Sixteen**

Chike and Okoro have returned from Aba and have organized to celebrate Okoro's birthday at the Metropol Hotels as they wait for the economics Handover party where Chike is going to be the new president. Chike asks Oby to come along with her roommates, in fulfillment of the promise made earlier to the two girls. This, however, leaves him financially wounded (he deposits his gold watch to the hotel manager for inability to clear all the bills).

Oby and her roommates leave for their hostel, leaving Chike, his friends with their girlfriends, Cynthia and Ifeoma. Oby, however, comes back to join the rest for a continuation.

What surprises everyone is when Oby asks for Fanta when everyone else is taking a beer. Small talks keep them going until Chike excuses himself for a short call; he is followed by Chris and Okoro. The unexpected happens; Cynthia asks Oby the truth about Chike's "big stuff". To their amazement, Oby has no idea of what they are talking about. Cynthia bluntly asks her if Chike has a huge sexual organ as reported in "The Bee". Oby downplays this. Before long, Chike and Oby leave while the other two couples remain at the Metropol for the night.

Back to campus, on the concrete seat, Oby asks Chike to clarify what the girls at the hotel talked about and Chike tells her his version of what transpired between him and his exgirlfriend and dares her to touch and feel if they are as big as reported to be. This takes the two to a steamy session of romancing each other. It is the loud chirping of a cricket buried in the grass nearly that alerts the two lovers back to their senses.

## Chapter Seventeen

It is the economics gala night and Chike is to be sworn in as the president of the economics students Association. He comes to pick his girlfriend up but finds her still preparing since he has arrived earlier than expected.

While he waits for her to dress up, he goes through a photo album given to him by Oby. In the process, a photograph with father Damian drops on his laps, which evokes memories of the past events involving himself, Father Damian and two catholic nuns. These events transpired way back when Chike was a teacher at Asaba and had an apartment.

One day, Father Damian came unannounced with two catholic sisters in two. They found Chike listening to Osita Osadebe's "Makojo" and quickly started dancing and

eventually engaged in the sacrilegious act of sex. Oby is reluctant to believe Chike's story but is now ready and they set off for the party.

## Chapter Eighteen

The long awaited moment has come. All the invited guests for the functions, including the guest of honour, (President of the Banking society of Embakassi), have arrived. Speeches are made; first by the guest of honour, who deplored the absence of woman in the banking sector and other economics driven careers, Chike then delivers his acceptance speech. His speech reflects the state of the economy in which the leaders are not prepared to invest in the future. He advises that "we must in our deeds and intent avoid opportunistic actions". He further adds, "There is no substitute to investment in infrastructure, education and health. There is no substitute to good governance and macro-economic stability".

Chike's speech earns him a standing ovation from the audience. However, he is uncomfortable with Meg's presence at this function. Meg is his former girlfriend who can mean to be erratic and behave hysterically, especially after a couple of drinks. He asks Okoro to work with Jim to get rid of Meg. Sooner than later, the mission is accomplished; Meg is completely out of the way.

During the dance, Oby asks for a punch drink because she is fed up of soda. This gives Chike an opportunity to intoxicate her with a mixture of whisky and the punch. She however takes more than enough and gets totally drunk and starts acting crazily. Chike and Chris lead her out to Chike's room where she becomes unconscious (passes out). The young men become panicky because Oby is literary in comma.

After a long time of struggling to save Oby with no success, she regains her consciousness and orders Chike to undress and do to her what he had wanted all along. It becomes clear that Oby had also planned to lose her virginity at the economics gala even if Chike had not intoxicated her. She asks him to have sex with her but requests him to be gentle since it is going to be her first time. With her endurance, and readiness, and his experience, it passes without much difficulty. After the sexual encounter, Chike slips out of bed, with mixed emotions, sits down to write a love poem for Oby:

Lost in the Crowd  
Lovely thoughts and evil plans  
Driven by my emotions but controlled by  
the crowd.  
As I succumbed to the echo, I failed to realize that the path that leads to  
treasures is often not well traveled. It is not passion; it is greed, but it is also love. Love with

evil passion is like education without morality. Both are evil; both are destructive. Shadows reflect reality; with light or darkness, your body radiates with gentle calmness; Alluring, compelling and inviting. Your "lifeless" naked body was my anguish; the emptiness of my plans. Faced with the loot as with an unseasoned animal, I trembled and fell. The end did not have a beginning, and both the means and the end were a carcass. As dignified with clothes on as without; Sorry that this reality had a sour taste to it; As nature endowed you; so did it deny me appropriate feeling; My sense was gone, I could only cry. Sorry my impatience, my impertinence, caused you harm. The dead are alive; with pain came pleasure and relief. But it didn't have to be that way. Your sanctuary, Our sanctuary.

Broken into gently, was like removing the casing from old wine; The content was a treasure; revealing the depth of your warmth and inviolability; what a revelation. It is now our melting pot; our bond. A sacred treasure preserved and untapped; your wish has become my command. How lucky I am; how ungrateful I was. Forgive and forget. For the broken seal is the seal of our friendship; The many joys and pains are the glue to our love; The grease to our roller-coaster. Never again shall we look back and never again shall we toast to others. Time, place and speed shall be ours. We shall be the masters of our destiny. I am sorry. I sincerely love you.

## **Part IV Tradition and Ambition**

### **Chapter nineteen**

The chief wants a reply as regards the marriage proposal but Pa Okolo has been playing hard to get. On several occasions, he has dodged the chief but he cannot dodge anylonger. He eventually goes to the chief's palace, sweating in the 5 am chill.

In a lengthy flashback (about ten pages from page 154 to 164), the story of how the mystical powers of the Ndu Nwa Agu clan in Isiakpu that were in the forest that had been cleared to build the chief's palace were destroyed. The wrath of the gods was heavily felt on the people who engaged in the destruction of the forest in one way or another.

The two surveyors who surveyed the land died and many other people in Isiakpu died. The situation became intolerable until the chief brought two strong medicine men who performed cleansing rituals to save the society from total destruction.

Since that time, things had dramatically changed in Isiakpu. Things were no longer the same. The moon had set on the daughters of Ndu Nwa Agu. Their drums and flutes had been silenced by greed, modernity and corruption. There were no environmental groups

to protect the forest and its sanctity. And even if there were, they would not have withstood the chief's forces.

When the Ndu Nwa Agu now beat their Okanga and blow their oja, they only do so with a sense of nostalgia.

The dancing steps of their daughters, igbu owo, had also become timid and less assertive. The moon had therefore set.

Twelve days after the medianemen had performed the cleansing rituals, the forest was leveled in a week's time and the chief's house was built in one year.

Pa Okolo then delivers a message of rejection from Mama Oby. After discussing the issue for some time, the chief suggests that instead of engaging in unhealthy battles with Mama Oby, they should contact Mama Ijeoma to offer her daughter.

## **Chapter twenty**

The first academic year at the University of Isiakpu is finished and Oby is back home for the long vacation. Oby narrates to her mother the self discoveries that she made during the first year at the university; some were striking but some were worrisome for the mother. The mother wants to know her specific experiences with boys at the university, to which Oby tells her about Chike who is generally good but always swayed by the crowd, something the mother finds to be dangerous.

Mother and daughter talk about many things, including pre-marital sex, abortions and family planning. The girl wants to face the reality while the mother wants the ideal situation. Oby expects her mother to understand but she (the mother) talks from the experience of her generation. Mama Oby apologizes to her daughter for showing insufficient understanding but tells her to remember that the world is unfair to women and in whatever a woman does, she should realize that those who set the rules have different expectations for women.

Mama Oby remarks that she is worried because values in Isiakpu are changing faster than one can imagine; nothing is sacred anymore. There is a major crisis in the church; the church is in direct conflict with the traditional practices and customs of the people of Isiakpu; Obete, a man accused of poisoning his brother's son, Ezekiel Nwaeze, disappears without swearing before the Alusi to prove his innocence and Father Damian declares him a full member of the Association and instructs all Christians from Isiakpu to make sure no



harm come to him. Mama Oby remarks that Obete' s actions would tantamount to him being ostracized by the whole village but now Father Damian wants to split the entire community because he is behaving as if he does not understand the customs of the people of Isiakpu.

When asked to reconsider his decision, Father Damian excommunicated all the Christian faithfuls, except for Obete, now baptized and called Michael Mwaeze, and Mama ljeoma. The Father had gone ahead to instruct all the Catholics to pass through Obete' s house on their way to church every Sunday as their only way of confirming that they had, indeed contravened the ostracism decree. No catholic Obeyed, except Mama ljeoma.

Oby wonders where the chief has been when all the above happened and her mother tells her that the chief is busy plotting with Pa Okolo to marry her (Oby) off to the chief' s son, Ndubisi. Oby asks if the chief is not an Osu who should not have been chief in the first place because a chief is supposed to be from a certain lineage; Mama Oby retorts that values in Isiakpu are changing faster than one can cope with the changes. Oby says she is not for maintaining some of the out dated traditions.

Oby asks the mother to tell her the woman-to-woman talk she suggested earlier on and the topic of female genital mutilation comes up.

Oby is given the background to the topic then the mother tells her daughter the story of a girl who almost died of over bleeding after a forceful circumcision. They both agree that it is a harrowing story but end at no conclusion on the topic.

## **Chapter Twenty- one**

It is time to celebrate the new yam festival. It is a thanks giving festival for the gift of life. This festival is normally characterized by many cultural activities, among which a masquerade called the Akatakpa whose aim is to administer instant justice on the undisciplined and those deemed disrespectful.

The Akatakpa is supposed to symbolize the spirits of the forefathers of Isiakpu because it delivered their, message. It was therefore supposed to be respected by all. However, as the society and its values evolve, the symbolic importance of the Akatakpa has also begun to wane. It has become an instrument for revenge, for settling rejected amorous advances, and for teaching some people a lesson.

In a flashback, it is recorded that when Mama Oby came back to settle in the village after the civil war, she teamed up with Mama Ijeoma and a few other women to fight against the Akatakpa masquerades. Owing to numerous complaints from neighboring towns and churches, the practice forced the previous chief and his council of elders to partially suspend their activities. The new chief after persuasion from the traditionalist fought to have the ban lifted.

The above aside, Mama Oby has organized a small luncheon to be thankful to God for: Oby's university education, Amechis' secondary education and her business. Unexpectedly, Mama Ijeoma comes with father Damian to report that the chief is interested in Ijeoma. The unwelcome visitors soon leave, owing to the cold reception. Before long, information comes in that fire has razed Mama Oby's shop at the eke market and nothing has been saved and no one knows who has done it. It soon becomes known that it was the work of the Akatakpa, and Pa Okolo has knowledge about it. Uncle Ben is actually one of the people responsible. The whole plan of how the assignment was executed is revealed by Uncle Ben on page 204.

The following day, Oby goes to report the matter to the central police station at Nsukka. She records a statement and is given a police sergeant to go and investigate the matter. Uncle Ben is picked up and the chief summons the investigators to his palace and bribes them. He later that day goes to Mama Oby's home to offer a large envelope full of money but is totally humiliated when his money is thrown back into the car. He promises to teach Mama Oby a bitter lesson.

Oby goes back to the same police station to express her dissatisfaction in the manner in which the whole matter had been handled. Uncle Ben is re-arrested. The chief tries to secure his release on bail in vain.

Uncle Ben is arraigned at the magistrate's court and sentenced to twelve months in prison, with hard labour. The chief disappeared from the village for close to six months. Pa Okolo commits suicide after taking twenty-two tablets of chloroquine with vodka got from the chief's palace.

## **Part V The Moon Finally Sets**

### **Chapter Twenty- two**

Professor Akpanu has just returned from one year's sabbatical leave at Cairo University in Egypt. Despite his academic accomplishments, he has questionable morality and been

bypassed for promotion as Associate Professor. He is hooked to wine and women especially young students whom he sneaked into the house at night when his wife is on night duty at a nearby hospital where she worked as a nurse. Out of frustration at his shameless womanizing and physical abuse, she leaves him and returns to Russia with their three children.

He spends much of his time at Cash Madam's beer parlour until late. One day he comes back from his drinking spree only to find a note from Elena, his wife, who had left with the children to Russia.

Oby is back to the university for the second academic year. She narrates to Chike what transpired at home during the vacation.

Before long, Oby and professor Akpanu get in touch to discuss Boy's term paper that is to be presented at the end of the semester. She is, however, uncomfortable identifying with him, owing to his womanizing record at the campus; people will think she is the next target. He always preached that a woman had to use what she has to get what she needs.

The next issue of "The Bee" which is to come out soon will focus on Oby and Chike; Okoro and Chris have already got wind of it. The three friends plan to steal the master copy from the office to save Oby the embarrassment of being exposed to the whole public.

### **Chapter twenty- three**

It is 7:30am and Oby has turned up for the appointment with professor Akpanu at his office. Unfortunately, he 'forgot' her term paper and he has to drive with her in his vehicle to his home.

At his home, he gives her the paper but to her disappointment, it is full of red marks, indicating it is substandard. When she asks what to do to improve, the professor starts to unbutton his shirt. He attempts to have sex with her but she puts up a spirited fight to free herself. She realizes this could be recipe for disaster and becomes apologetic and promises to cooperate later on when she is fine because she is now going through her monthly menstrual periods. The professor drives her back to the university.

Meanwhile, "The Bee" has stung. The magazine has been published and the lead story is Oby and Chike. This leaves Oby greatly devastated.

Later after composing herself and having a steamy session of love making, Oby tells Chike the scenario between her and the professor earlier on in the day. Chike advises her to use

her senses to get out of the situation. She reads from Psalm 120 for inspiration and guidance.

### **Chapter Twenty – four**

It has been a while since Oby and chike met, owing to the busy schedule that finalists have or it could be a deliberate move to allow Oby time to heal from the damage caused by "The Bee" .

Chris meets Oby and they discuss the events that have transpired and Oby wonders why Chris has not been there for her. She tells him there is a worse off scenario than that of "The Bee" ; Professor Akpanu wants to have sex with her for marks. Chris advises her to be bold and dare do something courageous- kick his balls. He intimates to her that if she fearlessly attacks the professor, it shall mark the end of his habit of molesting female students for marks. He gives her a scenario that led to civil disobedience in America when a black seat in a bus to allow white women takes her front row seat. Oby is scared but Chris encourages her to give it a shot because "True peace is not merely the absence of tension; it is the presence of justice" Justice for all. The following day Oby receives a letter from her mother; she inquires how Oby is fairing at campus and informs her all is well at home because business is booming like never before as if the arsonist just paved way for better things. The once hostile unless are now much friendlier. Father Damian has left Isiakpu; he has gone to Rome for further studies; there is a new priest in Isiakpu, Father Michael Anayo. The Catholic Church is back again. Still in the letter, the mother advises the daughter not to sell her dignity for the sake of a university degree because she will graduate by the grace of God. She advises her to stick to the lord and not do anything silly.

The agreed time has come. Oby goes to meet the professor. She moves to his office where he has been waiting for her. Before long, he begins to slowly take off her clothes, then pulls, down her pants to her legs. He soon unzips and drops his pants and it is time for action. As the professor prepares to insert his sex machine, Oby kicks him very hard between his legs, leaves him writing in pain. Chris comes just on time with a camera to take pictures of the professor lying naked on the floor.

Chris later proposes love to Oby; he would like them to be lovers but she does not grant it. A week later, two copies of the professor' s photographs are sent to him as a warning. In the end Oby passes the course with a B, which she thinks is her rightful grade.

### **Chapter twenty-five**



Oby has missed her menstrual period. She suspects that she could be pregnant. After carrying out a pregnancy test, it is confirmed she is pregnant.

Oby breaks the news to Chike who suggests she should abort but Oby has made up her mind to have the baby. Chike shares this with his friends and expresses his unwillingness to marry Oby and have the baby.

Okoro offers to help; plan A and plan B. They settle for plan B, which involves giving Oby an abortion-inducing drug called touch-and-go. Before long, Oby starts to bleed, goes to meet Dr. Inyang who realizes that an abortion had been induced; she operates on Oby and gets Chike arrested. Oby only gets back to her senses upon hearing the name Chris. They pronounce and profess love for each other. Later in the night, while holding each other, Oby remembers the mad man at the beach who reminded Chike and her that the moon also sets. She also remembers Psalm 121:

## **Narrative techniques in The Moon Also Sets**

- Use of flashbacks
- Irony
- Use of Proverbs and sayings
- Allusions
- Use of music and dance
- Description
- Third person omniscient narrator
- Dialogue
- Use of letters (Oby' s admission letter and Mama Oby' s letter to her daughter in chapter twenty-four and use of pidgin English, for example page 141-142)

## **Questions for discussion**

1. Discuss the injustices against women that Osi presents in The Moon Also Sets.
2. How effectively does Osi Ogbu use setting in the novel The Moon Also Sets?
3. Discuss the significance of Mark' s statement that "The Moon also sets"
4. Discuss Osi Ogbu' s use of oral literature in the novel, The Moon Also Sets.
5. "The Moon Also Sets is entirely about the injustices against women in the Nigeria society" . Discuss the validity of the above statement with close reference to the novel.

# DEVIL ON THE CROSS

## CHARACTERS

### **Jacinta Warĩnga**

Warĩnga is the protagonist of *Devil on the Cross*. As a young girl, Warĩnga hoped to become an engineer, but her involvement with the Rich Old Man from Ngorika caused her to get pregnant with a daughter, Wambũĩ. Warĩnga then dropped out of school, leaving her baby with her parents, in order to pursue secretarial work. When this does not work out due to the predatory behavior of her bosses, however, Warĩnga decides to return to her home of Ilmorog and see her parents. On the way, she encounters Robin Mwaũra, Mũturi, Wangarĩ, Gatuĩria, and Mwĩrerĩ wa Mũkiraaĩ, whose tales of neocolonial Kenya shock her into realizing her solidarity with the peasants and workers of the world. She attends the Devil's Feast in Ilmorog, and then is visited by the Devil himself afterwards at a golf course. She constantly resists the temptation to give in to corruption and the exploitative nature of sugar relationships, however, and she grows greatly as a person after taking up with Gatuĩria. Once a victim who sought to end her life, by the end of the novel, Warĩnga has become a stereotype-dispelling mechanic who embraces her Blackness, her past, and her Marxist sensibilities. These sensibilities run so deep and so passionate that, when confronted with the truth that Gatuĩria's father is the Rich Old Man from Ngorika, she kills the Old Man and runs away, sacrificing her own comfort and marital bliss for her Marxist ideals and in the name of freeing Kenya from robbers and tycoons.

### **The "Devil's Feast" Guests**

At the Devil's Feast, Warĩnga is made to sit and listen to lengthy speeches, during which the various guests all stand and explain why they are eligible to celebrate with foreign extortionists and how they intend to enslave the Black race even more to White colonizers in service of making money for a select few native Africans. They are guilty of exploitative business practices, dehumanizing schemes, and betraying the loyalty of their clans and race. Even so, they freely tell their stories at the party, bragging about the ease of making money through betrayal and framing it as a progression towards modernity. Warĩnga is stunned by what they say, but even more importantly, each of the guests is described using grotesque language, which blends the real and fantastical and also draws parallels between these guests and ogres and monsters from Gĩkũyũ legend.

### **Rich Old Man from Ngorika**



The Rich Old Man from Ngorika is an exploitative sugar daddy who is introduced to Warĩnga by her uncle, who hopes to earn some money and social status in return for her innocence and body. He initially is nice to Warĩnga, and Warĩnga loses sight of her personal goals as the Rich Old Man lavishes her with money, presents, and attention in exchange for sex. However, once Warĩnga becomes pregnant with his child, he sours and abandons her to a cruel fate, never seeing her again. Or so he and she think, until Warĩnga arrives in his house as the betrothed of Gatuĩria, his only son. Again, here, the Rich Old Man propositions Warĩnga and tries to pressure her to leave his son, but in return, Warĩnga draws a pistol and kills the Rich Old Man. He is a symbol of both the corrupted bourgeois class of neocolonial Kenya as well as of the piggish nature of wealthy men in post-colonial Kenya, and his retribution at the end of the novel is evidence of Ngũgĩ's anti-bourgeois sympathies.

### **Robin Mwaũra**

Mwaũra is the driver of the Matatũ Matata Matamu Model T Ford, which conveys Warĩnga and the others to the Devil's Feast in Ilmorog. Mwaũra is a very stingy and greedy person, driving an old and rundown matatũ while at the same time constantly doing everything he can to earn additional money on the side. Throughout the novel, Mwaũra espouses a very unsettling, wealth-based value system and also expresses his discontent with the Communist leanings of Mũturi and Wangarĩ. However, he swears that he has no allegiance to either God or the Devil. He claims that he simply works in service of whomever pays more. By the end of the novel, however, Mwaũra is exposed as a former mercenary working for the neocolonial bourgeoisie, someone who would not hesitate to kill anyone if it meant that he would receive a paycheck in return. In fact, he is hired to kill Mwĩrerĩ wa Mũkiraaĩ, and he succeeds in doing so through a car accident that does not take his own life. Even so, despite Mwaũra's evil heart and clear interest in exploiting others, he is laughed off the stage at the Devil's Feast for the relatively small scale of his operations of theft and robbery.

### **Mũturi**

Mũturi is a hardworking builder, the representative of the working class in the novel. He used to work for the same company as Warĩnga, but when wages stagnated, Mũturi left his job to journey to Ilmorog. Throughout the novel, one gets the sense that he is unnaturally interested in the devilish work of the Ilmorog thieves and robbers, and it is eventually revealed that he works for a secret organization of workers, one whose goal is to banish neocolonial thieves, put power back in the hands of the people, reject globalist modernity,

and restore Mau-Mau-era nationalist fervor to the country. After hearing some speeches at the Devil's Feast, Mũturi goes to lead a revolt of the people against the tycoons of Ilmorog, but he is eventually arrested. Though he is freed at his trial, he is soon taken into custody again by the corrupt government. Additionally, late in the novel, it is revealed that Mũturi saved Warĩnga's life not once but twice—once as a security guard that prevented her from drowning herself in a school pool, and again as a samaritan who saved her from throwing herself in front of a train.

### **Wangarĩ**

Wangarĩ is a peasant woman and a kind of counterpart to Mũturi. As a young woman, Wangarĩ participated in Mau Mau and fought for the independence of Kenya. As a result, she is deeply shocked in the present to find that the same exploitative conditions exist in Kenya as before the Mau Mau Uprising. She is particularly disgusted by the fact that certain Black people would work with foreigners in the exclusion and exploitation of their own kind. Warĩnga admires Wangarĩ greatly, but Wangarĩ suffers an ultimately similar fate to Mũturi, being arrested and freed, only to be arrested once more. During the novel, she travels to Ilmorog with the others in order to report the thieves and robbers there to the police of Nairobi, but she is double-crossed by the police in the end, who work in reality for the very tycoons and robber barons she seeks to expose and report.

### **Gatuĩria**

Gatuĩria is a musician and professor from the university in Nairobi. Seeking to write a composition that embodies the national history of Kenya, he learns folklore from a storyteller but is unsure whether he believes in the literal and material manifestations of evil (e.g., ogres, demons) that occur in these stories. He is reluctant as an educated petit-bourgeois to take sides with either the Communist workers or the Capitalist tycoons throughout the novel, but by the end of the novel, he has taken up with Warĩnga, become inspired to write his music by the horrors he sees at the Devil's Feast, and at least nominally accepts the truth of the Marxist worldview and history of Kenya. At the same time, however, Gatuĩria's father is secretly the Rich Old Man from Ngorika, and he does not tell Warĩnga of his father's wealth for fear that she will abandon and leave him. However, this only serves to hurt Gatuĩria in the end, since Warĩnga kills his father and leaves him alone to deal with the consequences of her actions.

### **Mwĩrerĩ wa Mũkĩraaĩ**

Mwĩrerĩ wa Mũkĩraaĩ is an international business major and scholar who joins the other characters in their journey to Ilmorog. Though he remains quiet for much of the ride to

Ilmorog, he eventually reveals that his sympathies are in line with the capitalist business tycoons who exploit locals and make money from the ignorance of others. At the Devil's Feast, Mwĩreri wa Mũkĩraaĩ speaks his mind and tells the guests there that they ought to reject foreign interference, and develop indigenous frameworks for theft and robbery without enslaving themselves in perpetuity to foreigners. This, however, garners an incredibly negative response from the audience, who agree to have him killed for his insolence before their foreign guests.

### **The Devil**

The Devil is an important character in the text, not just as an allegorical figure or imagined presence but as a real and material presence that causes and effects change in the world. Not only is he allegedly the person who throws the feast in Ilmorog, but he is also the person who tempts Warĩnga on the Ilmorog golf course and offers her a life of luxury in exchange for a betrayal of her own experiences and ideals. Warĩnga rejects the Devil ultimately, but his presence throughout the text is undeniable, and his central role in the main allegory of the text (Warĩnga's recurring dream) is a severe and passionate indictment of capitalism and the neocolonial ways in which foreign governments control former colonies indirectly through opportunistic race and class traitors.

### **Boss Kĩhara**

Boss Kĩhara is the boss of both Warĩnga and Mũturi, and he is responsible for both of them getting fired. He is a representative of corruption in modern Kenya, both of the piggishness and lasciviousness of rich men and of the avarice of wealthy businesspeople.

### **John Kimwana**

John Kimwana is Warĩnga's former lover, a passionate and young student at the university. Though Warĩnga loves him deeply, he abandons her when she tells him of her experiences with Boss Kĩhara. He does not believe that Warĩnga was really able to reject her boss, and so he ironically rejects her in turn.

### **Gĩcaandĩ Player**

The Gĩcaandĩ player is the narrator of *Devil on the Cross*. He is initially reluctant to tell the story of Warĩnga, but after being visited by the divine in the form of the collective voice of the people, he is moved to recite the majority of the novel. He is also shown to not necessarily be an entirely reliable narrator, which forces readers to consider the text he provides us with in light of several contexts—temporal, gendered, and so on.

## SUMMARY

### Chapter 1

As the novel begins, our narrator—a village storyteller and Gĩcaanndĩ player from the fictional, rural outpost of Ilmorog, Kenya—tells us that the story to come is considered by many to be part of a shameful history, while others consider it to be a sorrowful reminder of the truth of their people. Nonetheless, the narrator tells us, he will recount the story for instructional purposes—that is, so that we may learn from the mistakes of its characters. Additionally, he tells us that this story also has religious consequences—that we as an audience should crucify the Devil, not allowing his acolytes to remove him from the cross and rebuild Hell on Earth even after he has been exposed and punished.

Despite the clear importance of the story he has to tell, our narrator informs us that he was hesitant to tell the story, since it is a story that is not for outsiders, one reserved only for the inhabitants of Ilmorog. However, he also recounts that the mother of Warĩinga, one of the central characters in the story, has specifically asked him to tell the story so that all that was hidden can be exposed once again. Still, even after this plea for his story, the narrator refuses to divulge his prophetic tale, but the whole of Ilmorog seems to eventually come to him and ask for this story. Eventually, after being beset by uncertainty, the narrator is visited by the divine, who bears him up to a rooftop and speaks to him about the necessity of telling his story. Finally consenting, the narrator accepts his responsibility as a storyteller, prepares himself to tell the story by covering himself in ashes, and begins to speak of our protagonist—Jacinta Warĩinga—reasoning that "the voice of the people is the voice of God" (3).

### Chapter 2

The storyteller begins the story with the Devil appearing to Warĩinga on a golf course in Ilmorog, but before he can even get into his tale, he stops himself, saying that, in truth, Warĩinga's story and misfortunes began long before that visit from the Devil. He says that Warĩinga worked as a secretary for the Champion Construction Company in Nairobi, but eventually, her boss, [Boss Kihara](#), tried to proposition her. When she refused, her boss fired her; moreover, her college-aged lover, [John Kimwana](#), broke up with her immediately after under the suspicion that she had not in fact rejected Boss Kihara's advances. Even worse, after her lover and boss both dispensed with her, her landlord kicked her out with the

assistance of some rude thugs. As they throw Warĩnga out, they toss her a piece of paper, identifying themselves as the "Devil's Angels," a group of "Private Businessmen." Their note also threatens to kill Warĩnga if she brings this matter to the attention of the police. Dejected and defeated, Warĩnga opts to leave Nairobi and return home to her parents in Ilmorog. She thinks to herself that perhaps all of her issues are the result of her appearance. Warĩnga feels that she is too black, so she applies whitening creams. She thinks her hair texture is too curly, so she straightens and damages it with iron combs. She even hates her teeth, which she feels are not white enough. Even so, the narrator tells us that, in truth, Warĩnga is one of the most beautiful Black women alive. When self-possessed, Warĩnga can disarm anyone with a look or word, but unfortunately, she is very self-doubtful, often rushing to copy the styles of other people in a way that does not suit her.

Warĩnga finds herself inexplicably at the Kaka Hotel bus stop in Nairobi, and as a bus approaches, her burden of self-pity and sorrow makes her almost step in front of a bus to kill herself. She suddenly hears in her head that this is not her time to die, and this voice also reminds her that she has already tried to kill herself in the past. Warĩnga cannot see the speaker of this voice, and she is deeply scared, almost fainting in response. Just then, however, someone saves Warĩnga from falling and props her up against a building, though she is not in any condition to even note who it is that has saved her. Warĩnga then faints and, as she does so, is visited by one of her recurring nightmares from her childhood.

Warĩnga's nightmare is a grotesque and terrifying vision of the Devil, dressed in a silk suit, being led to a cross by the vindictive peasants of the world, clothed in rags. They crucify the Devil, telling him that they have seen right through all of his trickery and deceit and that they shall never again allow him to build Hell on Earth for them and their descendants. After three days, however, others dressed in suits and ties come down and remove the Devil from the cross in secret. In exchange, the Devil gives them some of his robes of cunning and deceit. They then walk towards Warĩnga as a group, laughing at her.

Warĩnga comes to from her dream and is still near the Kaka Hotel bus stop. The stranger who has saved her tells her that he has also saved her handbag, which he returns to her, and that he has been waiting by her side for her to wake up. The stranger tells her that he understands why she would be weary of Nairobi and weak enough to faint, and he mentions that the corruption and neocolonial exploitation of the city is enough to make

anyone bitter, angry, and sad. He reflects with Warĩinga on where such dubious national practices could possibly be leading the future of Kenya, and Warĩinga finds that, though she is a bit confused by the man's arcane language, he is expressing a sentiment that she herself has felt. As a demonstration of just how much she agrees with the stranger, she then tells him the story of her life—or, as she says, a life similar to her own.

She begins the story of a random girl in Nairobi, one she names Kareendi. She says that Kareendi became pregnant while still in school and, regardless of who the father was, received no help from him. Kareendi lashed out at her former lover and decided to have the baby herself, placing the burden of raising it on the shoulders of her parents. Kareendi then enrolled in secretarial school to get a job, but she was unable to find a potential boss who was not only interested in sleeping with her. Eventually, she finds Boss Kĩhara, who employs her and appears to be an upstanding, married man who is involved in the church. She begins work for him, and, even better, finds a young lover that Warĩinga compares to the character Kamoongonye from a Gĩkũyũ ballad (about a woman who has to choose between Waigoko, a rich old man, and Kamoongonye, a young and passionate lover). Eventually, however, Kareendi's luck sours when Boss Kĩhara starts to make advances on her. He offers to be her sugar daddy, buying her whatever she wants in exchange for sexual favors, but Kareendi refuses. He even uses the Kamoongonye story in his favor to say that Waigoko's old, hairy chest has been shaved by money. Still, Kareendi refuses and mentions the fact that Boss Kĩhara is a church-man. Kĩhara only responds with a corruption of scripture, saying that the Bible tells us "Ask, and it shall be given you" (19).

After rebuffing her boss again more forcefully and saying she will complain if he does not relent, Kĩhara lets up on Kareendi and says that he was only joking. Even so, when Kareendi is late to work one day, he fires her on the spot and says that her heart is not in her work. When she complains of this to her Kamoongonye, however, he tells her that he suspects she actually did not resist Kĩhara, and is only saying that she resisted now to save face. Kareendi's lover abandons her, and she is back where she started. Everything in her life seems to be inverted, and she does not know how to proceed. Warĩinga then closes her story of Kareendi by saying that this situation is that of every woman in Kenya—that, as soon as they are born, they are entirely buried and dead to the world except for their sexual parts.



When Warĩnga finishes her story, the stranger tells her that he has been moved immensely. He asks her where she is going, and directs her to the Nyamakĩma bus stop when he finds out that she would like to go to Ilmorog. Just as they are about to part, however, the stranger calls out to Warĩnga, handing her a card and telling her that if she would like to learn about the conditions that breed situations like Kareendi's, that she should go to the feast advertised on the card. Warĩnga then goes to Nyamakĩma and begins to wait for a matatũ (a type of private bus used widely in Kenya for transport). While she waits, she looks at the card and sees that it is an advert for the "Devil's Feast," a competition in modern theft and robbery allegedly sponsored by the Devil himself, to be held in Ilmorog (25). Warĩnga feels both wounded and elated by the prospect of the Devil's Feast, which reminds her of something from one of her dreams. As the chapter ends, Warĩnga sits in disbelief and thinks of the strange miracle of the feast.

### Chapter 3

The chapter opens with Warĩnga waiting at the busy Nyamakĩma matatũ stop. No matatũs bound for Ilmorog come all day, and eventually Warĩnga prays for her deliverance to Ilmorog. Just then, an Ilmorog-bound matatũ arrives. This, however, is no ordinary matatũ: it is old, beat up, and bedecked with an array of salacious and eye-catching ads which advertise the safety and consistency of traveling in an old and beat-up minibus. Soon, the owner of this matatũ, Mwaũra, emerges and starts crying out slogans in an attempt to attract more customers. He tells them that the journey to God's kingdom is nothing in his Matatũ Matama Matamu, and so is the journey to the Devil's place. This mention of the Devil piques Warĩnga's interests and reminds her of the task she needs to set herself to in Ilmorog—that is, visiting the Devil's Feast.

Attention is then given to the matatũ itself, as well as its driver, Mwaũra. The matatũ is described in grotesque terms, giving everyone a show with its array of sputtering noises and dramatic shaking. Mwaũra, for his part, thinks of the car's age as a mark of its valor: he claims that no one makes matatũs like his anymore, so customers should be assured of its quality. This then leads into a discussion of Mwaũra's character, which is almost entirely focused on the accumulation of money and "worship at the shrine of the god of money" (30). Despite his poor means of conveyance, he is intensely greedy and feels sometimes betrayed by God that he should work so hard only to have money retreat away from him like Tantalus of Greek myth. A story is then relayed about Mwaũra when, after quarreling

with a man over 5 shillings, he dispatched the Devil's Angels to have the man hanged in his own home.

Warĩinga gets in Mwaũra's vehicle, and as she does so, Mwaũra goes on attracting customers by reciting a lewd joke about Warĩinga's beauty. Even so, few passerby take note, and Mwaũra worries that he will not even be able to cover the cost of the gas to get Warĩinga to Ilmorog. Just then, another customer wearing blue overalls boards the matatũ. Mwaũra continues to shout slogans, and when the man in the overalls asks Warĩinga if she thinks he will ever stop shouting and start to actually drive, Warĩinga remarks simply that "a matatũ is the home of gossip, rumor, and idle talk!" (33). Just as Mwaũra gets ready to leave, however, another young man with a suitcase boards the vehicle. Warĩinga takes note of his suitcase, which reads simply "Mr. [Gatuĩria](#), African Studies, University of Nairobi" (33). This gives her an uneasy feeling and reminds her of [John Kimwana](#). Later, at Dagoretti Corner, a mature woman in a kitenge garment boards the matatũ. Additionally, at Sigona bus stop, a man in a suit and tie with dark glasses boards. Mwaũra is worried about taking only 5 passengers all the way to Ilmorog, but he does not want to snub his good fortune and possibly disappoint his few passengers through any scheme he may have to wait for more passengers and earn more money. Steeled in his resolve, Mwaũra continues on the way to Ilmorog, and the narrator reminds us that "traveling is what makes a journey" (34).

Before long, the woman in the kitenge garment stands up and approaches Mwaũra. She tells him that she needs to pour out an issue to him, and assuming that she wants to gossip, Mwaũra assents. The woman, however, tells Mwaũra that she cannot afford her bus fare. In shock, Mwaũra slams on the brakes and opens the side door, almost flinging the man with the dark glasses out into the mountains. An argument ensues between Mwaũra and the woman over her supposed freeloading, but the woman assures Mwaũra that someone in Ilmorog will pay her fare. She says that she fought for Kenya's independence, and that those in a local outpost like Ilmorog will recognize what she has been through, unlike the corrupt and cold city folk of Nairobi. Eventually, the man in the overalls, Gatuĩria, and Warĩinga agree to pay for the woman's fare together. Mwaũra continues to drive, and after a while, the woman, named [Wangari](#), breaks the silence to thank the others. The man in overalls comments that, were he not to help other people, he would turn into a beast—a lesson he learned during the time of the Mau Mau. Save the

man with dark glasses, each person then introduces themselves. Gatuĩria introduces himself stammeringly, mixing English and Gĩkũyũ rather clumsily. The man in overalls introduces himself as Mũturi, a laborer and handyman.

Gatuĩria then asks Mũturi his thoughts on Mau Mau, and whether or not he thinks that the foundation for modern Haraambe was laid by the Mau Mau. Mũturi replies only that modern Haraambe is a corruption of the original, and that it represents a national spirit of greed, betrayal, and selling out one's own kind for foreign money. Wangarĩ then picks up this thread, saying that fighting for the Mau Mau was a big honor, reserved only for those who had true love for their country, but that now, Kenya has moved woefully towards a national politic of shady money, renewed loyalty to imperialists, and betrayal of the Mau Mau ideals. She wonders where such craven ways will lead the Kenyan people. Recognizing the sorrow in Wangarĩ's voice, the others (the man with the dark glasses excluded) then ask Wangarĩ about her experiences in Nairobi. Wangarĩ then tells her sorrowful tale.

Wangarĩ borrowed money to start up a farm, but when her cows got sick and died before a vet could arrive, she was in debt and looking for a job to pay back the loan. Realizing that she could not find a job in Ilmorog, she went to the place that she knew all the foreign money had gone to build—Nairobi. She inquired with an Indian man about sweeping up in his shop, but he rejected her. At a hotel filled with white people, a European refused to employ her. At a Black-owned shop, even someone of her own race told her that her only employable skill was spreading her legs. Desperate and dejected, Wangarĩ then roamed the streets and found another hotel. She saw a Black man in the office, and asked him for a job. Ironically, the man told her that it was in fact the same hotel she had inquired at earlier, and that there was no work for her kind there. He then called the police, for which the white owner heartily praised and rewarded the Black man.

In court, Wangarĩ was charged with vagrancy and accused of being a watchman for thieves and robbers. This made Wangarĩ incredulous—how could someone be a vagrant in their own country, after all? A European judge asked Wangarĩ in court if she had anything else to say, and she suddenly spoke with a great deal of courage, saying that thieves have overrun the country and hide in plain sight—or else, as in Ilmorog, they do not even bother to hide. The judge, having heard this, then offered to free Wangarĩ if she could cooperate with the police and show them where all the robbers in Ilmorog congregated. As a result, Wangarĩ is now journeying to Ilmorog to hold up her end of the deal, having been divested of all

her money at the court. As Wangarĩ finishes her story, Warĩinga wonders if Wangarĩ knows about the Devil's Feast, and she even contemplates showing Wangarĩ the card she was given by the stranger at Kaka before deciding not to.

After Wangarĩ finishes her story, Mwaũra and Mũturi get into a long argument about the proper way to live in modern Kenya. While Mũturi talks about the need for a vanguard to deliver Kenya from its corruption into real freedom and prosperity for the people, Mwaũra simply talks of how easily one can work for both freedom and domestic slavery, if the price is right. When pressed on the horrific consequences of his willingness to work for anyone, Mwaũra says only that God and the Devil can both change one's earthly fortunes, and that one does best to play the two off of each other. When pushed even further by Mũturi about the nature of his beliefs, Mwaũra replies that, if one accepts the soul as a real entity that resides in the heart, a rich and corrupt man need only buy the heart of a poor man on his deathbed and purchase goodness and salvation for himself. Further, Mwaũra says that he would like to open a market for such a thing, a bartering system for human hearts. Mwaũra laughs heartily at this prospect, but no one else joins in. Mũturi and Wangarĩ then start to sing songs about the plight of the poor and the greed of the wealthy, which makes Mwaũra wonder if he has taken in a bunch of religious fanatics.

Mwaũra, slightly incensed, then asks Mũturi again about how he views the nature of the heart. Mũturi replies quite philosophically that the heart is both the material thing which fuels man and also the humane result of his loving work in the world. He adds that, when people work together in a collective, anything can be achieved, even changing the laws of nature. Based on Mũturi's faith in the collective, Mwaũra then posits that there are no good or evil hearts, but rather hearts that exist only as parts of one collective. Mũturi replies that there are good hearts, which seek to build things together for the good of all men, and evil hearts, which seek to mooch off of these good works and destroy them, returning all men to a bestial condition. One's actions determine the character of their heart, which is merely a tool (like a knife or sword) that can be used to do either good or evil. Mũturi finishes by saying that the heart is the lens through which we view ourselves fully in the world, and that good and evil contest each other always in the moments of our actions. Mũturi then submits this argument to Mwaũra, asking which side he is on, and Mwaũra replies, laughing that he is on the road to death, and taking his passengers with him.

Gatuĩria is next to speak, talking in a weird mix of English and Gĩkũyũ. Though he knows that "the slavery of language is the slavery of the mind," he cannot help his stuttering but at least tries to maintain his footing in his native tongue (58). He asks Mwaũra and Mũturi about God and Satan—specifically, whether he believes that they are real, living beings like the passengers of the matatũ. Mwaũra says that he is unsure, and that the only true god is money, but Mũturi says that he believes in an incarnate God and Satan. Gatuĩria explains that he asks because he is curious about the disconnect between Gĩkũyũ folklore (which tells of ogres, monsters, etc.) and the material conditions of the everyday. He is a research fellow at the university who studies Kenyan culture and music, and he understands that only natives can keep the linguistic and cultural traditions of the land alive. He also recognizes that these traditions are dying. At the same time, however, he is unsure of how relevant these traditions are to modern conditions.

Gatuĩria is wondering about the connections between local folklore and modern conditions because, as a composer and music scholar, he wants to compose a piece which wholly encompasses the national history of Kenya. In order to learn more about the roots of Kenyan culture, Gatuĩria went to an old man, Bahati, in Nakuru. Bahati told Gatuĩria that there is no difference between old stories and new, and that all stories were really about human beings, not the ogres and monsters that Gatuĩria is curious about. He tells Gatuĩria 3 stories: the first about a man who risked his own safety to kill a parasitic ogre on his back; the second about a beautiful woman who fell in love with a foreigner who turned out to be an ogre and ate her limbs; and the third about a kind peasant named Nding'ũri. Gatuĩria spends a great deal of time on this last story in particular.

Nding'ũri was a kind peasant known well for his rich soul, kindness, and commitment to hard work. One day, however, Nding'ũri's possessions and livestock were all destroyed by a pestilence, and he did not know where to turn. Nding'ũri then went to the evil spirits, asking them why he had been forsaken by the good spirits he had once worshipped. An evil spirit then tells Nding'ũri that, in exchange for his soul, he will grant him riches and anything that he could ever want. Nding'ũri assents, and the evil spirit explains that, in taking Nding'ũri's soul, he has also turned him into a cannibal and a witch. Nding'ũri is told by the spirit never to tell others of his soullessness, and he is told that he will never see beauty in humanity ever again—only in property. Nding'ũri becomes very rich at the cost of others' lives, starving those in his village. One day, a group of elders arrives at Nding'ũri's

estate and pleas with him to relinquish some of his property in the name of the people, which is equal to the voice of the land and the voice of God. Nding'ūri mistakenly tells them that he will not be moved because he has no soul. Having learned this, the elders then respond by burning Nding'ūri alive in his home.

Gatuīria closes this story by saying that it was a source of great inspiration for him, but that he still could not reckon with his disbelief of witches, ogres, and the like. He was lost and uncertain on how to proceed with his composition, but miraculously, a piece of paper appeared in his pigeonhole at the college advertising the Devil's Feast. It is the same flyer that was given to Warĩnga by the stranger at Kaka. This realization makes Warĩnga faint, and the others rush to try and revive her. When she comes to, Warĩnga admits that their talk of the Devil has her very upset and worried. When he tries to change the subject, Warĩnga asks Mwaūra if he believes that such things could exist, and Mwaūra only replies that he has seen much stranger—as examples, he mentions thieves that robbed him and left him naked with the matatū and a white foreigner who hired the bus to serve as a private vehicle for local women he would pick up.

Warĩnga then asks Mūturi what he would do if the Devil's Feast were real, and he tells her that he would go at once to stop the thieves there from imposing their devilish ways on the world. He mentions that all workers lay paths of resistance for the good of others, and he says that it was such a resistance that actually lead him to go to Ilmorog. After organizing a strike against his boss for better wages, Mūturi was fired and made to go elsewhere looking for work. Warĩnga discovers then that Mūturi in fact worked for the same company as she did, under [Boss Kĩhara](#). The others all indicate their curiosity to go to the Devil's Feast, and they put the question to Warĩnga of why she is so curious about the feelings of others. She explains that she too was invited, and she does not know how to respond to the invitation. Mwaūra says that he hopes the people who robbed him once will be there so he can get payback, and the matatū falls silent once more.

Finally, the man with dark glasses, named [Mwĩreri wa Mũkīraaĩ](#), breaks the silence. He asks to see the cards that Gatuīria and Warĩnga have in their possession, and then compares them with a third card that he takes from his own suitcase. He then hands his own card over to Gatuīria and Warĩnga to read, and they notice that all references to the Devil or Satan have been removed in Mwĩreri wa Mũkīraaĩ's card; otherwise, they are the same. Mwĩreri wa Mũkīraaĩ tells them that his card is the authentic one, a real invitation to a

competition in modern theft and robbery, and that the other cards are fabrications (likely made by college students) meant to spoil the feat and cause outrage with a legitimate gathering of businesspeople. Mwĩreri wa Mũkĩraaĩ then goes on to introduce himself. He is a well-educated Kenyan (who even had the chance to attend Harvard), and he works in international business. He is riding in the matatũ only because his car, a Peugeot with fuel injection, stalled at Kikuyu. Mwĩreri wa Mũkĩraaĩ then states certain things as if they were unequivocal facts: first, that the feast is not a Devil's Feast, but rather an international conference with delegates from France, England, America, and so on in attendance; second, that the university students of Nairobi are conceited and talk down on modern theft and robbery without even understanding them; and third, that equality is a myth rejected by even God himself, who has built heaven and hell with hierarchies.

The other passengers in the matatũ question Mwĩreri wa Mũkĩraaĩ about his beliefs, but he simply tells them that hierarchies are everywhere in nature, and that the true measure of a country's progress lies in how well it can compete with foreign powers in theft and robbery. Stealing and grabbing money, Mwĩreri wa Mũkĩraaĩ argues, are the keys to gaining wealth and advancing a society—just look at the West, which was built on the plundering of the rest of the world. Mũturi and Wangarĩ argue with Mwĩreri wa Mũkĩraaĩ over this, but Mwĩreri wa Mũkĩraaĩ simply tells them that the Bible itself makes this argument. As he begins to speak further, Mũturi finds a piece of paper at his feet and stows it in his pocket. Meanwhile, Mwĩreri wa Mũkĩraaĩ begins to regale the passengers of the matatũ with a parable from the Bible, the Parable of the Talents.

## Chapter 4

Chapter 4 opens with an unknown voice continuing the Parable of the Talents started by Mwĩreri wa Mũkĩraaĩ. This version, however, is more or less localized to take place in a Kenyan context: the parable tells us that a white ruler, knowing he is about to be shamefully expelled from his conquered domain of Black people, calls his Black servants and loyalists together in support of his cause. He tells them that they will have to assume control vicariously for him, so that the locals can be deceived into thinking that they have earned Black freedom when in reality a white person is the real governmental puppeteer. He gives one his servants 500,000 shillings, another 200,000, and another 100,000. The former uses his shillings to buy rural goods cheap and sell them at a markup, earning a steep profit. The second does something similar, scamming urban workers. The third, however, takes his small fortune and buries it to see if it will multiply without being



watered by the sweat of workers. When the lord comes back, he commends the first two servants for their success and asks the third about his fortune. The third servant then calls out the white man, telling him that he is a deceitful imperialist who only reaps what he has not sown, earning money off of the work of others. The ruler, however, does not think the servant so clever: he lambasts him for revealing his true name (i.e., imperialist), sics the other two servants on him, and accuses him of Communist loyalties. He also mentions that, in the case of the two loyal servants, this episode is a good example of how more shall always be given to those who already have. Once the third servant is dispensed with, the lord and his two Black servants, now his true friends who know his business aims, rejoice and offer a prayer for the longevity of profits and foreign exploitation.

When the parable concludes, we learn that we are in fact already present at the Devil's Feast in Ilmorog, and that the person who just told the Parable of the Talents was the master of ceremonies, not Mwĩreri wa Mũkĩraaĩ. The emcee is then described in terms of his appearance, which is imposing and grotesque (though he is clothed in a silk suit). He says that the competition, though looking for a clear winner at theft and robbery, is not meant to disqualify the other thieves and robbers who are present, and that all people should treat the feast as an opportunity, leaving the feast having learned better how to steal and rob from the less fortunate. He then introduces the leader of the foreign delegation (consisting of Americans, Germans, Japanese, and others) that is present and serving as the sponsors and judges of the competition in modern theft and robbery. This man is an American, but as he mounts the stage, he makes clear that, despite his race or nationality, he and all the others in the cave are united in service of one faith—faith in theft. He explains that 7 winners are to be chosen in the competition, who will serve as disciples to the foreigners, always working in their service but earning untold sums of money themselves in the process. He goes on to reiterate the supremacy of money over everything else, saying that the reason for American civilization's success is because it was built only with regard for wealth, consuming the blood of Native Americans as well as Africans who were brought to the U.S. as slaves. He closes by saying that, if Africans can learn this "Uhuru of theft" themselves, they will help them at all costs to defend it (97).

Our attention now shifts to Warĩinga, who is in the audience with the other passengers from the matatũ. She is incredulous at what she has just seen, and she and the others begin to look at the foreign delegation more closely. They all have very red skin, are wearing suits

made from their national currencies, and are wearing helmets that have 7 metal, horned-shaped projections coming out of them. What's more, they are all wearing badges that, like a neon advert, flash with the names of the industries they are involved in—insurance, banking, arms, manufacturing, human skins, and even slavery. Most of the matatū passengers and Mwaūra are sitting at one table, while Mwĩreri wa Mũkīraaĩ, who gave them all genuine invitations, is sitting elsewhere. Warĩnga then looks around the room, and notices that it is not a cave, but rather the finest and most hollow of homes. There seem to be infinite drinks, scantily clad barmaids in abundance, and a preponderance of sugar girls decorating the arms of the thieves and robbers in attendance.

Just before the tournament officially begins, Wangaĩ thinks to herself that she is very lucky to have been led here, since it will make her mission of exposing thieves and robbers all the more easy. She thinks also of asking Mūturi for help, but eventually decides against it. Mūturi, for his part, interrogates Mwaūra about his connection to the Devil's Angels (since the paper he found on the bus in Chapter 3 was the eviction notice given to Warĩnga), and Mwaūra acts as if he has been clearly exposed, fearful that Mūturi knows more than he actually does. Just then, however, the cave/home falls into silence as the tournament begins.

The first to take the stage is a man in a shabby suit, named Ndaaya wa Kahuria. He is nervous to be on the stage, but he goes on to explain that he is an expert thief, having stolen chickens from many villages and many women's purses. This evokes clear disgust from the audience, who call in the emcee to intervene on the stage. The emcee explains that this is a competition for those who have reached *international* standards of theft and robbery, and when Ndaaya wa Kahuria voices his belief that robbers are all of one creed and should not be judged on the amount that they steal, the emcee has the guards hustle him out with clubs and violence. The emcee then begins to set out rules for the remaining competitors, chief among which is the international standard that they are working with. When the emcee suggests however that only those who look fat and well-fed should participate, skinnier men who are supposed master thieves object. Finally, a mid-sized man argues that physiological differences between thieves do not matter; all that matters is that they plunder great deals of wealth from others. This earns him great applause, and the final rules are then cemented. These include a name and address requirement, a requirement that each competitor announce the makes and models of all their (and their sugar girls')

cars, and that each competitor must explain how to increase ties with foreigners in service of stealing more money. As the emcee sits down, Mwaūra voices his intent to participate in the tournament, leaving both Wangarĩ and Mūturi with bad tastes in their mouths.

The real competition then begins, and an enormously fat man named Gītutu wa Gataangūrũ takes the stage. He lists his extensive list of homes and cars, mentions his extensive and absurd English names (which include "Shitland" and "Joint Stock"), and mentions his extensive involvement with the church. Gītutu wa Gataangūrũ's life now is very decadent, but he started out as an elder in the local courts, just like his father—a polygamist who had many children and gave them all a good education. Gītutu wa Gataangūrũ first started out both in the courts and managing a couple of small shops, but a pep talk from his dying father encouraged him to buy up land that the Mau Mau had fought for, regardless of the fact that his father was on the side of the imperialists. He realized that "Hunger x thirst = famine" when it comes to land, so he wanted to clean up and get into land speculation to capitalize on any future land shortages among the people (114). Gītutu wa Gataangūrũ then used his father's old, imperial connections to get in good with a foreign bank, which loaned him money to buy land at a premium. He bought cheap land, divided it into many plots, and sold them at an extreme markup to the common people, turning both a quick and handsome profit. He was able to earn money by doing no work and capitalizing on other's needs, and he was hooked. Another, larger farm then helped him earn his fortune when he decided to incorporate societies (like homeowner's associations) into his land developments. When asked to head these societies, he refused, allowing each to govern themselves and maintaining the illusion of his own generosity. To close his speech with suggestions for the future, Gītutu wa Gataangūrũ then suggests increasing thirst for land among the peasants to the point where they can sell soil in tins and pots. He also suggests trapping air and selling it to the poor at a premium, perhaps even importing it. This way, if people are threatening to rise up against the tycoons, they can simply shut off the air supply.

The next person to take the stage is a man named Kĩhaahu wa Gatheeca, who is tall and slim (but every bit as grotesque as Gītutu wa Gataangūrũ). Kĩhaahu wa Gatheeca begins in much the same way, saying that Kĩhaahu wa Gatheeca's tricks are all amateurish and listing his accomplishments and possessions. He then goes on to say that, as for his sugar girls, he prefers the wives of others, or perhaps even successful women to be more safe than with schoolgirls. As for his business, Kĩhaahu wa Gatheeca began in education. Starting as a

teacher, Kĩhaahu wa Gatheeca realized that he too could work less and earn more if he adopted the tactics common among neocolonial thieves and robbers. He opened his own nursery school, advertising with Swahili language, Blackness, and cheap pricing. When this did not work, Kĩhaahu wa Gatheeca turned matters over in his head and realized that, in local business, successful Kenyans would only hire Europeans or foreigners to manage their affairs. As a result, Kĩhaahu wa Gatheeca changed his marketing strategy to focus on English, high prices, and the lie that his school originally excluded local Kenyans. He also bought mannequins and made them up to look like white people, then motorized them so that, when prospective parents came by to drop off their children, they would see "white children" at play through the window. Finally, he would pay a white woman to serve as the principal of his schools to complete the scheme, earning a great deal of money with little to no work.

After his schooling schemes, Kĩhaahu wa Gatheeca entered land speculation and politics. By using hired guns and buying votes, Kĩhaahu wa Gatheeca was able to earn a seat on the County Council, after which he was able to even more efficiently and coercively force people into land speculation schemes. He cooperated with Italian foreigners and other foreign banks in order to exploit peasants, and he continued to grow his wealth by working with foreign institutions. In order to maintain the appearance of nicety, however, Kĩhaahu wa Gatheeca made a series of large Haraambe donations, for which the people praised his name and made him even more famous. Kĩhaahu wa Gatheeca then closes by affirming the power of money, saying that democracy is a Communist fantasy, and that he hopes in the future to be even more cruel with people's need for housing. If Kĩhaahu wa Gatheeca had his way, he says, he would build small shelters, like bird's nests, in which the poor could rest their heads and nothing else—all the while thanking him that they even have any shelter to call their own.

A section entitled "The Rebuttal" then begins, in which Gĩtutu wa Gataangũrũ responds to the accusations leveled at him by Kĩhaahu wa Gatheeca. He says that his armed thugs are stronger, that his plans are better, and that Kĩhaahu wa Gatheeca's plan would result in outbursts of Communism in the street. After Gĩtutu wa Gataangũrũ leaves the stage, another man, named Ithe Wa Mbooi, says that Kĩhaahu wa Gatheeca ought to be ashamed of himself, since he steals not from the poor, but from those who are comparatively well off—in other words, his fellow thieves. Ithe Wa Mbooi mentions that he and his wife have

personally been scammed by his schemes, and that he shall never again help to make Kĩhaahu wa Gatheeca any richer, only sending his children to real international schools from now on. As the Wa Mbooi sits down, yet another man stands up, saying that Kĩhaahu wa Gatheeca ought to be expelled on account of how much he boasts about stealing other people's wives, especially those of successful people.

Kĩhaahu wa Gatheeca asks for the emcee to defend him, and he defensively and superficially rejects all of the charges leveled against him. He says that Gĩtutu wa Gataangũrũ's plan would cause a Communist revolt, and, in response to others' claim that he preys on his own kind, he invokes the local idiom that "there is still which can easily drill through steel" (138). Just as this speech begins to cause another fight, however, the emcee intervenes, saying that everyone ought to behave themselves in front of the foreign guests, otherwise they risk the foreign delegation leaving them behind with no assistance in future thefts. He breaks the competition for lunch, and as he does so, he announces that there will also be a fashion parade for all the sugar girls in the building, in order to develop Kenyan "culture" (139).

The competition so far has sickened Gatuĩria and Warĩinga, and they leave together. Meanwhile, Mũturi again confronts Mwaũra about the piece of paper he found on his bus, which worries Mwaũra. Just as Mwaũra begins to worry about both Mũturi and Wangarĩ, as well as their true motives for coming to the Devil's Feast, he is able to dispel the situation with humor and leaves with the two of them to get something to eat.

## Chapter 5

Warĩinga and [Gatuĩria](#) leave the cave during the competition's lunch break. As if in a dream, they begin to chant patriotic verses together in response to the treacherous and avaricious behavior they just witnessed in the cave. After they come to from these incantations, Warĩinga suggests that she and Gatuĩria head to Njeruca to eat. When he fails to understand exactly what Njeruca is like, however, Warĩinga goes off on an instructional digression about the class segregation of Ilmorog. Ilmorog is split into multiple sections: on the outskirts of town are where the peasants live, but also where the banks and shops are; in the wealthier of the two residential areas, the Golden Heights (where they just were), opulence rules and foreign extravagances are the norm; finally, in the poorer of the two

residential areas, Njeruca (New Jerusalem), filth is everywhere and people cannot even remove dead animals and human waste from the streets.

Warĩinga and Gatuĩria eventually arrive at a butchery and sit in the back room to eat. Gatuĩria mentions that he could not believe his eyes in the cave, listening to and watching his own people talk about theft and robbery in such ways, and Warĩinga asks him if he has found the devils that he is looking for. Gatuĩria says that he believes his composition should be inspired by patriotic love rather than hate for these thieves, but Warĩinga reminds Gatuĩria that one cannot clearly and fully love anything if they do not also know what they hate. This talk of hatred then reminds Gatuĩria of his own upbringing. Gatuĩria tells Warĩinga that he was born to a business tycoon father in Nakuru who wanted him to follow in his footsteps, but when Gatuĩria sympathized more with his father's exploited workers than his own father, he was sent to America to study abroad and get the finishing skills necessary to be a tycoon himself. Once there, however, Gatuĩria saw that American slavery as it existed in the past was exactly what peasants in neocolonial Kenya had to contend with. He decided to specialize in music, but upon returning home and telling this to his father, his father scorned him and told him that he had been ashamed in front of his peers—and especially, in front of his church. Ever since, Gatuĩria has avoided going home to confront his father. After he finishes this story, Warĩinga then reminds Gatuĩria that she herself is from Nakuru, and she asks who his father is. Out of shame, Gatuĩria will not tell her. Shortly after, Warĩinga begins to discuss with Gatuĩria about the amount of women that such tycoons, thieves, and robbers in the cave have ruined through their "sugar" relationships. She then reveals that she was once in such a relationship, and that it almost drove her to commit suicide. She then commences to tell Gatuĩria the story of her young life.

Warĩinga was born in 1953, during the days of the Emergency and the Mau Mau Uprising. Her parents were both detained for political reasons by the time that she was two, so she went to go live with her aunt in Nakuru. Her uncle worked for the railroads, and later he was on the Nakuru town council. As a young girl, Warĩinga had a good education and enjoyed going to church most of all, despite grotesque imagery of the Devil that inspired her recurring nightmare of the Devil on the cross. Warĩinga's parents were freed in 1960, after which they moved back to Ilmorog, leaving Warĩinga in Nakuru in the hopes that, through a good education, she could free her parents from poverty. Warĩinga excelled in school, particularly in math, and she dreamed of one day going to the university and

becoming one of very few female engineers. Warĩinga's youth, marked by her obedience and devotion to her school and church, then reached a turning point when she saw death for the first time one afternoon, in the form of a man who had thrown himself in front of a train and become completely obliterated by the train's force.

By the time of Warĩinga's early adolescence, she had developed into a shapely and attractive girl. Noticing this, her uncle—the type of man who served at the feet of white, foreign lords and worked domestically on their behalf—made an arrangement for Warĩinga to advance his own social and financial standing. Having gained real estate assistance and financial assistance from a wealthy old man from Ngorika, Warĩinga's uncle wanted to return the favor by giving him Warĩinga as a sugar girl. Though Warĩinga hardly noticed at first, the Rich Old Man was soon insinuated into her life—picking her up from school, driving her to and from parties, and so on. He started to give her money, and they began to have sex. This changed Warĩinga's life: she now began to feel that an effortless life of wealth and luxury lay at her feet, if only she would be with the Rich Old Man. The Old Man even told Warĩinga he would divorce his wife for her. Warĩinga started to loathe school and began to travel with the Rich Old Man even more: often, they would travel to Hot Springs and play a game called "The Hunter and the Hunted." The Rich Old Man would chase her with a pistol while she ran away, and fire a shot of victory into the sky when she was finally caught. One time, they switched roles, and Warĩinga was exhilarated by the feeling of power given to her by the gun. When she finally caught up with the Old Man, she fired the victory shot and almost hit him, instead hitting and killing an antelope. She apologized, and they never switched roles again, with the Old Man saying that he "wouldn't miss" Warĩinga if he was really aiming for her (163).

Eventually, Warĩinga became pregnant with the Rich Old Man's baby, but she was not worried because she had faith that the Old Man would marry her according to tradition. He did not initially voice a complaint when she told him of her condition, but the next day, he accused her of sleeping around and told her that he did not believe the child was his. He abandoned her on that day and never spoke to her again. Warĩinga was at a loss, not telling anyone about her private sorrow, but she tried to do what she could to help herself. She asked girls at school about ways of aborting a pregnancy (but spoke of it as if it were only a rumor), thought of going to a back-door abortion doctor (which failed when she saw a neighbor outside and got too embarrassed to proceed), and even thought of asking



a nurse she knew for help (but words failed her when she tried to talk of her condition). When Warĩnga walked home from this last encounter, she almost walked into a tree, an accident which reminded her of the possibility that she could kill herself by throwing herself into a crater. Eventually, she attempted suicide by drowning herself in the Nakuru High School swimming pool. Just as she snuck in and was about to throw herself in, the nighttime security guard saw her and asked her what she was doing there. She got him to go away, but this confrontation made her realize that even suicide was hard and not something one can just commit willy-nilly. Finally, however, Warĩnga remembers the encounter with the man who had been obliterated by the train.

She resolves the next day to kill herself similarly before a train. She wants nothing more than for her name and identity to be wiped from the earth. The next day, she is waiting at the same crossing where she saw the other man killed. She makes eye contact with the night watchman from the high school, but he eventually walks off. The train then appears, and its song beats in time with Warĩnga's heart and appears to mimic a song from her youth. Just as she is about to die, an unknown man rescues her and pulls her aside. She wakes up in bed with her aunt next to her, and realizing that her aunt pities and feels for her, tells her all about the [Rich Old Man from Ngorika](#).

## Chapter 6

As Chapter 6 begins, Gatuĩria and Warĩnga return to the cave and meet up with Mwaũra, but [Mũturi](#) and [Wangarĩ](#) are nowhere to be found. Mwaũra says that the three of them should run away at once, and he explains that Mũturi and Wangarĩ are raving fanatics. When Gatuĩria and Warĩnga then press him as to why he is saying this, Mwaũra finally relents and tells them of what happened when they were all at lunch. It seems Mwaũra, Mũturi, and Wangarĩ also went to Njeruca themselves for roast meat during the intermission of the Devil's Feast. While there, Mũturi tells a story about how he was once a night watchman at a school—the very same one who saved Warĩnga—and how he was also the one who saved Warĩnga from committing suicide at the railroad tracks. He then told Mwaũra that thieves are worse than witches, and when Mwaũra disagreed, he told Mwaũra and Wangarĩ a story as evidence. He says that in a faraway village, there was once a witch and a cunning thief, and that when the village elders invited the witch to curse the thief, the witch found that all of his tools and spells had been stolen by the thief. In embarrassment, he was then forced to move to a new village.

In response to Mūturi's tale—after which he criticizes the white man—Wangarĩ criticizes local compradors who assists them in their looting. She then argues that a thief is no worse than a witch, since they are equal in taking both what makes life worth living as well as life itself. After they finish eating, Wangarĩ then excuses herself to go to the police station and reveal the location of the Devil's Feast to the superintendent, fulfilling the conditions of her earlier arraignment and also her own desire to make sure all theft is punished and purged from the land. As she does so (much to Mwaūra's protestation), Mūturi also involves himself and says that he will rouse the local peasants and bring them to the Devil's Feast as well. He fears that Wangarĩ will not receive help from the police, and he also wants to make sure that the exploited have a chance to reassert themselves and demonstrate their power before the local thieves and tycoons. It was after this that the three parted company, and Mwaūra returned to the cave to warn Gatuĩria and Warĩĩnga, suggesting that they all leave at once. Gatuĩria and Warĩĩnga, however, want to observe what happens as a result of Mūturi and Wangarĩ's plan, and they go back into the cave. In private, Mwaūra tells Gatuĩria that he wants to enter the competition, and Gatuĩria tells Mwaūra that he should do whatever he wants to, which pleases him. Meanwhile, on stage, [Mwĩreri wa Mũkiraaĩ](#) is pleading his own case for the competition.

Mwĩreri wa Mũkiraaĩ introduces himself in much the same way as others, but when he mentions his preferences in sugar girls, he mentions that he specifically looks for foreign women to get with. He mentions also that he only has two children, since he believes in family planning and that people should only have children insofar as their means allow it. He mentions his educational pedigree, but an audience member interrupts, saying that this brag is not material enough. He then asks what kind of car Mwĩreri wa Mũkiraaĩ drives. Mwĩreri wa Mũkiraaĩ looks to the chairman to confirm that he in fact does drive a Peugeot, but the chairman claims that he does not recognize Mwĩreri wa Mũkiraaĩ without his car, and thus cannot confirm his words (even though they know each other outside of the competition). Here, Mwaūra stands up and testifies on Mwĩreri wa Mũkiraaĩ's behalf, along with another audience member. Mwĩreri wa Mũkiraaĩ is then allowed to continue, but Mwaūra remains standing. Mwaūra talks about his own history of theft and robbery, but he is quickly shut down by others and told to keep his idle gossip to himself.

Mwĩreri wa Mũkiraaĩ continues by talking about his respect for thieving and his belief that all developed and "modern" countries have reached this stage because they have gone through periods of exploiting others. He then breaks theft down into two different kinds:

domestic (in which people steal from their own citizens) and foreign (where people have already exploited their own people and go on to exploit others around the world). Mwĩreri wa Mũkiraaĩ then says that he only believes in domestic robbery—in people robbing from their own kinds—because he does not believe locals need be subservient to foreigners. Mwĩreri wa Mũkiraaĩ explains that he has studied capitalism, and that they should not allow their "slaves" (i.e., workers and peasants) to produce wealth for foreigners; rather, the compradores and other traitors should take command of this wealth themselves (188). He says that he learned of the need to keep wealth inside a country while working for a variety of foreign companies, all of which relied on him to earn locals' trust but never allowed him into their inner circles where decisions were made.

After realizing that foreigners only employed Mwĩreri wa Mũkiraaĩ for his Blackness, he started a variety of manufacturing business. Each one, however, resulted in him being shut out of the market by cheaper foreign competition, or else foreigners would refuse to sell him the machinery used in their own factories. Mwĩreri wa Mũkiraaĩ then understood that foreigners would never relinquish their hold on Kenya's wealth voluntarily. In response, he suggests that local iron ore can be combined with local metalworking know-how in order to make machine tools and, in turn, a variety of weapons and other products. He suggests making industry completely domestic and shutting out all of the foreigners, using the resultant technological advancements and independence to rob one's own countrymen and turn an even better profit. He then concludes his speech and plan with a latin prayer, "*Per omnia saecula saeculorum. Amen*" ["Unto the ages of ages. Amen"] (193).

## Chapter 7

We flash to Gatuĩria's point of view. Gatuĩria feels as if what he has just seen and heard is all part of a dream; only Warĩĩnga's warm touch and physical presence near him convinces him that it was not all a dream. We are then told that Gatuĩria even now remembers the chaos that broke out after Mwĩreri wa Mũkiraaĩ finished speaking, and that even though a small group ululated in support of him, a larger group was very incensed by his words. We then leave Gatuĩria's point of view and watch these events unfold in real time.

After Mwĩreri wa Mũkiraaĩ finishes speaking, the leader of the foreign delegation speaks out. He says that, as a collection of the finest thieves in the world, they thought that Kenyans too understood that the only God is the God of money, and that theft was a creed

that united people across borders and national divisions. He says that, if they really agree with Mwĩreri wa Mũkiraaĩ and want to scramble for iron ore as part of a harebrained scheme, they can, but that they will be leaving at once and crowning no winner for the Feast's competition. The cave's atmosphere grows cold, but the emcee saves the day by viciously condemning Mwĩreri wa Mũkiraaĩ and reminding the foreign guests of the Parable of the Talents. He then tells them that they, the local Kenyans, are the slaves of the Parable, and that they have become the foreigners' friends by sharing the same business aims and duping their own people to accumulate wealth. Thereafter, he condemns Mwĩreri wa Mũkiraaĩ again and says that his fate will be decided at the Feast that very day. The foreign guests accept this apology, and the thieves and robbers in attendance applaud thunderously.

We are now back in Gatuĩria's point of view. He is terrified for Warĩĩnga and turns her story over and over again in his mind. What's more, he also has completely lost all inspiration for his music in the face of such vicious greed and terrifying thieves. He looks at them and sees the ravenous hunger in their eyes, and wonders if perhaps the old man Bahati had been telling the truth about man-eating ogres and monsters. He thinks of fleeing with Warĩĩnga, but he realizes that he must stay, for fear that if he leaves, he will have to listen to stories about how the Feast ended in the future.

Another man, Nditika wa Ngũũnji, takes the stage. He is dressed in a suit, the tails of which resemble the flies that are found in latrines or trash heaps. He brags about his cars, his children's education, and so on, and claims that everything came from the theft and robbery of the people. Nditika wa Ngũũnji earned most of his money from smuggling and playing the black market with foreigners (with whom he says he has a lucrative relationship, contrary to Mwĩreri wa Mũkiraaĩ's speech), but that he also has earned money from working village people on farms, then selling their own food back to them at a profit. He also plays the stock market, cornering certain markets as soon as prices are introduced (or even before by corruptly buying stock information). After mentioning how much money he has earned from these practices, he once again talks down on Mwĩreri wa Mũkiraaĩ, saying that he probably has better chances than Mwĩreri wa Mũkiraaĩ of picking up foreign women on account of his BMW (*Be My Woman*) and wealth. As for his plan to increase wealth and foreign dependence, Nditika wa Ngũũnji says his idea came to him after learning about transplants in the human body. He says that it struck him

one night that he, like a poor person, only had one stomach, one heart, one penis, and so on. He then realized that, if one could buy body parts, they could show off their status even more clearly and live forever, while the poor are left to suffer and die. He suggests making a factory for human body parts in the country, so that the rich men can have two hearts, two stomachs, and so on. Nditika wa Ngũn̄nji's then says that, after explaining this to his wife, she was very pleased with the idea and also relished in the fact that she might have two vaginas. This angered Nditika wa Ngũn̄nji, who then struck her into compliance with his desire that only men get additional genitals. He then closes his speech with a repeated decree that his plan would make the wealthy immortal, and he calls himself the winner.

## Chapter 8

Warĩĩnga can no longer bear the scenes playing out at the Devil's Feast, so she excuses herself and goes outside, claiming that she has to use the bathroom. Instead, however, she slips through a set of hedges and wanders on to a golf course, all the while thinking about her tragic past, the ways in which [Mūturi](#) rescued her, and her new resolve to never attempt suicide again while thieves and robbers are around trying to oppress the land and its people. She sees the plight of Njeruca in her mind's eye, then begins to wonder about what will happen when the resistance and police show up at the cave. Warĩĩnga then grows tired, leans against a tree, and drowsily thinks to herself that there are two worlds (the world of the oppressor and the oppressed). Just then, however, a strange voice comes to her and informs her that "there is a third, revolutionary world" (208).

Warĩĩnga is startled by the voice, and she looks around to find its origin, but sees no one. The text then lapses into a play-like dialogue, with each speaker clearly marked. Warĩĩnga asks the voice who it is, and the voice responds that it is a spirit who plants the tree of knowledge. Following this revelation, Warĩĩnga identifies the spirit correctly as the Tempter, Satan. Warĩĩnga asks the Devil what he is doing tormenting her, and the Devil in return asks her what she is doing by keeping the company of such corrupt people. [The Devil](#) also suggests that Ilmorog is not Warĩĩnga's real home, since she did not run to defend it like Mūturi or [Wangarĩ](#). The Devil then attacks Warĩĩnga's education, saying that though she has been through school, she is unable to see the needs of the oppressed and unable to see past the worlds of the oppressed and oppressor. Warĩĩnga brings up that this resembles language used by Mūturi in the *matatũ* earlier, and the Devil responds that Mūturi knows better than anyone about this dynamic, having been robbed all his life of his sweat, blood, and dignity. He also says that the robbers in the cave know better than

anyone that this is the source of their wealth—worker's sweat and blood, which they steal so that they themselves do not have to do any work.

As an example of this principle, the Devil tells Warĩŋga about the person who is currently speaking in the cave while she is absent, Kĩmeendeeri wa Kanyuanjii. Kĩmeendeeri wa Kanyuanjii was a vicious warlord and farmer during the Emergency who has since worked with foreigners in exports and financial institutions. His plan that he is currently revealing to the thieves and robbers assembled clearly shows that he understands that the exploitation of workers' blood, sweat, and brains has led to the wealth of the tycoon class. His plan? To make a research farm, fenced off with barbed wire, where workers toil all day, with electric machines affixed to their bodies to harvest blood, sweat, and brains. These resources will then be exported to foreign countries using direct pipelines. Warĩŋga asks the Devil how it is possible that workers will allow their lives and souls to be taken from them in such a cruel manner, and the Devil replies in turn that they will not even notice their exploitation.

With regard to how Kĩmeendeeri wa Kanyuanjii will keep people in the dark, the Devil says that he will only show them the world of the oppressor and that of the oppressed, so that they think they have no chance of overthrowing the system entirely. Moreover, he will build mosques and churches on the farm, where the workers are told that their exploitation is ordained by God, and that by suffering in this world (and not harming or taking from another to get their way), they will gain righteousness and wealth in the afterlife. Kĩmeendeeri wa Kanyuanjii will also build schools that teach the systems of exploitation as the only way forward and the only way that has ever been, build halls that show propaganda films glorifying the wealthy and their culture, and publish newspapers that denigrate any resistance that builds up in the farm. In this way, Kĩmeendeeri wa Kanyuanjii will erect a system of propaganda that reinforces his system at every point and keeps the workers in the dark. What's more, he will also build courts and jails to house those who go against the laws he has set out for his workers.

Warĩŋga is disgusted, but the Devil reminds her that the devouring of human flesh and blood is the teaching of her own church, and he brings up the Sacrament of the eucharist as a prime example of how Warĩŋga herself has been indoctrinated into the ways of the capitalist tycoons. The Devil says that such exploitation as is being proposed in the cave only acts out the central symbolisms of Catholicism, and that Catholicism's doctrine of

turning the other cheek also keeps the exploited and oppressed down. The Devil then jabs even further, saying that Warĩĩnga let the Rich Old Man exploit her without putting up a fight because of how she had been indoctrinated. He then offers Warĩĩnga a reprieve, saying that she can rejoice in riches and property if only she seizes her great beauty and sells herself out in the name of materialism and evil. She can have it all, if only she follows the creed of Satan, the exploiter who helps thieves steal from others. She refuses, and the Devil reminds her that others have already taken his bargain, like [Mwĩreri wa Mũkĩraaĩ](#). The Devil then tells her that Mwĩreri wa Mũkĩraaĩ will be cast down into Hell later that very day, since he is about to be murdered by Mwaũra in an effort to appease the foreigners.

Warĩĩnga is again shocked, but the Devil tells her that Mwaũra was a mercenary during the Emergency, and one of the most cruel, at that—killing women, children, and the elderly in order to appease people like Kĩmeendeeri wa Kanyuanjii. The Devil then closes by telling Warĩĩnga that he is telling her all of this because he has a job offer for her, one in Nakuru, Ngorika...

Warĩĩnga comes to, and [Gatuĩria](#) is before her, which elates her and helps her to relax after the tense nightmare that she just had. Gatuĩria tells Warĩĩnga that they ought to run away, since the cave is in chaos. He then tells her that Wangarĩ arrived with the police, but that just after arriving, the police turned on Wangarĩ and arrested her for spreading rumors to disturb the peace. Warĩĩnga then asks Gatuĩria to tell her the full story, which he does. He says that a man named Kĩmeendeeri wa Kanyuanjii was delivering a harrowing talk about harvesting the blood, sweat, and brains of workers (this shocks Warĩĩnga, who now knows her encounter was more real than she anticipated), when Wangarĩ came in and delivered a stunning speech denouncing the thieves and robbers for stealing from their own people and erasing the great heritage of their culture. The emcee then stood up and talked directly to Superintendent Gakono, who bent easily under pressure and sicced the police on Wangarĩ, sitting down shortly afterwards to have a drink with the foreign delegation. Wangarĩ hurled insults at the police, accusing them of only serving one class, but it was no use. Gatuĩria then says he saw Mwĩreri wa Mũkĩraaĩ leaving the cave, as well as Mwaũra conversing with Kĩmeendeeri wa Kanyuanjii and the emcee like old friends. Gatuĩria's tale shakes Warĩĩnga, making her feel that her dream (which she decides not to tell Gatuĩria about) was a revelation, and the two agree to return to the cave to warn Mũturi that the police are potentially waiting for him. Just as they begin to walk to Njeruca, however, they hear the voices of the people, coming together and rejoicing in a new song.



## Chapter 9

Warĩĩnga and Gatuĩria return to the Ilmorog Golden Heights, where they see an army of people chanting songs about banishing the Devil from their lands. Warĩĩnga wants to find Mũturi and warn him still, but Gatuĩria insists that such a large crowd would not retreat. Just then, Warĩĩnga catches sight of the man who gave her the fake invitation at the Kaka bus stop, and Gatuĩria identifies him as one of the students from the university (proving Mwĩreri wa Mũkiraaĩ's earlier theory about the invitations). They then take note of the crowd's placards and signs, all of which decry the exploitation of the people, but they also continue to wonder where Mũturi could possibly be. Just then, as if in answer to their wondering, Mũturi appears and approaches them, speaking quickly. He tells them that he is excited about what is to come, and that future generations will sing about their triumph all over the land. Mũturi mentions that when he went to go call on the poor of Njeruca, they all appeared readily with weapons and joined in the procession. Warĩĩnga and Gatuĩria try to warn him about Wangarĩ and the police, but Mũturi plays this threat down, saying that, once the workers have been roused, there is no turning back. Mũturi also voices his pleasure that the students have opened their eyes and decided to join in the struggle of the working class. He invites Warĩĩnga and Gatuĩria to join the procession, then leaves immediately thereafter to rejoin the movement himself.

Warĩĩnga and Gatuĩria then begin to think about their role in this urgent struggle. Just a short while ago, they thought of themselves as mere observers to the struggles of others, but now a worker's voice has called them into the fray, and they feel that they cannot resist his call. Gatuĩria puzzles over in his mind whether an intellectual but privileged student should side with the wealthy or the downtrodden, and Warĩĩnga thinks to herself about all of the ways in which she, a mere secretary and typist, relates to the peasants. Between her and other women in her line of work, they have had to sacrifice her arms (for typing), their brains (because no male boss wants to employ a woman who thinks for herself), their humanity, and their thighs (when dealing with bosses who make sexual advances). She thinks to herself about who she is and what she wants, then advances towards the cave with Gatuĩria.

Upon reaching the cave, Warĩĩnga and Gatuĩria find it reeking of smoke and completely surrounded by the mass of Ilmorog peasants. A tragicomic scene unfolds before them as the robbers and thieves, caught in the act, either run to their cars or jump through the

windows to avoid the advancing mob of laughing peasants. As they realize that the thieves are fleeing, however, the crowd's joy turns to malice, and they begin to roar and take up arms against the thieves and robbers before them. The foreign delegation barely makes it out, and this is because of their cars being located nearby. After the fracas ends, Mūturi gathers those assembled and begins to speak. He tells of the courage of the people who have showed up that day, and he voices their shared devotion to hard work and prosperity for the collective of people. The Ilmorog students' leader speaks next, saying that neocolonialism and imperialism, these blood sucking and cannibalistic ways, must come to an end. Finally, the Ilmorog workers' leader speaks, and he both thanks the students and sings in praise of the workers, whose creed of class loyalty and integrity supersedes all clan or other divisions. The crowd then erupts into song.

As the crowd sings, Warĩĩnga feels someone tug at her dress from behind—Mūturi, who is secretly trying to get her attention. She follows Mūturi to a hidden place behind the cave, where he gives her a pistol and tells her not to tell anyone, not even Gatuĩria, about it. Warĩĩnga feels empowered with the pistol in her hands, and she suddenly feels the courage to call out to Mūturi and ask who he really is. Mūturi replies that he is a delegate from a secret worker's organization in Nairobi, and he tells Warĩĩnga that she is never alone. He then leaves. Afterwards, Warĩĩnga tells Gatuĩria that they must part company for the day, though they agree to meet up the following day at the Sunshine Hotel. Warĩĩnga then sets off alone, suddenly remembers Mwĩreri wa Mũkiraaĩ's soon-to-be fate, and rushes to the hotel where he was staying in hopes of rescuing him from Mwaũra. When she arrives at the hotel, however, the receptionist tells her that Mwaũra has already left with Mwĩreri wa Mũkiraaĩ. Warĩĩnga then leaves the hotel, but as soon as she does so, she begins to hear the people from the caves screaming.

The next day, Warĩĩnga goes to the bus stop to meet Mūturi, but he is nowhere to be found. She meets up with Gatuĩria, who recounts to her the violence and arrests that happened at the cave after Warĩĩnga left. The police arrested several people, and many died on both sides of the ensuing conflict between workers and the police. These workers' deaths severely affect Gatuĩria and Warĩĩnga, who sit in silence brooding over the facts of the matter. Finally, Gatuĩria tells Warĩĩnga that what bothered him most is that radio stations only talked about the casualties to the police, rather than the carnage on both

sides. He also mentions that Mwĩreri wa Mũkiraaĩ was found dead in a car accident, though Mwaũra escaped narrowly with his life.

## Chapter 10

Two years have passed since the events at the Ilmorog Golden Heights and since the Devil visited Warĩĩnga at the Ilmorog golf course. The narrator puzzles over where to pick up his narrative, then decides to change up both the speed and manner of his narrative moving forward. He reiterates that his narrative is for instructional purposes—lest we pass hasty judgment on Warĩĩnga—then urges us forward to the continuation point of the story.

Warĩĩnga is a totally changed woman, living in a busy area in a full house in Nairobi. She has committed herself to self-reliance and daily struggle in order to realize the truth of her own humanity. She no longer alters her appearance to look more white, but instead revels in the Blackness of her appearance. As she gets ready in the morning, she thinks about the fact that tomorrow she will undertake a second journey—to go to Nakuru with Gatuĩria to meet his parents. Warĩĩnga is now an engineer, and every day she takes both her phase tester and Mũturi's pistol with her, as a type of talisman.

We then flash back briefly to Warĩĩnga's new education as a mechanical engineer, specializing in internal combustion engines. When she was in her early stages, taking classes at the Polytechnic in engineering, she had social difficulties, since the male students used to laugh at her. Quickly, however, she shut them up with her high ranking in the class. She also had financial issues, which Gatuĩria offered to help her with, but she refused, committing herself entirely to self-reliance and taking on odd jobs like hairdressing. In the time since she started school up again, also, we learn that Warĩĩnga has taken self-defense classes at a martial arts club.

In her second year at school, Warĩĩnga got a job working at an open-air garage, which helped ease her financial troubles. On the first day that she walked past the garage, she inquired about taking on a working role there, and the men laughed at her, telling her that she was only good for flirting and sex. One man even went so far as to challenge Warĩĩnga to diagnose what was wrong with the engine he was working on. Warĩĩnga, however, was courageous, picked up a wooden spoon with a long handle, and used it as a stethoscope to listen to the engine's interior. When she invited the man who challenged her to do the same and say what was wrong, he could not, but Warĩĩnga correctly identified the issue. This earned her then men's respect and caused a deep friendship to develop between her and the other mechanics. Another story is then recounted of a time a man brought his car in for work and got handsy with Warĩĩnga; in return, she beat this man up using her newfound self-defense skills. One final aspect of the garage that is mentioned is that each mechanic earns his own money, but each of them also contributes to a mutual aid fund every month to take care of both communal expenses and unexpected individual emergencies.

We are now back in the present, as Warĩĩnga heads to work the day before her journey to Nakuru. Her colleagues inform her that their garage has just been sold off by the City Council to Boss Kĩhara, in order to build a tourist hotel (which, in reality, functions more like a brothel for foreigners) on the site. This infuriates Warĩĩnga, who is stirred with anger to recall the events that happened two years before.

Later that day, Warĩĩnga and Gatuĩria are on their way to Ilmorog, where they will spend the night before heading to Nakuru the following day. Warĩĩnga is dressed in kitenge cloth now, embracing her local heritage while also bucking stereotypes as a mechanic who can fight to defend herself. Warĩĩnga and Gatuĩria are deeply in love, and Gatuĩria reflects on

how lucky he is to have Warĩĩnga by his side. After seeing the events of the Devil's Feast, Gatuĩria decided that he could not procrastinate anymore, and he set to completing his national composition for two years. He has recently completed his task, and after doing so reached out to his father in Nakuru to receive his blessing for marriage to Warĩĩnga. Warĩĩnga jokes with Gatuĩria that she does not know whether his father will be happier to see her or hear his score, to which Gatuĩria replies that Warĩĩnga's beauty is immense and cannot be ignored. In saying this, however, he uses language identical to that of the Devil when he visited Warĩĩnga on the Ilmorog golf course two years prior. This scares Warĩĩnga, but in order to keep her vision hidden and set herself at ease, she begins to talk about Gatuĩria's piece with him.

Gatuĩria explains that the piece was difficult to compose because one had to find a way to express utter unity between different pieces of instrumentation and different voices. He was only inspired to do so after looking upon Warĩĩnga's beauty, so in a way, the piece is like Warĩĩnga's engagement ring. In his mind, then, Gatuĩria recounts the various movements and cues of his composition: the first movement is dominated by unity of country, as well as by the sounds of Kenyan tradition; the second is a dissonant movement, rife with struggle and emblematic of the foreigners' arrival to seize local land and goods; the third movement is an oily movement symbolizing the deception of the foreigners as they rule colonially over Kenya and enslave the people; the fourth movement is a movement of this slavery, in which the people are all together, yet oppressed by their foreign masters; finally, the last movement is an ode to national rebirth and Mau Mau, as well as the potential for revolution.

Gatuĩria's talk of this symphony, meanwhile, has reminded Warĩĩnga of Mũturi, Wangarĩ, and the student leader, a group that she and Gatuĩria refer to as the Holy Trinity. They then recollect the trial of the Holy Trinity together, and another flashback ensues. Warĩĩnga and

Gatuĩria were asked to be witnesses for the prosecution, but they refused. Mwaũra, however, testified against Mũturi and Wangarĩ, but just as he was in the middle of his testimony, a note came in directing the judge to immediately release the three defendants for unclear reasons. The workers and peasants shouted with joy, but shortly after their trial, the Holy Trinity was rearrested and detained to an unknown fate. Mwaũra, for his part, earned more money and started up a more "modern" transport business with the emcee from the Devil's Feast and Kĩmeendeeri wa Kanyuanjii.

In the present again, Warĩnga and Gatuĩria puzzle as they drive over the ultimate fate of the Holy Trinity. Gatuĩria hopes that they will be released with some other convicts on Jamhuri Day, and Warĩnga affirms this with an "Amen!" (265).

## Chapter 11

Warĩnga and Gatuĩria are now back in Ilmorog, where much has stayed the same since their last visit. The Golden Heights have expanded and become even more opulent, but Njeruca has also expanded and become even more rundown, with the Golden Heights residents setting up exploitative shops in Njeruca and deploying the Devil's Angels in order to help them collect rent.

Warĩnga and Gatuĩria arrive at Warĩnga's parents' house in Ngaindeithia Village in Njeruca. Warĩnga's father and her daughter, Wambũi, are out for the day, so only Warĩnga's mother receives the two of them. She asks Warĩnga if she has told Gatuĩria that she has her own daughter, and Gatuĩria replies that he already knows, saying that it does not bother him in the slightest that he will take on a daughter to whom he has no blood relation. This pleases Warĩnga's mother immensely, and she comments that Gatuĩria even looks like Wambũi, so she can see that they will be a great family together. She also tells

Warĩnga and Gatuĩria that money is not everything, and that true happiness in life comes from the deeds a person does during their time on Earth.

After receiving her mother's blessing, Warĩnga heads with Gatuĩria to the Golden Heights for a breath of fresh air. They sit together and reflect on the depth of their love for one another, and Warĩnga asks Gatuĩria what his parents are like. Gatuĩria is scared to answer her, since he knows that his parents are exactly the type of people Warĩnga would hate—kowtowing to foreigners, exploiting the local populations, and likely looking down on Warĩnga for already having a child. Gatuĩria then reflects to himself about what will happen when he goes to see his parents, since he has not told his bride that his parents are throwing a big feast in his honor. In their house at Ngorika, Gatuĩria's parents are throwing a big party for a wide variety of political and wealthy guests, during which men and women are both to dress fancily and gift the happy couple things from a variety of expensive foreign shops. Gatuĩria thinks about all this and feels a heavy burden on his heart, since he knows that his parents are pitiable and that Warĩnga may not approve of them. He gets her off of this topic of conversation, but Warĩnga seems to be hurting about something.

When Gatuĩria asks Warĩnga what is wrong, she tells him about the plan to sell off her garage. They then discuss the fact that Warĩnga has once again had her recurring dream about the Devil being crucified—only, this time, it was slightly different. Instead of waiting three days to rescue the Devil from the cross, this time his acolytes showed up immediately with armored vehicles, dispersing into the woods and singing songs Warĩnga had not heard before. Gatuĩria then rationally interprets Warĩnga's dream in order to put her at ease, and the two laugh it off together.

The chapter then closes with a meditation on the love that Warĩnga and Gatuĩria share. When Warĩnga reflects that Nakuru is the place she last tried to kill herself, and that she



has not been back since, Gatuĩria reminds her of the happiness she will feel at getting married, and he urges her to let this wash away her pain as a kind of miracle. Warĩinga and Gatuĩria then begin to sing to each other and kiss, and the chapter ends.

## Chapter 12

The following day, when Gatuĩria comes to gather Warĩinga for their journey, he finds her dressed from head to toe in the traditional Gĩkũyũ way. He is utterly struck by her beauty and praises her profusely, but Warĩinga jokingly urges him to focus on driving instead. Whenever they stop at places along the way, people comment on Warĩinga's beauty and comment on the fact that there is no national tradition that cannot be cultivated and developed to a high and beautiful place. Back in the car, Gatuĩria comments to Warĩinga that what they said is true, and that the people should never bow to foreign impulses or trends, instead embracing their own traditions and building them up. He says that Warĩinga is a shining example of this principle, having been educated as a local woman in the ways of mechanical engineering, a field that local women traditionally do not enter. This sends Warĩinga into a fit of recollection where she recalls her instructor teaching her how an internal combustion engine works. She stirs from this recollection when Gatuĩria decries local women, saying that they should be doing more with their lives than serving at the feet of foreign men. Warĩinga retorts that the Kenyan men are just as much to blame for the women's state as the women are. They agree on this, then agree to build a better future together. Meanwhile, Gatuĩria thinks to himself about his parents will react to seeing Warĩinga dressed in her traditional clothing.

Warĩinga and Gatuĩria have a pleasant journey to Ngorika, Nakuru, and the narrator tells us that their journey was pleasant even as they arrived and saw the faces of almost every tycoon from the Devil's Feast two years prior. Warĩinga even sees her aunt and uncle in attendance. The narrator then cuts the story off, begging for the courage and strength to

continue his story, which he eventually does. Warĩnga and Gatuĩria enter into an incredibly lavish scene, where Warĩnga's aunt and uncle are shading their eyes in shame for how she is dressed. They then enter into a room laid with exquisite carpet and chandeliers, where Gatuĩria's father is to be the first to receive Warĩnga. He is seated on a high cushion above his guests, and as Warĩnga walks into the room and sees Gatuĩria's father, she is shocked to see that he is, in fact, the Rich Old Man from Ngorika. Warĩnga is disgusted upon this revelation to think that Wambũi and Gatuĩria have the same father.

The Rich Old Man keeps a straight face, and he dismisses everyone from the room but Warĩnga, in keeping with tradition. Once alone, he begins to tremble and lays his hands on a Bible that is sitting before him. Warĩnga is fearless as she meets his gaze, and the Rich Old Man is, conversely, very nervous. He asks her to pray with him, but she is silent and fiery in her steadfast courage. He begs her to ease his suffering by leaving his son and shacking up with him again, becoming a sugar girl to whom he would virtually give everything. He speaks like Boss Kĩhara as he makes this proposition. Warĩnga directly accuses the Rich Old Man, telling him that he is also the father of her own child and that he does not really care for her or this child. In response, he tells her that, if she refuses to do as he says, he will have her killed by the Devil's Angels, just like Mwĩrereri wa Mũkĩraaĩ.

Suddenly, a miracle happens. The Rich Old Man falls to his knees before Warĩnga, pleading with her to save his honor. In return, Warĩnga delivers a fiery rebuff, telling the Old Man that he is a snatcher of other people's lives, and that he is now the hunted, and she the hunter (referencing the game they used to play as lovers). She says that she will not save him, but that she will save many other people. The Old Man then mistakes this for an agreement to his terms, and as he profusely thanks her, Warĩnga takes out the pistol from her handbag and kills the Rich Old Man.



Outside, people hear the shots, so Gatuĩria comes in and asks what has happened, to which Warĩnga points out the Rich Old Man's body and calls him a parasite on other people's lives. Without looking back, she then leaves the room, encounters the other tycoons, and shoots them right in the kneecaps. People who try to arrest Warĩnga are felled by her new self-defense techniques, and she leaves the compound as the other tycoons flee. For his part, Gatuĩria does not know who to turn to or comfort, so he instead sits stagnantly. As the novel closes, Warĩnga thinks to herself that the hardest days of her struggle still lay ahead of her.



# TESS OF THE D'URBERVILLES

## CHARACTERS

### **Tess Durbeyfield**

The young daughter of a rural working class family at the start of the novel, Tess Durbeyfield is sent to claim kinship with the wealthier side of her family, the d'Urbervilles, when her family faces imminent poverty. After being seduced by Alec d'Urberville, she bears his child, which dies in infancy, and must leave her home to start a new life elsewhere. Although Tess is dutiful and obedient as the novel begins, she gains great strength and fortitude through her suffering, but remains unwavering in her love for Angel Clare and is prepared to do anything that Angel might wish.

### **Angel Clare**

The son of a parson and the youngest of three brothers, Angel did not enter college as his siblings, despite his superior intellect, but rather diverged from the career path his father intended for him, the ministry, to study agriculture so that he might become a farmer. Despite holding more liberal opinions than his father and brothers, Angel Clare is nevertheless equally dogmatic and obstinate. He has a deeply theoretical mindset; it is this quality that causes him to reject Tess when he learns information about her past that contradicts his idealistic view of her.

### **Alec d'Urberville**

The sophisticated, urbane son of the elderly, blind Mrs. Stoke-d'Urberville, Alec is rapacious and possessive, believing that his status in society and his financial situation gives him power to possess and control Tess after he gives her a job caring for his mother's chickens. After seducing Tess, Alec reforms his hedonistic ways to become a fundamentalist preacher, but soon deviates from his newfound spirituality once he sees Tess again.

### **Mrs. Brooks**

She is the householder at The Herons, the boarding establishment at Sandbourne where Alec and Tess stay together. She discovers Alec after Tess stabs him in the heart.

### **Mercy Chant**

Reverend Clare and his wife intend this young woman from Emminster to marry Angel, despite his affection for Tess, for she holds proper religious views, according to the Clares.

### **Reverend Clare**

A fundamentalist parson in the style that has nearly died out when the novel begins, Reverend Clare does not send his son, Angel, to college because the two disagree on

religious philosophy. Reverend Clare is responsible for Alec d'Urberville's conversion after he confronts Alec.

**Cuthbert Clare**

He is one of Angel's older brothers.

**Felix Clare**

He is one of Angel's older brothers.

**Mrs. Clare**

Angel's mother is a conservative woman who dislikes the idea that Angel has married Tess, believing her to be a simple country girl unsuitable for her more refined son.

**Richard Crick**

The dairyman and owner of Talbothays Dairy, he employs both Tess and Angel. Dairyman Crick is a gregarious, jovial man who treats Tess well as an employer.

**Abraham Durbeyfield**

The younger brother of Tess, Abraham accompanies his sister when she must deliver a cart of bees in place of their father.

**Joan Durbeyfield**

Tess's mother is a bawdy, irresponsible woman who views her daughter only in exploitative terms, believing that she can send Tess to the d'Urbervilles explicitly to marry a gentleman and thus raise the fortunes of her family. Tess returns home when Joan is deathly ill, but she makes a sudden recovery just as her husband's health worsens.

**John Durbeyfield**

A jovial, irresponsible man, John Durbeyfield sets the plot of the novel in motion when he learns that the Durbeyfield family is descended from the renowned d'Urbervilles. John suffers from heart disease, and when he dies his family is evicted from their home and forced to move to Kingsbere.

**Liza-Lu Durbeyfield**

Tess's younger sister travels to Flintcomb-Ash to request that her sister return home when her parents are ill. Before Tess is caught, she asks Angel to marry Liza-Lu after Tess has died.

**Car Darch**

Nicknamed the Queen of Spades, this woman nearly fights Tess when Tess laughs at Car when she stains her dress with treacle. Tess is only saved from a brawl when Alec saves her. Tess later meets Car again when the two work together at Flintcomb-Ash.

**Nancy Darch**

Nicknamed the Queen of Diamonds, Nancy is the sister of Car and accompanies her sister to Flintcomb-Ash to work.

**Farmer Groby**

When Angel and Tess are in town before their wedding, this former Trantridge Cross resident identifies Tess as a woman of ill repute, causing Angel to defend her honor. Later he nearly accosts Tess as she travels to Flintcomb-Ash, and appears a third time as her employer at Flintcomb. Because of her early cold treatment of him, Farmer Groby is a difficult taskmaster who treats Tess poorly.

**Izz Huett**

One of the dairymaids at Talbothays Dairy with whom Tess stays, Izz Huett is also in love with Angel Clare, but after his separation from Tess when he invites her to accompany him to Brazil, Izz refuses because of Tess's love for Angel. Izz later works with Tess at Flintcomb-Ash and sends a letter to Angel telling him to forgive Tess.

**Jonathan Kail**

A servant at Talbothays' dairy, he delivers news of the other works to Tess and Angel during their honeymoon.

**Marian**

One of the dairymaids at Talbothays with whom Tess stays, Marian is also in love with Angel Clare and becomes an alcoholic after Tess and Angel marry. Marian invites Tess to come to Flintcomb-Ash where she works, and with Izz Huett sends a letter to Angel telling him to forgive Tess.

**Retty Priddle**

One of the dairymaids at Talbothays with whom Tess stays, Retty is also in love with Angel Clare. After Tess and Angel marry, Retty attempts to drown herself, but soon joins her former dairymaids at Flintcomb-Ash.

**Mrs. Stoke-d'Urberville**

An elderly, blind woman and the mother of Alec, she employs Tess to look after her chickens. She dies not long after Tess leaves Trantridge Cross.

**Parson Tringham**

This clergyman in Marlott tells John Durbeyfield that his family is descended from the noted d'Urberville family.

**TESS OF THE D'URBERVILLES SUMMARY**

Thomas Hardy's *Tess of the d'Urbervilles* begins with the chance meeting between Parson Tringham and John Durbeyfield. The parson addresses the impoverished Durbeyfield as "Sir John," and remarks that he has just learned that the Durbeyfields are descended from the d'Urbervilles, a family once renowned in England. Although Parson Tringham mentions this only to note how the mighty have fallen, John Durbeyfield rejoices over the news.

Durbeyfield arrives at home during the May Day dance, in which his daughter Tess dances. During this celebration, Tess happens to meet three brothers: Felix, Cuthbert and [Angel Clare](#). Angel does not dance with Tess, but takes note of her as the most striking of the girls. When Tess arrives at home, she learns that her father is at the tavern celebrating the news of his esteemed family connections. Since John must awake early to deliver bees, Tess sends her mother to get her father, then her brother Abraham, and finally goes to the tavern herself when none of them return.

At the tavern, John Durbeyfield reveals that he has a grand plan to send his daughter to claim kinship with the remaining d'Urbervilles, and thus make her eligible to marry a gentleman. The next morning, John Durbeyfield is too ill to undertake his journey, thus Tess and Abraham deliver the bees. During their travels, the carriage wrecks and their horse is killed. Since the family has no source of income without their horse, Tess agrees to go to the home of the Stoke-d'Urbervilles to claim kinship. There she meets Alec d'Urberville, who shows her the estate and prepares to kiss her. Tess returns home and later receives a letter from Mrs. Stoke-d'Urberville, who offers Tess employment tending to her chickens. When Alec comes to take Tess to the d'Urberville estate, Joan thinks that he may marry Tess. On the way to the d'Urberville estate at Trantridge, Alec drives the carriage recklessly and tells Tess to grasp him around the waist. He persists, and when Tess refuses him she calls her an artful hussy and rather sensitive for a cottage girl.

When Tess meets Mrs. Stoke-d'Urberville, she learns that the blind woman has no knowledge that Tess is a relative. Tess becomes more accustomed to Alec, despite his continual propositions to her. She finds Alec hiding behind the curtains while Tess whistles to the bullfinches in his mother's bedroom.

During a weekend visit to Chaseborough, Tess travels with several other girls. Among these girls are Car and [Nancy Darch](#), nicknamed the Queen of Spades and the Queen of Diamonds. Car carries a wicker basket with groceries on her head, and finds that a stream of treacle drips from this basket down her back. While all of the girls laugh at Car, she only notices that Tess is laughing and confronts her. Car appears ready to fight Tess when Alec d'Urberville arrives and takes her away. As Alec whisks Tess off, Car's mother remarks that Tess has "gotten out of the frying pan and into the fire."

On the journey home, Alec asks Tess why she dislikes when he kisses her, and she replies that she does not love him and in fact is sometimes angered by him. When Tess learns that



Alec has prolonged the ride home, she decides to walk home herself. Alec asks her to wait while he ascertains their precise location, and returns to find Tess, who has fallen asleep. Alec has sex with Tess.

Several weeks later, Tess returns home. Tess tells Alec that she hates herself for her weakness and will never love him. While at home, Tess admits to her mother what happened and asks her why she did not warn Tess about the danger that men pose. Rumors abound concerning Tess's return to the village of Marlott. In fact Tess is pregnant and has bears the child months later. However, the child becomes gravely ill before she has had it baptized. Without the opportunity to call a minister, Tess baptizes the baby herself with the name Sorrow before it dies. When Tess meets the parson the next day, he agrees that the baby had been properly baptized, but refuses to give Sorrow a Christian burial until she convinces him otherwise.

Tess leaves Marlott once again to work at Talbothays dairy, where she works for [Richard Crick](#) and finds that Angel Clare, whom she vaguely remembers, now works at the dairy. The other milkmaids ([Izz Huett](#), [Retty Priddle](#), [Marian](#)) tell Tess that Angel is there to learn milking and that, since he is a parson's son, rarely notices the girls. Although his brothers are each clergymen and he was expected to be as well, Angel did not attend college because of philosophical and religious differences with his father and established church doctrine. He works at Talbothays to study the workings of a dairy in preparation for owning a farm himself one day.

Angel grows fond of Tess, and begins arranging the cows so that she may milk the ones that are her favorites. However, Tess learns from Dairyman Crick that Angel has scorn for members of noble families, even those whose families have fallen from prominence. Tess realizes that the three other milkmaids are attracted to Tess, but they know that Angel prefers Tess. When Tess overhears the three milkmaids discussing this, she feels jealousy at the others' attraction for Angel, and begins to believe that, as a working woman, she is more suited to be a farmer's wife than a woman of equal rank as Angel. Still, Tess retreats from Angel's affections until he finally declares his love for her.

Angel visits his home in Emminster, where he discusses the possibility of marriage with his parents. While visiting his family, Angel realizes how life at Talbothays had changed him. Although his parents suggest that Angel marry a local girl, [Mercy Chant](#), Angel suggests that he should marry a woman with practical talents. His parents only consent when they

feel certain that the woman is an unimpeachable Christian. When Angel returns from Emminster, he proposes to Tess, who rejects him without giving him a reason. Although he persists, she finally admits that she is a d'Urberville, thus a member of the type of family that he despises. When Angel remains unfazed by this news, she agrees to marry him. Tess writes to her mother to ask whether she should admit the entirety of her past to Angel, but her mother assures her that she should not. Tess remains nervous concerning her impending marriage, attempting to postpone the date and forgetting to make important wedding plans. While in town with Angel, Tess sees a man who recognizes her from Trantridge and remarks on her questionable reputation. Angel defends her honor, but Tess realizes that she must tell him about her past with Alec d'Urberville. Tess writes Angel a letter and slips it under his doorway. The next morning Angel behaves normally. It is only on the day of her wedding that Tess finds that the letter slid under the carpet and Angel thus never found it.

After Angel and Tess marry, they go to Wellbridge for their honeymoon and remain at a home once owned by the d'Urbervilles. Tess learns from [Jonathan Kail](#), who delivers a wedding gift from the Cricks, that the girls at Talbothays have suffered greatly since Angel and Tess left. On their wedding night, Angel and Tess vow to tell one another their faults. Angel admits that he had a short affair with a stranger in London, while Tess admits about Alec d'Urberville.

After telling Angel her story, Tess begs for forgiveness, but he claims that forgiveness is irrelevant, for she was one person and is now another woman in the same shape. She vows to do anything he asks and to die if he would so desire, but he claims that there is discordance between her current self-sacrifice and past self-preservation. Although he claims to forgive her, Angel still questions whether or not he still loves her. Angel's obstinate nature blocks his acceptance of Tess's faults on principle, and he remains with Tess only to avoid scandal until he tells her that they should separate.

That night, Angel begins sleepwalking and carries Tess out of their home and across the nearby river to the local cemetery, where he places her in a coffin. She leads him back to bed without waking him, and the next morning he seems to remember nothing of the event. Angel tells Tess that he will go away from her and she should not come to him, but may write if she is ill or needs anything.

Tess returns home, where her family remains impoverished and Tess has no place to stay. When Tess receives a letter from Angel telling her that he has gone to the north of England to look for a farm, Tess uses this as an excuse to leave Marlott. Angel visits his parents and tells them nothing about his separation, but they sense that some difficulty has occurred in his marriage. Angel decides to go to Brazil to look for a farm, although he realizes that he has treated Tess poorly. Before leaving for Brazil, Angel sees Izz Huett and proposes that she accompany him to Brazil. When he asks her whether she loves him as much as Tess does, Izz replies that nobody could love him more than Tess does, because Tess would give up her life for Angel. Angel realizes his foolishness and tells Izz that her answer saved him from great folly.

Tess journeys to Flintcomb-Ash, where she will join Marian at a different farm. On her way to the farm, Tess finds the man from Trantridge who identified her when she was with Angel, and he demands an apology for allowing Angel to wrongfully defend her honor. Tess hides from him, and after she is propositioned by young men in a nearby inn the next morning, she clips off her eyebrows to make herself less unattractive.

Tess works as a swede-hacker at Flintcomb-Ash, a barren and rough place. Marian believes that Tess has been abused and thinks Angel may be to blame, but Tess refuses to allow Marian to mention Angel's name in such a derogatory manner. Izz Huett and Retty Priddle join Marian and Tess at Flintcomb-Ash, and Tess learns that the man who insulted her is the owner of the farm where she works. Car and Nancy Darch work at this farm as well, although neither recognize Tess. Since the conditions at Flintcomb-Ash are so arduous, Tess visits Emminster to ask the Clares for assistance, but does not approach them when she overhears Felix and [Cuthbert Clare](#) discussing how disreputable Angel's new wife must be. While returning to Flintcomb-Ash, Tess learns that a noted preacher is nearby: Alec d'Urberville.

When Tess confronts Alec, he claims that he has a newfound duty to save others and feels that he must save Tess. Still, he seems to blame Tess for her tempting Alec to sin, and makes her swear never to tempt him again. Alec begins to visit Tess frequently, despite her overt suspicion and dislike for him, and even asks her to marry him and accompany him to Africa where he plans to be a missionary. Tess refuses and admits to Alec that she is already married, but Alec derides the idea that her marriage is secure and attempts to refute Tess's (and Angel's) religious views. Alec accuses Tess once more of tempting him,

and blames her for his backsliding from Christianity. Alec soon disavows his faith and loses the adornments of it, returning to his more fashionable ways and giving up preaching. When Alec tells Tess that she should leave her husband, she slaps him and then refuses to back down when Alec appears ready to return her blow. She tells Alec that she will not cry if he hits her, because she will always be his victim.

Alec soon tries a different tactic to get Tess to submit to him; he attempts to dominate her by exerting financial superiority. Alec offers to support her family, but only as a means to make Tess and her family dependent. Tess returns home to Marlott when she learns that her mother may be dying and her father is quite ill, but soon after her return her father dies instead, while her mother recovers. After the death of John Durbeyfield, the family loses their home and must find accommodations elsewhere. They move to Kingsbere, where the d'Urberville family tomb is located. Although Alec offers to support the Durbeyfields, Tess refuses, even when he offers a guarantee in writing that he would continue to support them no matter the relationship between Tess and himself. When the Durbeyfields reach Kingsbere, they find no room at the inn where they were scheduled to stay, and thus must remain in the church near the d'Urberville family vault.

Angel Clare returns home from Brazil, weak and sickly, and finds the letter from Tess in which she claims that she will try to forget him. Angel writes to her home at Marlott to search for her, but only later finds out that the Durbeyfields are no longer at Marlott and that Joan does not know where her daughter is. Angel decides to search for Tess, and eventually finds her mother, who reluctantly admits to Angel that Tess is at Sandbourne, a thriving village nearby.

Angel finds Tess at an inn at Sandbourne, where she has been living a comfortable life with Alec d'Urberville. Tess tells Angel that it is too late, and that Alec convinced her that he would never return. Tess admits that she hates Alec now, for he lied to her about Angel. After Angel leaves, Tess returns to her room and begins to sob. Alec finds her, and after a heated argument Tess stabs Alec in the heart, killing him.

As the dejected Angel leaves town, he finds Tess following him. She admits that she has killed Alec, and the two continue along together to escape. They remain at a deserted mansion before continuing northward to find a boat out of England. They rest at Stonehenge; there Tess, who realizes that she will inevitably be captured, asks Angel to

marry her sister, Liza-Lu, after she is gone. As Tess sleeps a party of men surround Angel and Tess to capture her and arrest her for Alec's murder. Tess is executed for her crime, while Angel does her bidding and presumably marries Liza-Lu.

## CHAPTER SUMMARIES

### Chapter One:

As he walks home to the village of Marlott, [John Durbeyfield](#), a middle-aged man, meets [Parson Tringham](#), who greets him as "Sir John." When Durbeyfield asks the parson why he greets him in this manner, he answers that he recently learned that he is from the d'Urberville lineage, descended from Sir Pagan d'Urberville who fought with William the Conqueror. He tells Durbeyfield that if knighthood were hereditary, he would be Sir John. The d'Urberville family is now extinct, and the parson thinks of this only as demonstrating how the mighty have fallen.

### Chapter Two:

Durbeyfield was returning home during the May Day dance in which the younger women of Marlott walked in procession in white gowns, holding willow wands and white flowers. Among the girls is [Tess Durbeyfield](#), the daughter of John. Tess is no more handsome than the other girls, but has large, innocent eyes. She sees her father riding in a carriage singing that he has a great family vault in Kingsbere and knighted forefathers. Tess reprimands her friends for mocking her father. At this time Tess is a 'Æmere vessel of emotion untinctured by experience.' She still has the local dialect, but also can affect more educated speech. Three young onlookers of superior class watch the women in the procession. The three are brothers (Angel, Felix, and Cuthbert) and consider asking the women to dance. Angel does not dance with Tess Durbeyfield, but among the girls he notices her the most and wishes that he asked her to dance, for she was so modest and soft.

### Chapter Three:

Tess remains with her comrades until dusk, thinking of the young man, Angel. When she arrives at home, she hears her mother singing as she rocks her youngest child to sleep. Mrs. Durbeyfield still has some of the freshness of youth, but it is faint. She speaks in the local dialect, and tells her daughter what John Durbeyfield learned that day. Mrs. Durbeyfield thinks that great things will come of this. She also tells Tess that John has fat around his heart, which could cause his death in ten years or ten days. He is now at

Rolliver's, and wants to rest before his journey tomorrow with a load of beehives. Now that Tess is home, [Joan Durbeyfield](#) can go to Rolliver's to fetch her husband, but Joan herself does not return, so Tess sends her brother Abraham. Tess herself decides to go when Abraham does not return a half hour later.

#### **Chapter Four:**

Rolliver's Inn is the only alehouse in the village, and can only boast of an off-license: nobody can legally drink on the premises, but this rule is often averted. Mrs. Durbeyfield had found her husband there bragging about his grand project for his family. He will send Tess to claim kin, for there is a lady of the name d'Urberville. John Durbeyfield admits that he has not told Tess this, but she is tractable and will do what he wishes. Joan Durbeyfield reminds her husband that there are many families that were once estimable and are now ordinary, but agrees to the arrangement. Tess arrives, and Abraham tells her that she will marry a gentleman. It is eleven o'clock when Tess gets her family to bed, and the next morning John is unable to go on his journey. Tess agrees to go with Abraham. On the way there, Abraham and Tess discuss how other stars are worlds just like Earth. Tess says that some worlds are splendid, but a few are blighted, and they decide that they are on a blighted one. Tess realizes the vanity of her father's pride. Suddenly, the wagon stops and they find that the morning mail-cart has crashed into their horse, killing it. Tess blames herself, while Abraham blames it for living on a blighted star. Tess does not know how to break the news to her family, but John Durbeyfield takes the news stoically.

#### **Chapter Five:**

Distress looms in the distance because of the death of the horse. Joan Durbeyfield tells Tess about Mrs. d'Urberville living on the outskirts of The Chase, and tells Tess that she must go and claim kinship and ask for help. Tess is deferential, but she cannot understand why her mother should find such satisfaction in contemplating this enterprise. She suggests getting work, but finally agrees to go. Tess leaves for The Chase, where she finds the home of the Stoke-d'Urbervilles, as they are now called. A young man with an almost swarthy complexion answers the door, and claims to be Alec d'Urberville. He does not allow Tess to see his mother, for she is an invalid, but she tells him that she is a poor relation. Alec shows her the estate, and he promises that his mother will find a berth for her. He tells her not to bother with the Durbeyfield name, but she says she wishes for no better. Alec prepares to kiss her, but lets her go. Tess perceives nothing, but if she had she

might have asked why she was doomed to be seen and coveted that day by the wrong man.

### **Chapter Six:**

As Tess leaves Trantridge Cross to return home, her fellow travelers in the van remark about the roses that adorn her appearance, the first time that she is aware of the spectacle she presents to them. Her mother greets Tess excitedly, and Tess shows her a letter written by Mrs. d'Urberville stating that Tess's services would be useful to her in the management of their poultry farm. Tess tells her parents that she would rather stay with them, but she cannot tell them why for she does not know the reason. Later, Alec d'Urberville visits the Durbeyfields to see whether Tess could come to manage the poultry farm. Joan Durbeyfield thinks highly of Alec as a mighty handsome man. John Durbeyfield is convinced that Alec will marry Tess, but Tess tells her father that she does not like having Alec there. Joan Durbeyfield finally prepares for her daughter to leave, assuming that she will marry, for she has been discovering matches for her daughter since she was born.

### **Chapter Seven:**

The day that Tess is to leave, her mother scolds her for not dressing well, even though Tess dresses in proper clothes for working. Tess submits to her mother's wishes and has her hair washed. Although Joan expects her daughter to be married, she feels a slight misgiving as Tess leaves. The younger children cry when Tess leaves, but Tess scolds them for thinking that she will marry a gentleman. As Tess leaves, Joan remarks that Tess will do well as long as she plays her trump card. This trump card is not her d'Urberville blood, as her father believes, but her face.

### **Chapter Eight:**

As Alec and Tess drive the carriage toward Trantridge, Tess becomes frightened by the quick movement of the horse as they go down the hill. She grasps Alec's arm, but he tells her to grasp his waist so that he can still control the horse. When the horse becomes calm, she reprimands him for driving so recklessly, but he tells her to put her arms around his waist again. She says never, but he persists. She says that she thought that he would be kind to her as her kinsman. He calls her rather sensitive for a cottage girl, and calls her an artful hussy.



**Chapter Nine:**

Tess begins to care for the birds in Mrs. d'Urberville's poultry house. Tess meets the old woman, who is blind, and asks Tess if she knows how to whistle. Although she knows that it is not a genteel trait, Tess admits to knowing how to whistle, and Mrs. d'Urberville tells her to practice it every day so that she can whistle to her bullfinches. Mrs. d'Urberville is not aware that Tess is a relative. The next day, Tess tries to whistle to the bullfinches, but becomes cross because she finds that she cannot do so. Alec finds her frustrated, and offers to give Tess a lesson. Repeated interaction with Alec d'Urberville removes Tess's original shyness toward him, without implanting any feeling which could engender a more tender shyness. One day, when Tess is whistling to the bullfinches in Mrs. d'Urberville's room while she is absent, Tess hears a rustling behind the bed. Alec has been hiding behind the curtains.

**Chapter Ten:**

The village of Trantridge demonstrates a particular levity and its residents tend to drink hard. The chief pleasure of many residents is going to Chaseborough, a decaying market town several miles away. Tess did not join in the weekly pilgrimages, but under pressure from matrons not much older than herself, she finally consents to go. During one trip there, she finds Alec d'Urberville also in town, and he promises to see her again. Tess goes on alone and finds a barn where the residents are dancing. Tess does not abhor dancing, but she did not want to do so, for the movement of the dancers grew more passionate. Tess finds Alec again, but she refuses his offers of assistance home. Tess goes to the other girls, one of whom is [Car Darch](#), nicknamed Queen of Spades, and her sister, Nancy, nicknamed Queen of Diamonds. Car carries a wicker-basket containing her mother's groceries on the top of her head, and a stream of treacle had dripped down below her waist. All of the other girls laugh at Car, including Tess. However, Car notices Tess and confronts her. Car begins to disrobe to fight Tess, but Tess refuses and says that if she knew that Car was of that sort, she would not have consented to come with such a whorage. Car merely insults and continuously berates Tess, making her feel indignant and ashamed. Alec finds Tess once again, and he tells Tess to come with him. As Alec rescues Tess, Car's mother laughs, realizing that Tess has gotten out of the frying pan and into the fire.

**Chapter Eleven:**

Tess admits to Alec that she is much obliged to him. He asks her why she dislikes him kissing her, and she says it is because she does not love him, and is angry with him sometimes. Alec did not object to this confession, because he prefers her anger to frigidity. He asks if he has offended her by love-making, and she says sometimes. She does not answer when he asks if she is offended every time he tries. Tess is weary, and nearly falls asleep on Alec's shoulder. Alec stops the horse and encloses her waist with his arm to support her, which immediately puts her on the defensive. When she pushes him away, he calls her devilish unkind, for he means no harm. He asks if she can show her belief in him by letting him clasp her with his arm. She finally submits and allows him to do so. Later on their journey, Tess finds that Alec has prolonged the ride home, and they are now in The Chase, the oldest wood in England. Tess calls him treacherous, and asks him to let her down so she may walk home. He agrees to let her walk home only after he finds a nearby house and ascertains their distance from Trantridge. Alec gives her an overcoat and walks away. In the meantime, he goes to ascertain which quarter of The Chase he is actually in, for he had purposely ridden at random. He returns to Tess and finds her sleeping. Tess' 'Guardian angel' is nowhere to be seen, and Tess is seduced by Alec d'Urberville.

### **Chapter Sixteen:**

Tess leaves home for the second time, deciding that were she to remain, her younger siblings would probably gain less good by her precepts than harm by her example. On the way to Talbothays, Tess passes Kingsbere, the area in which her ancestors lay entombed. She dismisses ideas about her ancestors, realizing that she has as much of her mother as her father in her. Tess arrives at the dairy around milking time, half-past four in the morning.

### **Chapter Seventeen:**

Tess begins milking with the other milkers, including the master dairyman, [Richard Crick](#), who introduces himself to Tess and inquires after her family. Crick knows a little about the d'Urbervilles, but Tess dismisses the ideas that she comes from an esteemed family. Later, while Tess is on a break with the other workers, Crick tells a story about an aged man named William Dewy who was chased by a bull, but played a Christmas Eve hymn for the bull on his fiddle, causing it to lay down as if it were in a Nativity scene. After Crick tells the story, a young man remarks that the story is a reminder of medieval times, when faith was a living thing. The young man is [Angel Clare](#), with whom Tess danced years ago. Later, Tess

inquires about Angel, and another milkmaid tells her that Angel is learning milking and never says much. Since he is a parson's son, he is too taken with his thoughts to notice girls. Angel's father is [Reverend Clare](#) at Emminster, and all of his sons except for Angel are clergymen.

### **Chapter Eighteen:**

Angel Clare has a nebulous, preoccupied quality, for he is a man with no very definite aim or concern about his material future. The youngest son of his father, a poor parson, he is at Talbothays to acquire a practical skill in the various processes of farming. His father had married his mother late in life, and his brothers had each acquired a university degree, even though Angel was the one whose promise might have done full justice to academic training. Before Angel met Tess at the dance in Marlott years before, a parcel came to Reverend Clare from the bookseller. This book was a philosophical work that prompts an argument between Angel and his father in which he admits that he does not want to be a minister. Since he was not to be ordained, Mr. Clare did not send Angel to Cambridge. Angel instead spent years in desultory studies, undertakings and meditations, beginning to evince considerable indifference to social forms and observances. He began to despise the distinctions of rank and wealth. Angel now takes great delight in the companionship at Talbothays: the conventional farm-folk of his imagination were obliterated in favor of more respectable people. Angel had grown away from old associations and now sees something new in life and humanity, making close acquaintance with natural phenomena. Tess and Angel discuss whether or not one's soul can leave his body while alive, and he finds her to be a fresh and virginal daughter of nature. He seems to discern in her something familiar that carries him back to a joyous past.

### **Chapter Nineteen:**

Since cows tend to show a fondness for particular milkers, Dairyman Crick insists on breaking down these partialities by constant interchange, yet the milkers themselves prefer to stay with particular cows. Angel Clare begins to arrange the cows so that Tess may milk her favorite ones. She mentions this to Angel, yet later regrets that she disclosed to him that she learned of his kindness. Tess hears Angel playing at his harp, and when she finds him she admits that she has no fear of the wilderness, but has more indoor fears. Angel admits that he thinks that the hobble of being alive is rather serious. Tess cannot understand why a man of clerical family and good education should look upon it as a

mishap to be alive. She realizes that he is at the dairy so that he may become a rich dairyman. Angel asks Tess if she would like to take up a course of study, but she tells him that sometimes she does not want to know anything more about history than she actually does. Later, Tess learns from Dairyman Crick that Angel has scorn for the descendants of many noble families. After hearing this caricature of Clare's opinions Tess is glad that she had not said a word about her family.

### **Chapter Twenty:**

Tess had never in her recent life been so happy and would possibly never be so happy again. She and Tess stand between predilection and love. For Angel, Tess represents a visionary essence of woman, and calls her Artemis, Demeter, and other fanciful names, but she insists that he call her simply Tess. Tess seems to exhibit a dignified largeness of disposition and physique. The two are always the first to awake at the dairy house, where they feel an impressive isolation, as if they are Adam and Eve.

### **Chapter Twenty-One:**

There is a great stir in the milk-house just after breakfast, for the churn revolved but butter would not come. Whenever this happens the dairy is paralyzed. Mrs. Crick says that perhaps somebody in the house is in love, for she heard that this will cause it. Dairyman Crick tells a story about how a Jack Dollop impregnated a local girl, whose mother came to the dairy to find him. Jack hid in the churn; the mother learned this and started the churn with him inside until he agreed to marry the girl. The problem with the churn resolves itself, and Tess remains depressed throughout the afternoon. She is wretched at the perception that to her companions the dairyman's story had been a humorous one, for none seemed to see the sorrow of it. One night, Tess's three roommates ([Retty Priddle](#), [Marian](#), and [Izz Huett](#)) watch Angel in the garden from their window. The three each are attracted to Angel, but Retty says that none will marry him for he likes Tess Durbeyfield the best. Izz Huett says that Angel will not even marry Tess, for he will be a great landowner and a farmer abroad. Tess overhears this conversation and feels some deal of jealousy. She believes that unequal attachments of rank may lead for marriage, for she wonders what good a lady may be on a farm.

### **Chapter Twenty-Two:**



The next morning Dairyman Crick orders his workers to overhaul the mead, for there is garlic in it that has spoiled the milk. While searching for garlic in the field, Angel finds Tess and they search together. Dairyman Crick finds them and tells her that she should not be out in the fields, for she was not feeling well a day or so ago. Tess mentions to Angel that Izzy Huett and Retty look pretty, but Angel insists on Tess's superiority. Tess finally tells Angel to marry one of them if she wants a dairywoman and not a lady, and not to think of marrying her. From this day Tess forces herself to take pains to avoid Angel.

### **Chapter Twenty-Three:**

On Sunday, after milking the milkers travel to church in the rain. The lane leading from the parish has been flooded. While they cling to the bank, the girls find Angel Clare advancing toward them through the water. Angel asks the girls, avoiding Tess, whether they are going to church, and he vows to carry them through the flooded area. Tess is the final one to be carried, and she refuses, thinking that he must be so tired. Angel tells her that he carried the other girls so that he may get the opportunity to carry Tess. On the way to church, Marian remarks that the other girls have no chance against Tess, for Angel would have kissed her if she had encouraged him. Tess's heart aches, for there is no concealing the fact that she loves Angel Clare. That night, she vows that she will never stand in the way of Retty or the other girls. Izz tells Tess that a young lady of Angel's rank who supports him will marry Angel. After this disclosure Tess nourishes no further foolish thought that there lurks a grave import in Clare's attention to her, thinking that the love is a passing summer love for her face.

### **Chapter Twenty-Four:**

The summer air is stagnant and enervating at the dairy now, as heavy scents weigh upon them. To Tess, Angel's face has a real vitality and warmth. Tess becomes aware that he is observing her. As they milk a cow, Angel finally jumps up and clasps Tess in his arms. She is taken completely by surprise, and yields to his embrace with unreflecting inevitability. He begs for forgiveness, but Tess merely says that the cow is angry and will kick over the milk. Tess begins to cry, but Angel declares that he loves her. Something occurs between them that changes the pivot of the universe for their two natures, something which the dairyman would have despised as a practical man. A veil has been whisked aside, for a short time or for a long.

**Chapter Twenty-Five:**

That night, after Tess retires to her chamber, Angel goes outside, not knowing what to think of himself. Angel and Tess had kept apart since their embrace that afternoon. Angel is shocked to find how great the obscure dairy where he works means to him. To Angel, everything exists through Tess. Angel decides to discuss Tess with his friends, thinking that in less than five months his term at Talbothays will be over and after a few months at other farms he will be fully equipped in agricultural knowledge and in a position to start a farm himself. At that point he would want a wife who would understand farming. One morning Dairyman Crick tells his milkers that Angel has gone to Emminster to spend a few days with his family. Crick expects that Angel will not remain long at Talbothays. Angel returns home, where he finds near his father's church a woman wearing a broad-brimmed hat and attempts to avoid her. The young lady is [Mercy Chant](#), whom his parents hoped would marry Angel. [Reverend Clare](#) is a clergymen of a type that had nearly died out, a spiritual descendant of Luther and Calvin, an Evangelical of Evangelicals. Among his family, Angel has become to seem more like a farmer and behaves less in the manner of a scholar. After breakfast Angel walks with his brothers, two men who wear whatever glasses are fashionable without reference to their affect on their vision, and who carry pocket copies of Wordsworth when he is fashionable, and Shelley when he is. His brothers notice Angel's growing social ineptness as he notice their growing mental limitations. At dinner that night, [Mrs. Clare](#) tells Angel that she has given away the black-pudding that Mrs. Crick sent as a gift to local children, while they will not drink the mead that Mrs. Crick sent, for it is too alcoholic and they never drink spirits at the table on principle. When Angel suggests that he will say to the Cricks that the family enjoyed the gifts, Mr. Clare insists that Angel tell them the truth.

**Chapter Twenty-Six:**

Angel discusses with his father his plans for attaining a position as a farmer in England or one of the Colonies. Reverend Clare feels that it is his duty to set up a sum of money for Angel, for he did not pay for him to go to university. When Angel mentions marriage, Reverend Clare suggests Mercy Chant, but Angel says that it would be more practical to have a woman who can work as a farmer. Angel mentions that he has found a possible wife, and Mrs. Clare asks if she is from a respectable family. Mrs. Clare insists on Mercy Chant, claiming that she has accomplishments. Angel claims that Tess is full of actualized poetry, and an unimpeachable Christian. Reverend Clare tells Angel a story about a young

man with the last name d'Urberville, known for his rakish behavior. Reverend Clare had confronted him when he was preaching at another church, and the two nearly got into a brawl. Angel finds that he cannot accept his parents' narrow dogma, but he reveres his father's practice and recognizes the heroism under the piety.

### **Chapter Twenty-Seven:**

Angel returns to Talbothays, where he finds Tess, who has recently awakened. Angel tells Tess that he shall soon want to marry, and asks Tess if she will be his wife. Tess declares that she cannot be his wife, and she claims that the reason is that his father is a parson and his mother wouldn't want her to marry him. He counters these objections, telling her that he has discussed the matter with his parents. Angel then recounts the story that his father told him about Alec d'Urberville, not mentioning the actual name, and when he asks Tess about marriage once more she says that it cannot be.

secret for he would inevitably learn of her more sordid history.

### **Chapter Twenty-Eight:**

Tess's refusal does not permanently daunt Clare, knowing that the negative is often the preface to a later affirmative. Angel asks Tess if she loves another man, but she says that this is not the reason for her refusal. She says that it is for his own good. Tess wonders why nobody has told Angel the entirety of Tess's history. When Angel asks Tess once more, she tells him that she will tell him all about himself. She vows to tell him on Sunday. Tess feels that she cannot help giving in and marrying Angel, but feels that it is wrong and it may kill Angel when he finds out about her.

### **Chapter Twenty-Nine:**

Dairyman Crick tells the milkers at breakfast that Jack Dollop just got married to a widow-woman, and never married the matron's daughter. However, by marrying the widow lost her yearly allowance. Mrs. Crick remarks that the widow should have told Jack sooner that the ghost of her first husband would trouble him. Beck Knibbs, a married helper from one of the cottages, says that she was justified in not telling him, for all is fair in love and war. For Tess, what is comedy to her fellow workers is tragedy to her. Tess refuses Angel once more. Dairyman Crick sends Angel to go to the station, and Tess agrees to accompany him.

### **Chapter Thirty:**



Tess and Angel travel together on the carriage to the station. Tess considers the various Londoners and such who will drink the milk that they are bringing to the station. Angel once again asks Tess to marry him. Tess finally begins to tell Angel her history. She tells him that she is not a Durbeyfield, but a d'Urberville. He dismisses that information as insignificant. He claims that he hates the aristocratic principle of blood, but is interested in this news. Angel claims that he rejoices in the d'Urberville descent, for Tess's sake. Angel vows to spell Tess's name correctly from this very day, and calls her 'Teresa d'Urberville.' Tess finally assents to marry Angel. Angel realizes when he saw Tess first, at the dance at Marlott.

### **Chapter Thirty-One:**

Tess writes a letter to her mother the next day, and by the end of the week receives a reply. Her mother gives Tess her best wishes and tells her not to tell Angel anything about her past, for many women have trouble in their time and she should not trumpet hers when others do not trumpet theirs. This advice reassures Tess, who dismisses her past, treading upon it and putting it out as a smoldering, dangerous coal. As a suitor, Angel is more spiritual than animal. Tess worries when the two walk in public as a couple, thinking that it may reach his friends at Emminster that he is walking about with a milkmaid. He thinks it absurd that a d'Urberville hurt the dignity of a Clare. One evening Tess abruptly tells Angel that she is not worthy of him, but Angel tells her that he will not have her speak as such. Angel asks on what day they shall be married, but he does not want to think like this. The news of their engagement reaches the other milkmaids and Dairyman Crick. Tess tells the other girls that Angel ought to marry one of them, for all are better than she. The girls try to hate Tess for her relationship but Angel, but find that they cannot.

### **Chapter Thirty-Two:**

Tess seems to want to stay in a state of perpetual betrothal with Angel, although the beginning of November seems to be when she will marry him. Angel mentions to Tess how Mr. Crick told him how, when he leaves Talbothays it will be winter, when the workload would be light and therefore he should take Tess with him. Tess finally agrees to fix the day of the wedding. Angel wishes to see a little of the working of a flour mill, and visits one at Wellbridge, where he stays at a farm house that had once been a d'Urberville mansion. Tess finally decides to marry Angel on the thirty-first of December. Tess, however, forgets to publish banns in time, but Angel says that obtaining a marriage license will be a better

means of marrying. Angel obtains a white wedding dress for Tess. She thinks of her mother's ballad of the mystic robe: "That never would become that wife / That had once done amiss." Tess wonders whether her wedding dress will betray her.

### **Chapter Thirty-Three:**

Angel wishes to spend a day with Tess away from the dairy before the wedding, thus they spend a day in the nearest town on Christmas Eve. While in town, others remark that she is a comely maid, although a Trantridge man thinks that he recognizes her. He thinks that she was once a woman of ill repute. That night, Angel has a dream that he fought with the man who insulted Tess. This is the last thing required for Tess to turn the scale of her indecision. Tess writes on four pages a succinct narrative of those events of years before and slips it under his door. The next morning, Angel meets her at the bottom of the stairs and kisses her as warmly as ever. Tess feels that her doubts were childish and he may have forgiven her. On the wedding day, Tess finds in Angel's room the note under the carpet, unopened and never seen. Tess attempts to tell Angel once more, but she does not. On the way to the church, Tess believes that she has seen the carriage before. Angel tells Tess the legend of the d'Urberville Coach, the superstition of the county that a certain d'Urberville who committed a dreadful crime in his family coach. Supposedly, members of the d'Urberville family see the coach at certain times, but Angel refuses to tell Tess when. Tess marries Angel, but feels that she is somewhat more truly Mrs. Alexander d'Urberville. When she finds herself alone, Tess prays. Although she tries to pray to God, she in fact prays to Angel. As the two leave Talbothays, Tess advises Angel to kiss her three roommates one more time. On their way out of Talbothays, they see an afternoon crow.

### **Chapter Thirty-Four:**

Tess and Angel go to Wellbridge, where they stay in one of the d'Urberville ancestral mansions. On entering, they find that they have only a couple of rooms. Two life-size portraits of d'Urberville ladies frighten Tess, for she can see her form in theirs. [Jonathan Kail](#), the servant, brings a package from Reverend Clare to Tess, containing a necklace with pendant, bracelets and earrings. Angel has Tess put on the jewelry, and imagines how wonderful she would appear in a ballroom. Tess thinks that the jewelry must be sold. Jonathan tells Tess how [Retty Priddle](#) attempted to drown herself when the Clares left, and how [Marian](#) was found drunk. Only Izzy remains as usual, but her spirits remain low. Tess feels guilty about her fate, thinking herself undeserving. Angel promises to tell Tess all of

his faults. Angel admits how in London he plunged into a forty-eight hour dissipation with a stranger. Tess decides to tell Angel about her sin, and enters into her story about Alec d'Urberville and its results.

### **Chapter Thirty-Five:**

Tess finishes her story, which she had given in a monotone and without any displays of emotion. She watches the flame in the fireplace flicker, as everything around her seems to mock her situation with its lack of response. Angel stirs the fire, having not yet comprehended the events. His face withers as he cries out that this cannot be true. She begs for forgiveness, for she has forgiven him the same. Angel claims that forgiveness is irrelevant, for she was one person before and now is another. He calls her another woman in her shape. She bursts into tears as she asks whether or not she still belongs to him anymore. Tess vows not to do anything unless he orders her, and vows to behave as a wretched slave and die if he so desires. He tells her that there is a discordance between her present mood of self-sacrifice and her past mood of self-preservation. Angel leaves the room for a walk. Tess follows him, but the two say nothing. Finally she asks what she has done, saying that it is his mind that has changed and that she is not the deceitful woman that he thinks she is. She claims that she was a child when it happened and knew nothing of men. He claims he forgives her, but forgiveness is not all. Tess says that her mother has told her of many cases in which similar situations occur, in which the husband survives and still loves the wife. Angel claims that his situation is one for satirical laughter rather than tragedy, and asks Tess to return to the house to go to bed. Angel returns later to find her sleeping soundly. He turns to leave and sees a portrait of a d'Urberville lady that appears sinister.

### **Chapter Thirty-Six:**

Angel arises at dawn; the neighboring cottager's wife knocks on the door, but he sends her away because her presence is awkward. Angel prepares breakfast, and the two behave civilly to one another, although the pair are "but ashes of their former fires." Angel asks again if it is true, and he asks if the man is still in England. Tess says that he can get rid of her by divorcing her; her confession has given him adequate grounds for that. She tells him that she thought of putting an end to herself under the mistletoe, but did not because she felt it would cause scandal. Tess continues to do chores around the house for Angel while he visits a local miller, but he scolds her for behaving as a servant and not a wife. Tess

breaks into tears, claiming that she had told him that she was not respectable enough to marry him, but he urged her. Her tears would have broken any man but Angel Clare, whose affection masks a hard, logical deposit like a vein of metal that blocks his acceptance of Tess as it blocked his acceptance of the Church. He tells her that it is not a question of respectability, but one of principle. Angel tells Tess that it is imperative that they should stay together to avoid scandal, but it is only for the sake of form. Angel tells Tess that he cannot live with Tess without despising himself and despising her. He considers what their possible children may think. She considers arguing that in Texas or Australia, nobody will know about her misfortunes, but she accepts the momentary sentiment as inevitable. Angel's love is doubtless ethereal to a fault, imaginative to impracticability. He orders her to go away from him, and she says that she can go home. She claims that she has convinced him and that she thinks it best.

### **Chapter Thirty-Seven:**

At midnight, Angel enters the bedroom to find Tess, who was asleep. Standing still, he murmurs in an indescribably sad tone "dead, dead, dead." Angel occasionally walks in his sleep as he does now. Tess sees this continued mental distress. Angel bends low and encloses Tess in his arms, and rolls her in the sheet as in a shroud. He lifts her from the bed and carries her across the room, murmuring "my dearest darling Tess! So sweet so good, so true!" He leans her against the banister as if to throw her down, but rather kisses her and descends the staircase. Tess cannot determine Angel's ultimate intention, but finally realizes that he is dreaming about the Sunday when he carried her across the water with the other milkmaids. He carries her near the river, and she believes he may drown her. He walks through the shallow areas of the river carrying her, but they reach the other side in safety; if she had awakened him, they would have fallen into the gulf and both died. Angel carries her to the empty stone coffin of an abbot, where he lays Tess and then falls down asleep. Tess sits up in the coffin, but does not awake Angel out of fear that he may die if awakened from sleep-walking. She walks him back to the house and induces him to lay down on the sofa bed. The next morning, Angel seems to know nothing about the previous night's events. The two leave Wellbridge to return to Talbothays to pay a visit to the Cricks. At Talbothays, Tess learns that [Marian](#) and Retty have left Talbothays, and she fears they will come to no good. After Tess and Angel leave, Mrs. Crick remarks how unnatural the two look, as if they were in a dream. Angel tells Tess that he has no anger, and he will let her know where he is going as soon as he himself knows. He tells her that

until he comes to her she should not come to him, and that she should write if she is ill or if she wants anything.

### **Chapter Thirty-Eight:**

Tess returns to Marlott, where a turnpike-keeper tells how [John Durbeyfield](#)'s daughter has married a gentleman farmer and the Durbeyfields have since been celebrating. Tess attempts to arrive at home unobserved, but cannot. She sees a girl whom she knew from school and claims that her husband is now away at business. When Tess arrives at home, she admits to her mother that she told Angel about her past. Tess claims that she could not so sin against him, but Joan replies that she sinned enough to marry him first. Tess finds that there is no place for her at home anymore; her old bed is now used by two of the younger children. Her father is a foot-haggler now, having sold his second horse. When John finds out what has happened to Tess, he laments the humiliation he will receive, and claims that he will put an end to himself. Tess decides to stay only a few days, and receives a letter from Angel informing her that he had gone to the north of England to look for a farm. Tess uses this as a reason to leave Marlott, claiming that she will join Angel. Before she leaves, she gives half of the fifty pounds Angel has given her to her mother, as a slight return for the humiliation she had brought upon them.

### **Chapter Thirty-Nine:**

Three weeks after the marriage, Angel returns to his father's parsonage. His recent conduct has been desultory, and his mood became one of dogged indifference. He wonders if he had treated Tess unfairly, and returns to Emminster to disclose his plan to his parents and to best explain why he has arrived without Tess without revealing the actual cause of their separation. Angel tells his parents that he has decided to go to Brazil. They regret that they could not have met his wife and that they did not attend the wedding. [Mrs. Clare](#) questions Angel about Tess, asking if he was her first love, and if she is pure and virtuous without question. He answers that she is. The Clares read a chapter in Proverbs in praise of a virtuous wife. After reading the chapter, Mrs. Clare thinks about how the passage so well describes the woman Angel has chosen. Angel can no longer bear this, and goes to his chamber. Mrs. Clare follows him, thinking that something is wrong. He admits to his mother that he and his wife have had a difference. Mrs. Clare senses that Tess is a young woman whose history will bear investigation, but he replies that she is spotless. Angel perceives his own limitations, knowing that he is a slave to custom and conventionality. In considering what Tess was not, he had overlooked what she was.

**Chapter Forty:**

Angel discusses Brazil with his parents at breakfast, then does errands around town. On the way to the bank, he encounters [Mercy Chant](#), carrying an armful of Bibles. Angel suggests that he may go to Brazil as a monk, implying Roman Catholicism, which shocks Mercy, who claims she glories in her Protestantism. He apologizes to her, telling her that he thinks that he is going crazy. Angel deposits money for Tess and wrote to her at her parents to inform her of his plans. Angel calls at the Wellbridge farmhouse, where he surprisingly reminisces about the happier time there. Angel wonders whether he has been cruelly blinded, and believes that if she had told him sooner he would have forgiven her. Angel finds [Izz Huett](#) there. She tells Angel that if he had asked her to marry him, he would have married a woman who loved him. Angel admits to Izz that he has separated from his wife for personal reasons, and asks Izz to go to Brazil with him instead of her. He warns her that he is not to trust him in morals now, for what they will be doing is wrong in the eyes of Western civilization. She admits that she does not love him as much as Tess did, for Tess would have laid down her life for him and Izz could do no more. Finally Angel claims that he does not know what he has been saying, and apologizes for his momentary levity. He tells Izz that she has saved him by her honest words about Tess from an impulse toward folly and treachery. According to Angel, women may be bad, but are not so bad as men in such things

**Chapter Forty-One:**

Eight months after Angel and Tess part, Tess is a lonely woman who found irregular service at dairy-work near Port Bredy to the west of Blackmoor Valley. She had concealed her circumstances from her mother, but Joan wrote to Tess that the family was in dreadful difficulty, and Tess sent money to her. Tess is now reluctant to ask [Reverend Clare](#) for money, as Angel suggested that she could, for she fears that the Clares despise her already. At this point Angel lies ill from fever in Brazil, having been drenched with thunderstorms and persecuted by other hardships. Tess now journeys to an upland farm to which she had been recommended by Marian, who learned of her separation through Izz Huett. On her journey, she meets the man whom Angel confronted for addressing Tess coarsely. He tells Tess that she should apologize for allowing Angel to inappropriately defend her honor, but Tess cannot answer him. Tess instead runs away, where she hides in the forested area. She remains in hiding until morning, where she finds dying birds around

her, the remains of a shooting party from the night before. She puts the birds out of their misery.

#### Chapter Forty-Two:

Tess starts again alone toward Chalk-Newton, where she has breakfast at an inn. At this inn, several young men are troublesomely complimentary to her because of her good looks. After leaving the inn, Tess covers her chin and hair with a handkerchief and cuts off her eyebrows to deflect against men's admiration. She thinks that she will always be ugly as long as Angel is not with her. Tess walks onward, from farm to farm in the direction of the place from which Marian had written her. Tess finally reaches Flintcomb-Ash, the place of Marian's sojourn. The place is barren and rough. Tess's plain appearance surprises Marian, who thinks that she has been abused. Tess asks that Marian not call her Mrs. Clare. Marian tells Tess that she will be employed at swede-hacking, a rough profession. Tess asks Marian to say nothing about Angel, for she does not wish to bring his name down to the dirt.

#### Chapter Forty-Three:

Tess sets to work at Flintcomb-Ash, sustained by her sense of patience. For Tess, patience combines moral courage with physical timidity. The movement of the swede-hackers shows a mechanical regularity, as they work hour after hour unconscious of the forlorn aspect they bear on the landscape. Marian now has alcohol as her only comfort. She proposes to Tess that they invite Izz Huett and [Retty Priddle](#) to come to Flintcomb-Ash. Marian soon hears from Izz that she is coming. The winter is particularly harsh, one day preventing work altogether. Marian tells Tess that the harsh weather improves Tess's beauty, and that her husband should see her now. Tess reprimands Marian for her mention of him. Along with Tess, Marian and Izz, two other women working at Flintcomb-Ash are Car and [Nancy Darch](#), neither of whom recognize Tess. Tess finds that her employer is the Trantridge native from whom she had taken flight. He laughs that he has regained his superior position. Tess does not answer him, so he demands an apology. Izz tells Tess that Angel was a splendid lover, no doubt, and tells Tess that Angel has left for the New World. Tess claims that she can always find out where Angel is. Tess continues to work, but she finally sinks down upon a heap of wheat-ears at her feet. Marian cries out that the work requires harder flesh than hers. The farmer suddenly enters and reprimands her for not working. Izz and Marian continue working to make up for Tess after the farmer leaves.



Marian tells Tess how Angel asked Izz to accompany him to Brazil, but changed his mind. Tess cries at this news, thinking that she has been wrong and neglectful. Tess writes a letter to Angel, but cannot finish it. Afterwards she takes the wedding ring she keeps on a ribbon around her neck and wears it on her finger.

#### **Chapter Forty-Four:**

Tess wonders why her husband has not written to her, for he had distinctly implied that he would at least let her know of the locality to which he journeyed. She wonders whether he is indifferent or ill. On a Sunday morning, the only morning in which Tess may leave, Tess leaves for Emminster. When Tess reaches the home of the Clares at Emminster, nobody answers, for they are all at church. Tess sees Felix and Cuthbert, but fears that they should find her before she is prepared to confront them. Tess also sees Mercy Chant, whom one of the brothers identifies; Tess remembers the name from Talbothays, and listens as the brothers discuss how Angel threw himself away upon a dairymaid. When the Clares reach their home once more, they find Tess's boots which she has left there and appropriate them as charity. Tess views this scene as evidence of her condemnation, and feels that she cannot return to the vicarage. Tess leaves Emminster and reaches the village of Evershead, where she learns that a fiery, Christian man is preaching. Tess finds this preacher giving a sermon on justification by faith. She recognizes the voice of the preacher as that of Alec d'Urberville.

#### **Chapter Forty-Five:**

Alec d'Urberville appears with the same unpleasantness, but now has a neatly-trimmed mustache and a half-clerical dress. Alec has not been reformed, but rather transfigured, his passion for religious devotion instead of sensuality. Tess feels that this change is unnatural, although Christianity has a pattern of great sinners becoming great saints. Alec approaches her and tells her that his duty is to save, and there is no person to whom he has a greater duty than Tess. Tess asks him if he has saved himself, for charity begins at home. He says indifferent that he has done nothing and that no amount of contempt will equal what he has brought upon himself. Alec mentions [Reverend Clare](#), who has been his religious inspiration since confronting Alec. She tells Alec that she does not believe his conversion, for a better man does not believe as much as Alec claims. Alec tells Tess that he should not look at her too often, for women's faces have too much power over him already. The two reach the point called Cross-in-Hand, named for a stone pillar that once

stood there. Alec asks her who has taught her such proper English, and she claims that she has learned things in her troubles. She tells him about Sorrow, which shocks him. He asks Tess to swear on the Cross-in-Hand that she will never tempt him by her charms and ways. Upon leaving Tess, Alec opens a letter from Reverend Clare that expresses joy at Alec's conversion. Tess asks a shepherd the meaning of the Cross-in-Hand, and he says that it is no holy cross, but rather a medieval torture device and a place of ill omen.

### **Chapter Forty-Six:**

Several days pass since Tess's journey to Emminster. Tess sees a man approach as she works; it is not [Farmer Groby](#), her employer, but rather Alec d'Urberville. Alec claims that he has a good reason for violating Tess's request that he not see her. He tells her that he now sees that she suffers from hard conditions, which she did not know earlier because he saw her in her best dress. He tells her that her case was the worst he was ever concerned in, and he had no idea of what resulted until their encounter days before. He takes blame for the ordeal, but says that it is a shame that parents bring up girls ignorant of the wicked. He tells her that he has lost his mother since Tess left Trantridge and he intends to devote himself to missionary work in Africa. He asks Tess if she will be his wife and accompany her. He tells Tess that his mother's dying wish was for Alec to be married, and he presents Tess with a marriage license. Tess admits to Alec that she is already married, and claims that she and Alec are now strangers. As Tess attempts to explain her situation, Alec calls her a deserted wife and he grabs her hand. She asks Alec to leave in the name of his own Christianity. Farmer Groby approaches Alec and Tess and asks what the commotion is, and Alec calls him a tyrant. When Farmer Groby leaves, Tess says that Farmer Groby will not hurt her, because he's not in love with her. That night, Tess writes a letter to Angel, concealing her hardships. Tess sees Alec again, and he remarks that Tess seems to have no religion, perhaps owing to him. She says that she believes in the spirit of the Sermon on the Mount, but she does not believe other details. Alec dismisses her opinions as merely those of her husband. He claims that Angel must be an infidel. Alec gives Tess a poster giving the time when he would preach, but claims that he would rather be with Tess. Alec claims that Tess has the means of his backsliding, and accuses her of tempting him.

### **Chapter Forty-Seven:**

A man comes to see Tess, and her three companions watch. They do not recognize the man as Alec, however, for Alec does not appear as a ranting parson, as they have heard him described, but rather as a dandy. Alec has returned to his normal appearance, wearing fancy clothing once more and shaving off his beard. Alec claims that he has given up his preaching entirely. Alec tells Tess that he does not want her working at Flintcomb-Ash. He derides Tess's husband, whose name he does not know, as a "mythological personage." Alec tells her that she should leave her husband forever, and Tess responds by slapping him with her leather glove, drawing blood. When he springs up at her, she tells him that he can whip her or crush her, and she will not cry out because she is always his victim. Alec tells her that he was her master once and will be her master again.

### **Chapter Forty-Eight:**

Alec continues to visit Flintcomb-Ash to observe Tess. When he visits her again, he says that if he cannot legitimize their former relations, he can at least assist her. He says that although his religious mania is over, he retains a little good nature. He says that he will make her family comfortable if only she will show confidence in him. She tells him not to mention her siblings, and if he wants to help them, he should do so without telling her. After Alec leaves, Tess writes yet another letter to Angel, asking him to return to her. In this letter, she writes that she lives entirely for him and would be content to live with him as his servant if not as his wife.

### **Chapter Forty-Nine:**

The Clares receive the letter that Tess wrote to Angel so that they may forward it to him. [Mrs. Clare](#) laments that Angel has been ill-used and should have been sent to Cambridge. The Clares blame themselves for Angel's marriage, for if Angel were not destined to be a farmer, he would have never been thrown in with an agricultural girl. During Angel's absence he had mentally aged a dozen years. Angel wonders whether he rejected Tess eternally and could no longer say that he would always reject her. Angel has grown to be Tess's advocate, remembering [Izz Huett](#)'s words about her. Tess's sister, Liza-Lu, visits Tess at Flintcomb-Ash and tells her how both of their parents are ill and Joan may be dying.

Chapter Fifty:

Tess returns home to find a neighbor who has been caring for Joan Durbeyfield. John tells Tess that he is thinking of asking local antiquarians to subscribe to a fund to maintain him as a part of local history. He says that such societies keep local bones, and living remains should be far more interesting. Alec finds Tess in Marlott. He asks Tess if her engagement at Flintcomb-Ash has ended, and mocks the idea that she might join her husband. Tess replies that she has no husband. Alec tells her that he has sent her something that should have arrived at her house, and insists that he will help her in spite of herself. When Tess returns home, she finds that her father has died.

### **Chapter Fifty-One:**

Over the preceding generation, the class of skilled laborers in Marlott had largely left, leaving only tenant farmers. Those who were not employed as farmers were largely forced to seek refuge. Upon John Durbeyfield's death, the Durbeyfield's lease of their home is not renewed and the family is forced to find accommodations elsewhere. Tess believes that their lease is not renewed because of her reappearance in Marlott, a reminder of the family's questionable morals. Alec tells Tess the full legend of the d'Urberville coach. According to family legend, a d'Urberville abducted a beautiful woman who tried to escape from his coach and, in a struggle, he killed her. Tess admits that she is the reason that her family must leave their home, for she is not a proper woman. She tells Alec that they will go to Kingsbere, where they have lodgings. Alec offers his house at Trantridge and tells Tess that her husband will never return to her. Tess says that, if her circumstances with Alec would change, her mother would be homeless again. He offers a guarantee in writing against that occurring. Tess says that she can have money from her father-in-law if she were to ask, but Alec retorts that he knows that she will never ask. Tess writes to Angel again, asking why he has treated her so monstrously and vowing to forget him because of the injustice she has received at his hands. Tess and her family remain in their home for the last night, and Joan sees a man at the window. Tess says that it is not her husband, and once they reach Kingsbere she will tell her mother everything. Tess worries that Alec is her husband in a very physical sense.

### **Chapter Fifty-Two:**

Tess and her family leave Marlott, and on their journey she sees [Marian](#) and Izz, who have left the hard life at Flintcomb-Ash. When the family reach their destination, the innkeeper tells them that they have no lodgings there, for he received their request too late. The

family instead stays in the d'Urberville Aisle church where the family vault is located. Alec d'Urberville finds Tess there. Marian and Izz discuss Angel; Marian thinks that they will never have Angel no matter what, and they should try to mend his situation with Tess. They write to Angel that he should look to his wife if he loves her as she loves him.

### **Chapter Fifty-Three:**

Reverend and [Mrs. Clare](#) await the return of their son, and when they see him Mrs. Clare is shocked to see him sickly and angular. He asserts that he is fine now, but then nearly faints. The Clares give Angel the latest letter they received from Tess, which asserts that Tess will try to forget him. Mrs. Clare tells him not to worry about such a mere child of the soil, but Angel retorts that they are all children of the soil. Angel sends a line to Marlott announcing his return and his hope that Tess is still living there, but in several days receives a letter from [Joan Durbeyfield](#) telling him that they are no longer at Marlott and Tess is not with them and she does not know when Tess will return. Angel decides to wait for another letter, but then rereads an earlier letter by Tess in which she claims that she would die for him. He determines that her more recent note does not show her true feelings, and decides to find Tess. Angel realizes that Tess has not asked for money from the Clares because of their special charity toward sinners. As Angel packs, he finds the note from [Marian](#) and Izz

### **Chapter Fifty-Four:**

Angel travels to find Tess, passing Cross-in-Hand and Flintcomb-Ash. He discovers there that nobody knew a Mrs. Clare, but they did know about Tess. Angel travels to Marlott, where he learns that [John Durbeyfield](#) is dead and his widow and children had left for Kingsbere. He sees John Durbeyfield's tomb, with its inscription "How Are the Mighty Fallen." Eventually, Angel finds Joan Durbeyfield, who tells him that Tess has not come home. When Angel asks whether Tess would want him to look for her, Joan Durbeyfield claims no emphatically, but Angel replies that he is sure that she would because he knows Tess better. Joan admits that she has never really known her daughter, and tells Angel that Tess is at Sandbourne.

### **Chapter Fifty-Five:**

Angel reaches Sandbourne, a fashionable village that had recently experienced tremendous growth. Angel wonders where Tess could be amidst the wealth and fashion around him. He asks the postman for the address of a Mrs. Clare, and then a Miss Durbeyfield, but he does not know either. Another postal worker tells Angel the address of a d'Urberville at The Herons. Angel goes to this lodging house and asks [Mrs. Brooks](#), the householder, for Teresa d'Urberville. He learns that she has been passing as a married woman. Tess appears, loosely wrapped in a cashmere dressing gown. Angel begs forgiveness for going away, but she says that it is too late. She says that she waited and waited, but Alec has won her back. She says that she hates Alec now, for he told her the lie that Angel would never come again. Angel can barely speak, but feels that Tess had ceased to recognize the body before her as her husband.

### **Chapter Fifty-Six:**

Mrs. Brooks had heard fragments of the conversation between Angel and Tess, and hears Tess return to her room. Mrs. Brooks ascends the stairs and stands at the door of the drawing room. She can hear only a low sort of moaning as Tess sobs, and then hears portions of a conversation between Alec and Tess in which she tells him that Angel has returned and it looks as if he is dying. She tells Alec that she has lost Angel again because of him. Alec replies in sharper words and there is a sudden rustle before Mrs. Brooks hastily retreats down the stairs. Later, Mrs. Brooks notices a red spot on the white ceiling that had grown since the morning and has qualms of misgiving. She finds a workman nearby and asks him to enter the room with her. They find in the room Alec d'Urberville, who has been stabbed in the heart with a knife and is now dead.

### **Chapter Fifty-Seven:**

Angel prepares to leave town, dejected. He walks to the first nearby train station, and as he travels he sees a woman running toward him. It is Tess, who has been following him. She tells Angel that she has killed Alec, and smiles faintly as she tells him this. Tess admits that she killed Alec when he taunted Tess and called Angel by a foul name. Angel wonders what obscure strain in the d'Urberville blood had led to this aberration of moral sense, if it were an aberration. Angel thinks about the legend of the d'Urberville coach. He vows not to desert Tess, and they continue together. They pass a deserted mansion, Bramshurst Court, where they rest.

### **Chapter Fifty-Eight:**

That night, Tess tells Angel about how he carried her while sleepwalking, and he regrets that she did not tell him about this earlier, for it might have prevented much misunderstanding and woe. Tess is reluctant to leave their shelter and go toward Southampton or London, for she wonders why they must put an end to all that is sweet and lovely. She says that what must come will come. Angel decides that they must finally leave the mansion, but Tess wishes to stay, for she believes she will not last more than several weeks. Angel plans to take Tess north, where they can sail from Wessex. They travel northward and reach Stonehenge. Tess wishes to remain there, for Angel used to say that she was a heathen and thus Stonehenge is appropriate for her. Tess asks Angel to look after Liza-Lu if he loses her and to marry her. Tess falls asleep there, and as she sleeps a party of sixteen men surrounds Stonehenge to get Tess. Tess awakes, and asks Angel if they have come for her. Tess admits that she is almost glad, for her happiness could not have lasted. She tells them that she is ready.

### **Chapter Fifty-Nine:**

Angel Clare walks with Liza-Lu, moving hand in hand without speaking. Tess is executed for her crime, as "justice" is done and fate has ended his sport with Tess. As the black flag is raised, Angel and Liza-Lu silently rise, join hands and move on.





# PLAYS

## THE SNAKE FARMERS: YUSUF SERUNKUMA

### Setting and Plot

The play is set in a post-independence poor African country called Sahara and some events take place in London. In this country, Sahara, there is a village (kayunga) which is hit by a snake epidemic. The snakes kill both people and livestock and the village elders have no way of helping their people. A British media house reports about this epidemic and missionaries and artists from London are so concerned about the suffering people in Sahara that they put resources together to help fight the snakes. They travel to the village with not only snake-fighting equipment but also money, shoes and clothes for some of the children and village elders and they even build a hospital in the village. The donation from the Londoners not only fights the snake epidemic effectively but also becomes a sudden source of wealth for the elders, particularly the Chief and the Chairman. Since they control the resources donated by the white missionaries, the elders are able to build new houses, get shoes for themselves and their children and even marry new wives. When they realize that the snakes have been eradicated and, therefore, there may not be any need for the missionaries to donate more money, the village chief and chairman devise a plan to ensure the whites keep sending funds. They start a snake farm in a secret part of the village from where they release a few snakes every now and then to kill people and livestock so that they can call for more help. Indeed, they start releasing the snakes and once again the villagers and their livestock begin dying of snake bites. They want the missionaries to come back with more money. The Chief and Chairman in the affected village in Sahara actually view the snake epidemic as a chance to popularize themselves in anticipation for elective positions in the government. They do not care about the poor whose children and livestock are dying of snake bites.

## PLOT ACT ONE

### Scene 1

The scene takes place at about mid-morning in Kayunga village. It is the point of attack. It sets the conflict in the play. Opobo comes to Ssekade to break the news about the death of Oyire' s three children. The two wonder what could have caused the deaths; poisoning and witchcraft come up as probable causes and explanations to the deaths. Their dialogue reveals that their society has been afflicted with a number of problems like cattle rustling, wars of liberation, slim (H.I.V/ AIDS) and cholera. The latest deaths, therefore, moreover from an anonymous cause, worsens the problems of Kayunga.

### Scene 2

This takes place in a London home of Emmy and Matt brown who are in their luxurious home, fixed with the recent state-of-the- art furniture and several gadgets. News time reaches and the main headline is the snake bites in Kayunga. The dialogue between the news caster and the African corresponded Peter Stokes reveals inefficiency, gross incompetence among the leaders of Kayunga who cannot mobilize their villages to clear bushes. Kayunga is also revealed to have other problems like poverty as many villagers walk bare feet; there is no nearly health centre to even carry out an autopsy, thus indicating poverty.

### Scene 3

This takes place in Kayunga. A village meeting is held at Oyire' s home to condole with him for the loss of his children and try to find out the cause of the deaths with a view of getting the lasting solution during the meeting. One of the villagers, Opio, thinks the tragedy in Oyire' s home was caused by which craft by someone envious of his wealth. However some villagers like Opobo disagree with him. Lutalo tells the members that Oyire' s children were bitten by snakes. This view is bought, owing to the fact that the very woman whom fingers are being pointed at for witchcraft had her only cow die of snake bites a few days before the death of Oyire' s children. Having established that there are snakes in Kayunga village, the members at this meeting resolve to form committees among which are snake hunters group, the Luyiira group, medicine committee. The meeting ends with all the villagers resolving to work together to bring the snake problem to an end.

## ACT TWO

### Scene 1

The setting is at a park in London. In this scene different concerts are held in London in order to fundraise for the people of Kayunga who are suffering from a snake epidemic. A concert is held by the Daft Londoners at a Park in London, dubbed "Saving Sahara" , "London for Sahara" . Thousands of people turn up including the Browns. The MC greets the people and recognizes the high ranking people like the Mayor of Westminster Richard English. The Mayor gives his remarks and encourages the citizens of London to help the Africans and he makes a generous contribution of five thousand pounds towards the cause. The Daft Londoners then give their presentation and also promise to stage a concert in Ndeeba, the capital city of Sahara. The Browns are amazed by the overwhelming turn up of the people to help the Africans. Emmy Brown also notes that very many people turned at the church in the bid to help. Several items that include shoes, clothes, bags, mosquito nets among others are also collected as part of the campaign to save Sahara. Brother Samson and other members of the congregation will be travelling to Sahara in no time. When Emmy and Matt Brown go home, they tune to BNN to get updates about the situation in Sahara. The news reveals worrying state of affairs in Sahara because it is reported that 150 people are dead so far, 100 head of cattle have also been killed and the is dire need for help for the people of Sahara.

### Scene 2

In London, at Browns' home, the Browns discuss the state of affairs in Kayunga and they are excited that the death rates have greatly reduced after foreign intervention. Emmy Brown says, "The west should be doing this kind of thing a lot more" . There is also contrast of a dog having better living standards than a typical African in Kayunga. The dog looks healthier than an ordinary African in Sahara. "This dog is getting heavy! What do you eat, Puppy? Emmy Brown adds, "Aah, how I wish those children in Sahara can eat like we do here" .

### Scene 3

Ssekade and Opobo discuss the development in Kayunga ever since the whites came. There has been a marked reduction in the snake deaths. Ssekade is excited that he saved some money from the gifts to build himself a small house, "I got some balance off the gifts. Man eats where he works" . Opobo is happy that the village has a hospital, storage

building and also happy that the crisis has been a good one. He says, "It is such a good ending of a crisis" . An educated man comes with information that the newspaper has written an article praising the two elders Opobo and Ssekade for their involvement with the white men who came to offer relief aid in Kayunga. The elders are excited that their role has been appreciated. Opobo and Ssekade continue with their conversation. They talk about the fortunes brought by the whites to save the people of Kayunga. They have been direct beneficiaries of money, shoes, clothes and bicycles. They talk about how lives of people in Kayunga have changed to the point of that some people are drinking to death since they have some money on them. Others have taken on more wives. "Our men enjoyed women and waragi." Ssekade reveals the corruption that some people, including himself, have engaged in and he suggests that the status quo remains. He hatches a ridiculous plan to start farming snakes in order to continue attracting donor funding. Tito comes to report Mugo whom he accuses of sleeping with his wife. Apparently, Mugo was in charge of distributing bicycles at the time of the epidemic and he had taken this opportunity to steal some bicycles and in turn, people's wives. The two elders agree to go and sort the matter out.

#### Scene 4

In London, Emmy and Matt discuss affairs concerning Sahara. They begin on a lighter note that the government of Sahara has sent a note of appreciation to the Europeans, thanking them for the help rendered to them. There is a donation of 300 US\$ sent for the Sahara government to provide for help to Kayunga. They hope the money is to be used properly. They talk about the corruption in Africa. Matt Brown says, "Well, our government provided very strict instructions on how the money should be used. I hope they will abide this time, although it has been lost in corruption generally over the years. We have been helping these countries since World War II. They have not transformed themselves, and we need to keep helping them." Their intervention to the snake epidemic is now felt in the world. Duncan Foster the news reader has not presented any news about the snake village for close to a month. Matt Brown concludes on a positive note that they are always willing to extend a helping hand.

#### Scene 5

The plans to start snake farming are mooted by Ssekade. All Opobo's worries about the whole business are allied. The venue of the snake farm is deep in the forest. The leaders here are portrayed callous, cunning, insensitive, malicious, and gullible.

## Scene 6

The Browns in their living room are having a conversation about the tremendous fall of the snake epidemic. They also get to know that the money sent by the British government was well used by the government of Sahara since the health centre has started serving the community. They are willing to send more help in form of drugs and any other contributions. They talk about the Daft Londoners who have not performed their show in Sahara capital as they had promised. Emmy Brown highlights a number of problems faced by African countries which include famine, disease, natural disasters, coups, genocides and many others which require European intervention each and every single day. Matt discredits African leaders and considers them pathetic since they are improvident in times of disaster. The couple turns to the BNN news by Duncan Foster and only to find out that the snakes have attacked Kayunga once again. The Browns look at each other in disbelief. Emmy Brown plans to inform Brother Samson so that they can help the Africans again.

## CHARACTER AND CHARACTERIZATION

### Opobo

He is the chairman of Kayunga village. He is portrayed as gullible. He is easily convinced by Ssekade to start a snake farm so that they continue getting aid from the Europeans. He simply believes that poverty in Europe was eradicated through killing the poor people so that the rich can remain.

- Opobo is revealed as concerned
- He is shown as materialistic.
- Opobo is also portrayed as an opportunist.
- Opobo is revealed as superstitious. He believes it is bad luck that led to the death of Oyire's children. "I saw it rain and shine at the same time such statement uttered by Opobo bring out his superstitious character.

### Sekadde

He is also an elder in Kayunga village. Ssekade is depicted as cunning. He convinces Opobo into executing evil plans of establishing a snake farm. He is also quick to suggest that a strong house be constructed for Opobo in as the village Chairman. He also asks the Europeans to construct a storage building for keeping the equipment brought in as aid. Another request he makes is for a health facility for treating the unfortunate victims of the

snake bites. He makes these requests with a hidden agenda which he does not show at the time of request.

**Ssekade is revealed as an opportunist.** He seizes the opportunity of the snake crisis in Kayunga to also build himself a new house.

**Ssekade is portrayed as materialistic.** He considers the snake epidemic good one and thus suggests starting a snake farm with Opobo for material benefits. "Snakes brought us wealth. Why don't we start a snake farm?" .

**He is shown as selfish.** He only thinks about his personal gains from farming snakes which are dangerous to the community of large.

**Ssekade is depicted as greedy.** He wants to gain material wealth and grow richer through farming snakes at the expense of the poor villagers. Ssekade is also shown as superstitious. He thinks that it was due to bad luck that Oyire's children died yet the real was snake bites.

### **Matt and Emmy Brown.**

- ✚ ✓ Reliable
- ✚ ✓ Considerate
- ✚ ✓ Inquisitive
- ✚ ✓ Compassionate
- ✚ ✓ Determine
- ✚ ✓ Kind / selfless
- ✚ ✓ Concerned
- ✚ ✓ Loving and caring
- ✚ ✓ Generous
- ✚ ✓ Religious

### **Oyire**

He is a negligent and an irresponsible father as he does not care to find out the cause of the death of his children. The children come back home crying of thirst and pain from small wounds but does not take the initiative to probe them to dig out the truth about what happened.

He, instead faults them for going into somebody's garden without permission, "My children had received no permission from the owner of the garden" Irresponsible as he only guess the circumstances at which his children die.

He is hospitable as he welcomes villagers for a meeting at his home.

## THEMES IN THE SNAKE FARMERS

- Inefficiency/incompetence/bad governance
- Corruption
- Materialism
- Sexual immorality
- Poverty
- Suffering

## DRAMATIC TECHNIQUES IN THE SNAKE FARMERS

- Symbolism.
- Use of local dialect, for example, "tangira enyana...." , "Ggwe" , "bulungi bwansi" .  
This gives the play originality that it is from Uganda.
- Irony
- Contrast.
- Reminiscences
- Proverbial language (give examples and the effectiveness)

## Lessons

- Leaders should strive to solve problems of the people they lead rather than ignoring them.
- Foreign aid is not sustainable.
- No situation is permanent.
- Love your neighbours as you love yourself.
- Leaders ought to serve the interests of the subjects they lead and not their selfish interests.
- Not all that glitters is gold / appearance can sometimes be deceptive.
- Laziness culminates into suffering
- There is more joy in giving than in receiving
- Negligence is recipe for disaster



## REVISION QUESTIONS

- 1 Comment on the suitability of the title, The Snake Farmers to the play.
- 2 Discuss the thematic concerns revealed through the characters of Sekadde and Opobo
- 3 How is the play, The Snake Farmers a replica of the contemporary society?
- 4 With close reference to the play, The Snake Farmers, show the human weaknesses that the playwright portrays.
- 5 What lessons do you learn from the character of Opobo and Ssekade in The Snake Farmers?
- 6 Show how the plight of Africa is highlighted in the theme of neo-colonialism in The Snake Farmers.
- 7 Compare the character of Opobo and Ssekade. Which of the two characters would you tolerate, and why?
- 8 Discuss the effectiveness of setting to the development of the play, The Snake Farmers.
9. With close reference to the play, The Snake Farmers, show the human weaknesses that the play Wright portrays.



## OEDIPUS THE KING

When the play opens, Thebes is suffering a plague which leaves its fields and women barren. Oedipus, the king of Thebes, has sent his brother-in-law, Creon, to the house of Apollo to ask the oracle how to end the plague. Creon returns, bearing good news: once the killer of the previous king, Laius, is found, Thebes will be cured of the plague (Laius was Jocasta's husband before she married Oedipus). Hearing this, Oedipus swears to find the murderer and banish him. They advocate for Teiresias, the blind prophet with more knowledge about the unseen.

When Teiresias arrives, he seems reluctant to answer Oedipus's questions, warning him that he does not want to know the answers. Oedipus threatens him with death and insults, Teiresias finally tells him that Oedipus himself is the killer, and that his marriage is a sinful union. Oedipus takes this as an insult and jumps to the conclusion that Creon is plotting with Teiresias to overthrow him. Furious, Oedipus dismisses him, and Teiresias goes, saying that Laius's killer is right here before him - a man who is his father's killer and his mother's husband, a man who came seeing but will leave in blindness.

Creon enters, and a battle of words and knowledge is sparked off. The Chorus tries to mediate, but Oedipus appears and charges Creon with treason. Jocasta begs Oedipus to be open-minded: Oedipus unwillingly relents and allows Creon to go through his wife. Jocasta asks Oedipus why he is so upset and he tells her what was prophesied. Jocasta comforts him by telling him that there is no truth in oracles or prophets, and she has proof. Long ago an oracle told Laius that his own son would kill him, and as a result he and Jocasta gave their infant son to a shepherd to leave out on a mountain to die with a pin through its ankles. Yet Laius was killed by robbers, not by his own son, proof that the oracle was wrong. But something about her story troubles Oedipus; she said that Laius was killed at a place where three roads meet, and this reminds Oedipus of an incident from his past, when he killed strangers at a place where three roads met. He asks her to describe Laius, and her description matches his memory. Yet Jocasta tells him that the only eyewitness to Laius's death, a herdsman, swore that robbers killed him. Oedipus summons this witness.

While they wait for the man to arrive, Jocasta asks Oedipus why he seems so troubled. Oedipus tells her the story of his past. Once when he was young, a man he met told him

that he was not his father's son. He asked his parents about it, and they didn't give him time. Still it troubled him, and he eventually went to an oracle to determine his true lineage. The oracle then told him that he would kill his father and marry his mother. This prophecy so frightened Oedipus that he left his hometown and never returned. On his journey, he encountered men at a crossroads - and killed the men after suffering an insult. Oedipus is afraid that among the strangers he killed, one might have been Laius. If this is the case, Oedipus will be forever banished both from Thebes (the punishment he swore for the killer of Laius) and from Corinth, his hometown. If this eyewitness will swear that robbers killed Laius, then Oedipus is exonerated. He prays for the witness to deliver him from guilt and from banishment. Oedipus and Jocasta enter the palace to wait for him.

Jocasta makes a prayer for his husband. A messenger arrives from Corinth with the news that Oedipus's father Polybus is dead. Overjoyed, Jocasta sends for Oedipus, glad that she has even more proof in the uselessness of oracles. Oedipus rejoices, but then states that he is still afraid of the rest of the oracle's prophecy: that he will marry his mother. The messenger assures him that he needs not to worry- since Merope, his mother, is not really his mother, and moreover, Polybus wasn't his father either. Stunned, Oedipus asks him how he came to know this. The messenger replies that years ago a man gave a baby to him and he delivered this baby to the king and queen of Corinth - a baby that would grow up to be Oedipus the King. The injury to Oedipus's ankles is a testament to the truth of his tale, because the baby's feet had been pierced through the ankles. Oedipus asks the messenger who gave the baby to him, and he replies that it was one of Laius's servants. Oedipus sends for this servant. The messenger suggests that Jocasta should be able to help identify the servant and help unveil the true story of Oedipus's birth. Suddenly understanding the terrible truth, Jocasta begs Oedipus not to carry through with his investigation. Oedipus replies that he swore to unravel this mystery, and he will follow through on his word. Jocasta exits into the palace.

Oedipus again swears that he will figure out this secret, no matter how vile the answer is. Oedipus's order for an old shepherd is successfully executed, the shepherd is afraid to answer Oedipus's questions. But finally he tells Oedipus the truth. He did in fact give the messenger a baby boy, and that baby boy was Laius's son - the same son that Jocasta and Laius wanted to abandon on the mountain to die because of the oracle's prophecy.

Finally the truth is clearly - devastated, Oedipus exits into the palace. A messenger reveals that Jocasta has hanged herself. Oedipus also and gouges his eyes out. He appears, blood

streaming from his now blind eyes. He cries out. He begs to be killed. Creon enters, having heard the entire story. Oedipus begs him to let him leave the city, and Creon tells him that he must consult Apollo first. Oedipus tells him that banishment was the punishment he declared for Laius's killer, and Creon agrees with him. Before he leaves forever, however, Oedipus asks to see his children and begs Creon to take care of them. Oedipus is then led away, while Creon and the children go back in the palace. The Chorus, alone, laments Oedipus' tragic fate and his doomed lineage.

## THEMES

- ✚ Fate vs. Free Will
- ✚ Guilt and Shame
- ✚ Sight vs. Blindness
- ✚ Self discovery
- ✚ Love

## DRAMATIC DEVICES

- Contrast
- Symbolism
- Irony
- Flash back

## Review Questions

1. Discuss the character and role of Oedipus in the play "Oedipus the king"
2. Discuss the theme of fate as portrayed in the play "Oedipus the king"
3. How effectively is symbolism reveal in "Oedipus the King"
4. Discuss the author' s major concerns in Oedipus the King
5. What feelings are aroused in you through the character of Oedipus.
6. How significant is Oedipus' run away from Corinth to the rest of the play.
7. Oedipus is responsible for his downfall, "Discuss"
8. Compare and contrast the character of Oedipus and Creon.
9. What lessons are portrayed in the play "Oedipus the king"



# **RICHARD II**

## **LIST OF CHARACTERS**

### **HOUSE OF YORK**

Henry, Earl of Richmond Princes Edward and Richard George, Duke of Clarence Richard, Duke of Gloucester

### **HOUSE OF LANCASTER**

King Edward IV

### **CHARACTERS BY RELATIONSHIP**

King Edward IV His sons: Edward, Prince of Wales; Richard, Duke of York His brothers: George, Duke of Clarence; Richard, Duke of Gloucester His wife: Queen Elizabeth His mother: Duchess of York, also mother of Clarence and Gloucester

**Allies of Queen Elizabeth:** Lord Rivers, brother of Queen; Elizabeth; Marquis of Dorset and Lord Grey, sons of Elizabeth; Sir Thomas Vaughan

**Allies of Richard:** Lord Hastings, Duke of Buckingham

**Other important characters:** Queen Margaret, widow of King Henry VI; Lady Anne, her daughter-in-law, widow of Edward Prince of Wales, who was the son of King Henry VI

## **ACT I, SCENE I**

In the first lines of the play, Richard, Duke of Gloucester, reviews the current state of affairs in England. War is over and the house of York is on the throne. Everyone has put aside the rigors of warfare for the pleasures of peacetime, except for Richard. He says he is not interested in such playfulness. Because he is physically deformed, he cannot see himself playing the role of courtier. Instead he commits to villainy. He plots to set King Edward against his brother George, Duke of Clarence, using as provocation the prophecy that someone with the letter G in his name will murder Edward's heirs.

Directly, George is led forth by soldiers on the way to the Tower to be imprisoned. Richard suggests that this is really the doings of the king's wife, Lady Grey, and that no one is safe from her treachery. Richard promises to intercede for Clarence, but as soon as he is led away, Richard reveals his true motive is to kill Clarence and get him out of the way.

Lord Hastings, who is the Lord Chamberlain, brings news of the king's sickness. This adds to Richard's desire to get George out of the way. Once the king is dead Richard believes he will be in a strategic position to take over the kingdom. He also plans to marry Lady Anne, Warwick's youngest daughter, even though he has killed her husband Edward and her father-in-law, King Henry VI.

### **ACT I, SCENE II**

Lady Anne follows the hearse carrying the body of her father-in-law Henry VI. She mourns the deaths of Henry and his son Edward, her husband, and curses Richard who murdered them both. Richard demands that the procession stop, and Anne calls him a devil, saying that while he could kill Henry, he has no control over his soul. The wounds of Henry begin to bleed; this most unnatural act is caused by the presence of his murderer Richard.

Richard asks permission to tell his story. He claims that Anne's husband was actually killed by his brother Edward. He admits to killing Henry, but thinks he did him a service by sending him to heaven. Anne rails against Richard, saying he should go to hell, but Richard insinuates that she was the cause of the two deaths, since her beauty haunted his mind, and he was willing to do anything to win her. He says, that he, who never cries, has shed tears of longing for Anne.

Richard, who never speaks gentle words, now tries to move the heart of Anne. If he cannot convince her of his love, he would rather be dead. He gives her his sword, telling her to kill him. He confesses his crimes, but says it is her beauty that provoked him to do these deeds. Richard insists Anne must choose, either kill him or accept him. He will kill himself if she commands it. Anne relents even as she wonders about Richard's sincerity. However, she accepts his ring and leaves the funeral procession to await Richard at Crosby House.

Richard is overjoyed at his success, wondering if anyone has been successful in wooing a woman in such circumstances. How could Anne forget Edward, a royal prince with a wise and gracious nature, and choose Richard who killed him? He considers himself a wondrous handsome man to turn a woman's heart in such a way.

### **ACT I, SCENE III**

At the palace Queen Elizabeth and two advisors, Rivers and Grey, discuss the health of the king. They are fearful Richard will be entrusted with the protection of the young son of King Edward. Meanwhile the king tries to reconcile the factions. Richard complains that he

has been slandered by the Queen and those loyal to her. He blames them for the imprisonment of Clarence who fought for Edward's party.

Queen Margaret listens to their quarrel and condemns all of them. They turn on her, accusing her of crimes, scorning Richard's father and killing the baby Rutland. Margaret, hoping for justice, curses each person to suffer just as she has. She launches into a lengthy curse of Richard, but he interrupts, saying her name—claiming she curses herself. The company has no patience with her. She warns them they will remember this day when they feel Richard's treachery.

Richard plots with two murderers to kill Clarence. He plans to blame this murder on the Queen and her allies, Rivers, Dorset, and Grey. Derby, Hastings, and Buckingham will back Richard when he takes revenge. Meanwhile Richard will put on a pious face to cover his evil.

#### **ACT I, SCENE IV**

Clarence, imprisoned in the tower, has a fretful night, full of nightmares of death by drowning caused by his brother Richard. He begs his Keeper to stay with him so he can get some rest.

When the murderers enter with Richard's commission, they find Clarence sleeping and begin to consider the crime they have been sent to do. They are torn between conscience and greed. Clarence awakes and realizes they have come to kill him. He begs them to consider their own salvation and the reward that they can get from Richard. They tell him that Richard is in fact the murderer. One falters, but the other stabs Clarence and drowns him in a barrel of wine.

#### **ACT II, SCENE I**

King Edward, who is very sick, rejoices that he has united enemies and made alliances that will keep the kingdom in order after his death. Richard swears that he is committed to this peace. When Elizabeth asks the King to be reconciled to Clarence, Richard strikes with news of Clarence's death, killed by the order of the King, even though he had reversed it.

Edward is saddened that he had been so rash. He fears that this act of injustice will have serious repercussions. Richard tries to create new enmity between the two factions, insinuating that the Queen's allies actually killed Clarence.

#### **ACT II, SCENE II**





Richard's mother, the Duchess of York, realizes that Richard has killed Clarence and fears what will happen when the king is dead. Elizabeth enters to announce Edward's death. Elizabeth, the duchess, and the children of Clarence all proclaim sorrow, but the Duchess claims the greatest grief since she has lost the most with the death of her two sons. Elizabeth's advisors counsel to be moderate and to send for the young prince Edward so he may be crowned.

Richard enters to give his comfort and to confer with the others about the company to be sent to get the prince. Buckingham urges Richard to join in the embassy so they can plan how to separate the prince from the Queen's family.

### **ACT II, SCENE III**

Several citizens discuss recent events—the death of Edward and promised reign of his son. They fear that this will be a dangerous time for the state since the prince is too young to rule and there is a strong rivalry between his uncles on both sides.

### **ACT II, SCENE IV**

Richard, the young Duke of York, Queen Elizabeth, and the Duchess of York await the arrival of the prince. A messenger arrives to report that Lords Rivers and Grey and Sir Vaughan have been imprisoned on the orders of the Dukes Gloucester and Buckingham. Fearful of the outcome of this power struggle, Elizabeth decides to place herself and her son in sanctuary.

### **ACT III, SCENE I**

Prince Edward arrives in London with Gloucester and Buckingham. Richard assures the prince that he does not recognize the treachery of his uncles and he is better off without them. Hastings arrives to report that the Queen will not allow the Duke of York to join his brother, the prince, and he and the Cardinal are sent to argue with her.

While they wait, Edward hears that he will stay at the Tower, even though he does not like the place. His brother, the Duke of York, arrives, escorted by the two ambassadors. It is clear that he feels insulted by Richard, and he mocks him as they talk. Richard and Buckingham surmise that his feelings arise from his mother's influence. Now they send an embassy to Lord Hastings so he will approve of the installation of Richard as king. For his part in this plot, Buckingham will be rewarded with land and goods.

### **ACT III, SCENE II**

Hastings is drawn into Richard' s net. Because he thinks he is safe as an ally of Richard and that his enemies will be executed in the Tower, he does not fear that two separate councils are being held. When Catesby queries if he will support Richard' s bid for the throne, he refuses, saying he will not overthrow the legal line of inheritance from his master, the late king. Lord Stanley warns him not to be so confident—others were unsuspecting when disaster was about to strike.

### **ACT III, SCENE III**

Rivers, Grey, and Vaughan are taken to their execution in Pomfret Castle. They remember the curse of Margaret that they would suffer for standing by while Richard killed her son. Their only hope is that her curse on Richard, Buckingham, and Hastings will also be heard.

### **ACT III, SCENE IV**

The councilors meet in the Tower to discuss the date for the King' s coronation. Hastings feels secure in Richard' s loyalty. He believes that he can read Richard' s heart through his appearance. Just then Richard returns and claims that his withered arm is a sign he has been bewitched by the Queen. When Hastings is slow to agree, Richard pronounces him a traitor and demands beheading immediately. Hastings also remembers the curse of Margaret.

### **ACT III, SCENE V**

Hastings' s head is brought in and Richard and Buckingham convince the Lord Mayor he was a traitor. Richard urges Buckingham to follow the Mayor to the City Hall, spread rumors that Edward' s children are illegitimate, and that Edward is both a lecher, and illegitimate himself.

### **ACT III, SCENE VI**

A scrivener, bearing the indictment for Hastings, says it took longer to write the document than it did for Hastings' s fortunes to change. Bad things are happening in the world.

### **ACT III, SCENE VII**

Buckingham returns from the City Hall, saying the citizens listened to his insinuations without a word. Finally, some of his men shouted that Richard should be king, and he took that as the general will. The Mayor waits outside to speak to Richard, and Buckingham counsels Richard to appear to be uninterested.

When the citizens enter, Richard pretends to be deep in prayer with two clergy and refuses to meet with them. Finally, after they have sent several messages, he appears before the

group to see what they want. Buckingham acts as spokesperson for the group and offers Richard the throne as his lawful and legal due as a legitimate heir. Richard refuses several times, until finally Buckingham says that if he will not accept, Edward's son will never reign. A new family will be installed on the throne. Richard pretends to give in to the wishes of the assembled group, and he is proclaimed king.

### **ACT IV, SCENE I**

Anne meets Queen Elizabeth and the Duchess of York at the Tower. They have come to visit with the young princes, but the guard refuses to let them enter. All visitors are barred by Richard's orders. Meanwhile Stanley arrives to take Anne to Westminster to be crowned queen. Anne remembers the curse she made that Richard's wife would know no peace. This has come true for her.

### **ACT IV, SCENE II**

Richard, newly crowned king, complains to Buckingham that he cannot truly be king as long as young Edward lives. He wants Buckingham to consent to the execution of the princes, but Buckingham says he needs time to think.

Richard also decides that he wants to marry Edward's daughter. Because he must eliminate his wife first, he orders Catesby to spread a rumor that Anne is very sick. Richard believes things are out of control, but he has committed so many crimes he cannot turn back. He instructs Tyrrel, an assassin, to murder the princes. When Buckingham comes in and demands the land and possessions Richard had promised him for his loyalty, Richard refuses to hear him, saying, "I am not in the giving vein today." Buckingham thinks of what happened to Hastings and decides to leave the court while he still has his head.

### **ACT IV, SCENE III**

Tyrrel reports that the bloody deed is accomplished and the two young princes are dead. Richard thinks he now has to marry the daughter of Edward so no one will be able to overthrow him. Just then news comes that Buckingham is mounting a challenge.

### **ACT IV, SCENE IV**

Queen Margaret, lurking near the palace, learns of the destruction of her enemies. She thinks the deaths of Queen Elizabeth's sons repay the deaths of her husband and son, and she reminds Elizabeth how all things have come around so that she is no longer queen, mother, or wife, and has no subjects to do her will. Now she prophesies the death

of Richard who has caused so many deaths. Elizabeth calls on Margaret to teach her how to curse Richard.

When Richard passes in procession, both Elizabeth and his mother, the Duchess of York, accuse him of committing many crimes. He listens impatiently, and then tries to convince Elizabeth to counsel her daughter to accept his suit. He uses devious arguments and Elizabeth relents.

Richmond is invading by sea, and Buckingham is joining with him in rebellion against Richard. Richard fears that Stanley will prove false too and join the forces against him. Later messengers arrive to report that a great storm has destroyed Buckingham's army, and he has been taken prisoner.

#### **ACT IV, SCENE V**

Stanley speaks with an ally of Richmond, saying that he would join him, except that Richard has imprisoned his son and he is powerless to do anything at the present time.

#### **ACT V, SCENE I**

As he is led to his execution, Buckingham remembers the day he cursed himself if he should prove false to King Edward and his children. He accepts the justice of his fate; his wrong acts have brought him to this end.

#### **ACT V, SCENE II**

At a camp near Tamworth, Richmond gathers his troops to attack Richard. The nobles speculate that Richard's allies only stay with him out of fear and soon will desert him.

#### **ACT V, SCENE III**

At Bosworth Field, Richard arrives with his troops and surveys the field while his tent is set up for the night. In another part of the field, Richmond gathers with his troops and sends a secret message to Stanley who plans to aid Richmond even as he appears to fight for Richard. As both Richmond and Richard sleep in different parts of the field, ghosts appear, cursing Richard and wishing Richmond good fortune. Richard wakes in a fearful mood, wanting to spy on his soldiers to see if they are loyal. Richmond, on the other hand, is rested, full of great confidence in victory. Each leader makes a speech to his soldiers, and then it is time for the battle. Richard learns that Stanley will not fight, but there is no time to kill his son—that must wait until after the fighting.

#### **ACT V, SCENE IV**

Richard is thrown from his horse but still refuses to leave the battlefield until he has met and killed Richmond.

### ACT V, SCENE V

Richard and Richmond fight until Richard is killed. Stanley takes the crown from Richard's head and places it on Richmond, proclaiming him king. Richmond pledges to forge an alliance between the families of York and Lancaster by marrying Elizabeth and so heal the wounds of division in England.

### Themes

1. Hypocrisy
2. Greed for power
3. Evil vs. good
4. Justice (Divine justice)
5. Loyalty and disloyalty to authority
6. The supernatural/fate
7. Retribution
8. Guilt and conscience
9. Fear

### Relevance

- Greed for power
- Hypocrisy
- Family enmity

### Lessons

- Appearance can be deceptive
- You reap what you sow
- The truth always comes out
- Good always triumphs over evil
- A friend in need is a friend indeed
- In unity is strength
- Hatred is senseless
- For every cloud there is a silver lining
- Hatred is senseless
- Marriage should be love based
- There can be light in darkness.

### Dramatic techniques

- ✚ Irony (dramatic, verbal and situation )
- ✚ Asides
- ✚ Contrast
- ✚ Symbolism (the tower, the roses, the marriages and Richard's deformities)
- ✚ Direct speech

- ✚ Imagery
- ✚ Use of poetic prose
- ✚ Use of supernatural
- ✚ Disguise foreshadowing and letters

### **RICHARD III: WILLIAM SHAKESPEARE QNS**

1. What role does Queen Margret play in the fate of other characters in the play, Richard III?
2. Discuss the implications of Richard's declaration that he is "determined to prove a villain".
3. How does Shakespeare use dreams in the play to develop the theme of fate in the play, Richard III?
4. Describe the character of Richard and show the feelings he evokes in you.
5. Discuss Shakespeare's effective use of contrast in the play, Richard III.
6. Justify the view that Shakespeare uses the supernatural to portray the theme of fate in the play, Richard III.
7. Discuss Shakespeare's use of symbols and motifs in Richard III.
8. Would you agree that some characters in the play, Richard III are manipulated by Richard? What does Richard intend to achieve by these manipulations?
9. Describe the character of Lady Anne Neville in the play, Richard III. What are her contributions to the development of the play?
10. Compare and contrast the two murderers sent to kill Clarence and show the one you admire and give reasons for your choice.

### **THE COUNTRY WIFE**

#### **SUMMARY**

**Harry Horner**, a notorious womanizer, spreads a rumor that he has contracted venereal disease and that, while being treated for this by a French surgeon, he has accidentally been made impotent. He persuades his doctor, a **Quack**, to spread this story all over town, hoping that gullible men will leave their wives, sisters, and daughters with Horner without suspicion that he might seduce them.

As soon as the rumor has been circulated, Horner is pleased to find that **Sir Jasper Fidget**, a businessman who works in the city, comes to call and leaves his wife, **Lady Fidget**, and her companions, **Mrs. Dainty Fidget** and **Mrs. Squeamish**, in Horner's care. When they are told that Horner is impotent, however, the ladies (who have a reputation for being extremely virtuous) are disgusted and refuse to stay with him. They storm out just as Horner's friends, **Harcourt** and Dorliant, arrive to commiserate with him about his new impotence.

As they are talking, **Sparkish** arrives and the friends scramble to find a way to get rid of him. Sparkish is a bore and so arrogant that he does not understand when they insult him and ask him to leave. They eventually succeed in seeing Sparkish off just in time for Mr. Pinchwife to arrive. Pinchwife was a womanizer in his youth but has recently married a young woman from the country. He has not heard the rumors about Horner and becomes extremely jealous when Horner inquires about his wife and suggests that she may make Pinchwife a "cuckold." Pinchwife replies that his wife is too simple and stupid to be taken into town and so he plans to leave her at home. He is only in town briefly to arrange Sparkish' s marriage to his sister, **Alithea**.

Horner notices how jealous Pinchwife is of his wife and decides to tease him. He tells Pinchwife that he saw him at the theatre the previous night with a beautiful young woman. Pinchwife is insulted and storms out and Horner understands, from his reaction, that this woman is his wife.

At Pinchwife' s house, his young wife, **Margery**, complains to Alithea that Pinchwife will not let her go out and enjoy the town. She tells Alithea that she loved going to the theatre the night before and found the actors extremely handsome. Pinchwife returns and overhears them and berates Alithea for setting a bad example for Margery. Margery begs Pinchwife to let her go into town and Pinchwife tells her that she cannot go because, if she does, young men may fall in love with her. This only increases Margery' s enthusiasm, so Pinchwife tells her that a man has already seen her at the theatre and is in love with her. Margery is excited by this, and begs to know the young man' s name, so Pinchwife locks her in her room to punish her.

Just then, Sparkish arrives with Harcourt to visit Alithea and to show his fiancée off to his friend. Harcourt falls in love with Alithea instantly and begins to court her, brazenly, in front of Sparkish. Although Alithea protests, Sparkish does not notice and seems incapable of jealousy. Harcourt, Alithea, and Sparkish head off to the theatre, Alithea still protesting because Sparkish plans to seat her with Harcourt. Lady Fidget, Mrs. Dainty Fidget, and Mrs. Squeamish arrive at Pinchwife' s house to take Margery to see the play. Pinchwife chases them off, much to their amusement.



While they wait for Sir Jasper, Lady Fidget, Mrs. Dainty Fidget, and Mrs. Squeamish lament that they are always being passed over by men in favor of common women. They feel that men no longer seek out “virtuous” women to have affairs with. While they are talking, Sir Jasper arrives with Horner and Dorilant and tells the ladies that these young men will take them to the theatre. The ladies are horrified and refuse. Dorilant leaves but Sir Jasper insists that it will not harm their reputations to be seen with Horner. Horner takes Lady Fidget aside and whispers to her that he is not actually impotent and says that he has lied for her sake, to get close to her. Thoroughly flattered, Lady Fidget relents and persuades the others to allow Horner to take them out. Sir Jasper rushes off to attend to business, feeling very pleased with himself and the entertainment he has provided for his wife.

Margery, still cooped up in Pinchwife’s house, eventually puts her foot down and forces Pinchwife to take her into town. He agrees on the condition that she dress up like a man so that Horner and his friends will not recognize her. Alithea and her maid, **Lucy**, accompany them. Horner, Harcourt and Dorilant are also in town and Harcourt tells Horner about his predicament; he is in love with Alithea, Sparkish’s fiancée. Horner tells him that Sparkish will help him to woo her and Sparkish joins them at that moment.

As they are talking, Pinchwife, Margery, Alithea and Lucy walk past, and the men pursue them. Pinchwife tries to avoid them, but the men accost the party and ask who the young man among them is. Pinchwife says that the young man, who is Margery in disguise, is his wife’s brother. Sparkish begins to push Harcourt and Alithea together and implore her to forgive Harcourt for offending her that morning.

Meanwhile, Horner begins to flirt with Margery and kisses her in front of Pinchwife, begging her to take the kiss “to her sister.” Pinchwife, desperate to get Margery away from Horner, tries to hail a carriage but, while he is gone, Horner leads Margery away down another street. Pinchwife is frantic when he returns but Margery reappears a few moments later with a bundle of fruit that Horner has given her. Sir Jasper Fidget arrives and reminds Horner that he must take the ladies to the theatre. He leads Horner off and leaves a disgruntled Pinchwife in the street.

The next morning, Sparkish arrives at Pinchwife’s house to marry Alithea. However, the parson he has brought with him to conduct the wedding is really Harcourt in disguise. Alithea easily sees through this trick and refuses to allow the wedding, much to the confusion of Sparkish. Meanwhile, Pinchwife grills Margery about the time she spent alone

with Horner the evening before. When Margery tells Pinchwife that Horner put his tongue in her mouth when he kissed her, Pinchwife can no longer contain his jealousy and forces Margery to write a letter to Horner in which she tells him that she finds him disgusting and will not tolerate his advances.

Margery is upset because she has fallen in love with Horner and thinks of a way to trick her husband. Since he has taught Margery to write letters, which before she did not know how to do, she writes a second letter to Horner, in which she confesses her love to him. When he returns with the letter seal, Margery swaps the letters and seals the one she has written herself, rather than Pinchwife's, to send to Horner.

Horner is at home with the Quack, who is eager to hear how Horner's experiment is going. He is impressed with what he hears and even more impressed when Lady Fidget arrives alone. Horner ushers the Quack behind a screen and the doctor watches as Lady Fidget throws herself at Horner. The pair begin to fondle each other but are interrupted by Sir Jasper. Lady Fidget thinks quickly and tells her husband that she is tickling Horner because he has refused to take her shopping. Sir Jasper watches in amusement as Lady Fidget rushes into another room and locks the door, claiming she is going to steal some of Horner's fine china. Horner rushes in after her and Sir Jasper laughs at the sounds coming through the door.

Mrs. Squeamish arrives moments later and tries to break into the room. She is followed by her grandmother, **Old Lady Squeamish**. Horner and Lady Fidget re-emerge, Lady Fidget carrying some china, and Mrs. Squeamish tries to persuade Horner to give her some china, too. Pinchwife enters and the ladies immediately leave with Sir Jasper to avoid being seen by another man. Pinchwife has brought Horner the letter from Margery. Horner reads it and is extremely confused about Pinchwife's triumphant attitude. Pinchwife leaves, but he is brought back a moment later by Sparkish, who insists they must join him for his wedding dinner.

Margery, meanwhile, pines for Horner's love, and begins to write him another letter. Pinchwife bursts in on her and forces her to finish what she is writing. He is confused when she signs the letter from Alithea and tells him that it is Alithea who is in love with Horner. Pinchwife agrees to take his sister to see Horner and Margery dresses up as Alithea, puts on a mask, and tricks Pinchwife into taking her in the disguise.

Horner is shocked when Pinchwife reappears, this time bringing him a masked woman. The woman says that she will only speak to Horner alone so Pinchwife leaves them. Before Margery can explain herself to Horner, however, Sir Jasper arrives and tells him that Lady Fidget, Mrs. Dainty, and Mrs. Squeamish are on their way up. Horner hides Margery in another room and meets the ladies, who are preparing to get very drunk and have a bawdy evening with him.

Outside Horner's house, Pinchwife meets Sparkish and shows him the letter which is addressed to Horner and signed with Alithea's name. Sparkish is insulted and confronts Alithea in the street to break off their engagement. Alithea is confused but relieved. Inside, Horner drinks with the "honorable" ladies who begin to get tipsy. Lady Fidget finally announces that Horner is her secret lover and is surprised when Mrs. Dainty and Mrs. Squeamish confess that he is theirs, too. The group agree to keep each other's secrets.

When Sir Jasper arrives to take the ladies home, Horner releases Margery, who tells him that she is to be his wife now. While they are in discussion, Sparkish, Alithea, Pinchwife, Harcourt, Lucy, and a chaplain arrive. Pinchwife insists that Horner and Alithea should marry but Alithea denies any knowledge of this affair. Eventually she points out that Margery is dressed up as her and Alithea and Harcourt are united and agree to marry instead. Pinchwife is furious with Horner for "cuckolding" him and prepares to duel him.

Sir Jasper and the ladies return as this scene is underway and Pinchwife tells Sir Jasper that Horner has made a "cuckold" of him too. Sir Jasper is taken aback for a moment, but Horner is saved by the reappearance of the Quack who gives Pinchwife and Sir Jasper his word "as a physician" that Horner is impotent. Margery plays along with this, though she knows that they are all lying, and resigns herself to a future as Pinchwife's wife.

## Act I

*The Country Wife* begins with Frank Horner instructing a "doctor" to spread the word around London that Horner is impotent. The impotence, he says, is the result of a sexually transmitted disease acquired in Paris. Horner's purpose in spreading this rumor is to seduce London's high society women. These wealthy women will be caught off guard if they believe him to be impotent, for they will not suspect his intentions to be sexually motivated.

This stratagem actually takes up a very small portion of the play's plot. The consequence of Horne's ploy is really what most of the play is about. Odd as Horner's scheme may seem, there seems to be a method in his madness. On the one hand, it goes against the grain of male bravado to declare oneself impotent.

The feigned impotence starts a chain of reactions that brings out the lascivious nature of all the upper class city-bred women, lurking meanly behind their aggressive references to morality and virtue. This is a typical Restoration and eighteenth century satirical technique, borrowed from the Roman satirists like Horace and Juvenal. An innocent or a naïf or, someone with a fundamental human defect, is presented to society in a story; and everybody begins to take advantage of him or her with the pretense of helping. Wycherley had borrowed the plot of this play from two French comedies (which, in turn, had Latin origins) and improvised on them.

In this first act, Horner's central stratagem sets off a sort of the battle of the sexes. We have scenes in which the men (Horner, Dorrilant, Sparkish and Harcourt) rail away at the so-called ladies of fashion. In another scene, women and men criticize each other for their hypocrisy. In yet another, women talk to each other and criticize men. In all of them, however, the talking point is Horner's impotency.

Horner's impotency affects, very differently, two couples—Mr. and Mrs. Pinchwife and Sir Jasper and Lady Fidge. Mr. Pinchwife is the epitome of a jealous husband and is absolutely unwilling to let his wife out of his sight. Despite the rumor about him, Pinchwife does not trust him. This is not the case with Sir Jasper. To Jasper, Horner's alleged impotency is amusing, making his wife (and other women) safe with the dissimulator. So he rather encourages Lady Fidget to be in the "eunuch's" presence while he is away keeping important people company. Lady Fidget, however, knows about Horner's ruse and willingly participates in her husband's delusion because it suits her licentious interests and yet keeps her virtuous veneer intact. In sharp contrast are the Pinchwives. Brought here by her husband because his sister, Alithea, is to wed Mr. Sparkish, a caricature of a "London Spark," or playboy wit, Margery Pinchwife is very curious about her first visit to London, eager not only to visit the playhouses, but meet the city gallants, one of whom, she has been told, is eager to seduce her.

## Act II

The scene begins with Margery Pinchwife asking Alithea about sights worth visiting in London. But even as Alithea describes them, Pinchwife enters the stage and Margery straight away demands that he show her the sights of London, especially the playhouses. Mr. Pinchwife has to resort to keeping Margery as a prisoner in her own home. He tries to justify his actions by telling his gullible wife stories of male theater goers who lust for young women, and even says to her that there is a man who is angling for her. This only succeeds in making the young wife even more curious about who this man.

Soon Sparkish and Harcourt enter the stage and—as if on cue to Pinchwife’ s warning—Harcourt openly flirts with Alithea right in front of Sparkish, Alithea’ s betrothed. Not surprisingly, Pinchwife is outraged. Sparkish, however, is amused because a London spark (a colloquialism for a "man-about-town") is not supposed to be jealous of other men admiring his wife. Thus, Sparkish would rather barter his fiancée for a compliment to his wit. He has his laugh, and Harcourt has his woman.

One of the interesting features of *The Country Wife* is Wycherley’ s to-and-fro plot, oscillating between a semi-serious episode of Harcourt and Alithea, and completely nonsensical farce involving the rest. Act II ends with the London ladies, Lady Fidget, Lady Squeamish and her granddaughter, appearing on the stage, demanding Pinchwife to let his new wife go to a play with them. But Mr. Pinchwife will not relent, insisting that she stay home while he goes to the play. As if to balance Pinchwife’ s paranoid jealousy, Wycherley gives us Sparkish and Sir Jasper, both of whom are eager that their women spend time with another man, although for very different reasons. As we have already seen, to Sparkish, flirting with one’ s wife is a fashion; to Fidget, however, his urging Lady Fidget to be with Horner is his way of protecting her from other sexual predators roaming the London theaters. Besides, he is under the impression that Horner is impotent.

The fact that Lady Fidget knows Horner is not, and pretends to shun his company in public, only to jump into his arms in private, adds to Wycherley’ s vicious criticism of women’ s morals. He builds up a slow tension between the Pinchwives, Sparkishes and Fidgets – the fools and the hypocrites – on the one side, and the Horners and Harcourts on the other, men who, though of questionable morals, are at least not two-faced and pretentious.

### Act III

In the third act, technically the middle of the play, the plot, as they say, thickens. Pinchwife decides to take his wife to the play, but by dressing her up as a man. His ploy of disguising his wife as a man only the young woman look only more attractive. It does not take Horner long to discover that she is a woman, and, taking advantage of the disguise, he starts flirting with Margery outrageously, pretending to make love to “his” sister, the real Mrs. Pinchwife. This drives the jealous husband batty and he thoroughly turns on the innocent Margery Pinchwife. Inevitably, Mrs Pinchwife realizes that this is the man who is supposed to be in love with her and falls in love with him also.

Meanwhile, Harcourt is in love with Alithea and is desperate to knock her off Sparkish. Sparkish participates, unwittingly taking Harcourt’ s amorous advances to Alithea as a sporting gesture. Alithea, the only woman in the whole play with dignity and common sense, cannot seem to make her betrothed realize that Harcourt is scheming to woo her away. Harcourt’ s intelligence and ardent love for her is slowly weakening Alithea’ s resolve to remain faithful to the slow-witted Sparkish. She warns him over and over to no avail.

The complex and romantic Harcourt-Alithea “relationship” is probably the only mature aspect of this play. Because Mr Sparkish shows no jealousy towards the flirtatious Harcourt, Alithea is emotionally caught in a bind. On the one hand, she has her honor to defend. She is being forced to choose between her commitment to her brother and Mr. Sparkish, and the interest—and romantic curiosity—she feels for the romantic Harcourt. He has fallen in love with her. She was not a little attracted to his intelligence and amorous advances.

Seemingly, Mr. Sparkish completely trusts Alithea, but that trust is mainly a posture, a modish stance adopted by Restoration playboys. In contrast to Sparkish, Alithea’ s determination to reject Harcourt, her heroic effort to remain loyal to the marriage arrangement bartered by Pinchwife and Sparkish for monetary gains, actually makes this play interesting.

Why does Althea resist Harcourt? After all, is he not far more intelligent and interesting than the stupid Sparkish? The answer lies both in a Restoration dramatic convention called the “gay couple,” and, in the plot of this play.

Simply explained, the “gay couple convention” pits a sophisticated and intelligent man against a brilliant and witty woman. (The term “gay” is being used not in the contemporary twentieth-century sense, but in the seventeenth-century mode, when “gay” meant jovial, smart, and witty. According to this convention, Harcourt and Alithea are a gay couple.) They feel strong attraction to each other, but instead of being drawn toward each other, for a while they repel each other, usually through jovial and witty banters. Toward the end of the play, they bury the hatchet, admit to falling in love, and marry.

Plotwise, it is puzzling why Alithea so fervently rejects the passionate Harcourt and remains loyal to her promised husband. She remains faithful to Sparkish out of respect for the financial trust, but at the same time is strongly attracted to Harcourt’s romantic witticisms, and the fact that he makes no secret of wanting to marry her. This was not the fashion among the sophisticated Restoration male intelligentsia. Alithea must have known that and hence must have been all the more attracted to this man. A woman of sound practicality and common sense, she also respects the business deal that her brother had struck with Sparkish by joining the properties of the two families together. Thus, Alithea’s agitation has to do with her decision to keep her promise to Sparkish rather than follow her heart. Understanding this fully, Harcourt argues that a marriage without love, built solely on a financial trust, is as unfavorable an alternative as infidelity.

Indeed, it is the Harcourt-Alithea episode that rescues the play from being a complete farce. The methodical and deliberate outcome of their relationship that Wycherley engineers ultimately delivers the play.

#### Act IV

This act begins with a discussion between Alithea and her maid servant, Lucy. Lucy is puzzled that Alithea will give in to Harcourt’s sincere advances, and Alithea explains to her why. Alithea talks about the merits of prudence whereas her servant, Lucy, cautions her



about too much practicality. She extols the virtues of love and passion. Their conversation is interrupted with Sparkish coming in, ready for the wedding. He has brought a parson with him, except that the parson is Harcourt himself in the disguise of a parson.

Much mirth follows at Harcourt's insistence that he must marry Alithea, the pun being on the word "marry" as a ritual that priests perform in weddings and its more common meaning of a husband taking a wife. Alithea sees through the trick, but is unable to convince her soon-to-be-husband. Since Harcourt is not a licensed parson, any wedding performed by him will not be valid and so the couple would not be legally married. The three of them go back and forth while the wedding hour approaches. Pinchwife meanwhile arrives at the scene with his own wife dressed as Alithea. That is when the truth comes out. Sparkish is devastated. Harcourt is delighted.

The scene changes to Pinchwife's house. Mr. Pinchwife is furious that Margery spent some time alone with Horner and harasses her to own up to the amorous things Horner must have said to her. After much coaxing, coercions and threats she tells him of their dialogue, the sensual manner that he had kissed her, and about the amorous rendezvous that he requested of Mrs. Pinchwife. Mr. Pinchwife is distressed. He resolves that Margery should write Horner a letter in which she will tell him in no uncertain terms that she does not appreciate his advances that he has made to her through her brother, and that she will by no means keep the appointment. Margery, who by now is head over heels in love with Horner does not want to. She slyly writes a different letter from the one that Pinchwife dictated to her. Pinchwife arranges to deliver Horner the letter, locks up his wife and leaves.

In the next scene, we see Horner and the Quack (the doctor) discussing the largely successful effects of the impotency trick. So that the Quack will see for himself, Horner conceals him as he engages in one witty conversation after another with the ladies of London. It is quite apparent to everyone witnessing this scene that Lady Fidget is well aware about the real condition of Mr. Horner and is quite eager to play along with him. At one point, Fidget and Horner embrace, thinking there was no one near; but almost immediately, her husband enters the room and catches them embracing. However, it does not take long for Lady Fidget to manufacture a ridiculous excuse, an excuse that her husband seems to have no trouble believing. The Quack is pleasantly appalled.

However, presently other London ladies also come in and it is soon evident that to each of the women that Horner has told the same story: that he has duped all the men in London to believe he is impotent so that he can sleep with her. Now, it is Horner's turn to be found out. However, the ladies do not seem to mind Horner's double-crossing too much, and accept their situations with him rather sportingly, if very cynically. They drink to each other's health. The Quack, again, is pleasantly appalled.

It is striking that this elaborately cynical portrayal of women should follow the ones in which Margery's innocence and Alithea's intelligence is described. Wycherley gives us three kinds of women in his play: the debauched, the simpleton and the intelligent. The last part of this act has Horner discover that Margery has deceived her husband into writing a different letter from what the husband thought she had written. Instead of refusing his advances, as Pinchwife had bidden his wife to write, Margery asks Horner to rescue her from her husband and marry her. Horner had so far thought of Mrs. Pinchwife as an innocent and a simpleton. Now, her guile only serves to convince him of what Alexander Pope was to have said epigrammatically: "Every woman is at heart a whore!" Horner resolves to debauch Margery. Now he could do so without guilt. The act ends with Margery's love letter to Horner being discovered by her husband. Is she caught? For the moment, at least, Pinchwife believes he is cuckolded.

### **Act V**

The fifth act begins with another new intrigue. This time it is Margery Pinchwife who has been pushed into a corner, because her husband discovers her writing a love letter to Horner in which she begs him to rescue her from her husband. Pinchwife's intervention happens just when she was about to sign the letter. Cleverly, Margery signs off with Alithea's name thereby throwing her husband completely off guard. In one swift, artful minute, Margery Pinchwife makes the letter look like it is Alithea who is intriguing with Horner, not she. By his own admission, Pinchwife's head was spinning.

Margery tells her husband that Alithea made her write the letter because should Horner reject her passionate plea to save her from Sparkish and threaten to expose her to the world, Alithea could then always deny that she wrote the letter. It was not her handwriting. There is only one problem with Margery's lie. When Pinchwife wants to talk with Alithea regarding her interest in Horner, Alithea is not at home. Quickly, Margery intervenes saying Alithea was so upset with her near marriage to Sparkish that she is refusing to talk to

anyone. She offers to bring Alithea along so that Pinchwife could take her to Horner. Margery has already decided that she would disguise herself as Alithea. She suggests that she goes upstairs and brings Alithea along so that Pinchwife could take her to Horner. But, she says, that he must promise not to try to talk to her. She is so upset that she does not want to be recognized and does not want to talk. She will accompany Pinchwife in a mask. Incredibly, Pinchwife agrees to all this. He is already thinking of joining his property with Horner's. Pinchwife is going to lock up his wife again, but she artfully gives him the slip and follows her husband, pretending to be Alithea.

The scene changes to Horner's house. Horner and the Quack discuss cuckoldry and its effects both on the cuckold and the predator. This is typical Restoration comedy talk about adultery and illicit relationships.

Presently, Pinchwife comes with Margery disguised as Alithea. A comic dialogue follows since Pinchwife and Horner are referring to different women—Alithea and Margery respectively—while pointing to the same woman. Margery indicates to Horner that she wants to speak to him in private. They go in and Pinchwife goes to look for a priest to marry Horner and Alithea.

Just as Horner is about to go inside with Margery Pinchwife, Sir Jasper Fidget comes in and requests Horner to host Lady Fidget and her friends in Horner's house. He agrees just to get rid of Sir Jasper and hurries to his assignation with Mrs. Pinchwife: "I'm going to a private feast!"

Pinchwife tells Sparkish that Alithea now wants to marry Horner, information that leaves Sparkish extremely puzzled, because Horner has never entered his mind. Harcourt he could perhaps understand, but not Horner. Pinchwife also informs Sparkish that his marriage to Alithea is not valid because the parson was a fake. Sparkish is utterly confused. Pinchwife is, too, but he does not know it.

At this point the real Alithea walks in with her servant, Lucy. She sees Horner and Harcourt as well as Sparkish. Sparkish confronts her for her duplicity and Alithea, to her dismay, finds

out that someone has bracketed her with Horner for his or her own benefit. She is also amazed to see Sparkish not only jealous but downright mean. Alithea welcomes the opportunity to call the wedding off.

The next scene takes place back in Horner's house. He is obviously done seducing Margery Pinchwife and is getting ready to entertain Lady Fidget and her friends. What follows is a raucous affair, drenched with alcohol and wit. Horner's feigned impotence is found out, but what is worse, each lady at the party also finds out that Horner had told her that she was the only one who knew of Horner's trick, so that no one would suspect her of adultery with him. Amidst jokes, jeer and banter Horner is hung out to dry. The ladies get their frolicking revenge.

The last part of this act is given to solving the mystery of who loves whom: Margery Pinchwife loves Horner and wants to marry him; Alithea loves Harcourt and wants to marry him. The problem is that Mr. Pinchwife is the most deluded man in the whole play, constantly duped by all. Thus, when Horner is forced to tell the truth about Alithea, he is only able to do so by betraying Margery, which his honor forbids him to do. As is usually the case in Restoration comedies, the servant girl, Lucy, comes to the rescue by confessing it all: she was behind the ruse played out by Margery. Now it is Pinchwife's turn to be the cuckold and he seeks revenge by threatening to kill his wife or Horner or both. Lives and reputations are saved when as a last resort the Quack comes back and announces once again, the lie: Horner is impotent. The announcement heals all the social wounds. Pinchwife is let off the hook. Only the ladies, including Margery Pinchwife, know the truth. But they keep quiet to maintain their own virtuous veneer



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