

***THE CITY* BY FRANCIS IMBUGA AND *HAMLET* BY WILLIAM
SHAKESPEAR**

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DECLARATION AND APPROVAL

Declaration by the student

I hereby declare that this research project is my original work and has not been submitted for an award to any other university.

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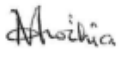
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DEDICATION

I dedicate this work to my mother, Saadiya Mohamed, for her encouragement, and to my spouse and siblings for their unwavering support throughout my journey



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ABSTRACT

Betrayal, revenge, and justice stand as enduring motifs recurrently explored across a vast spectrum of literary works throughout history. Across diverse literary genres, authors have extensively discussed betrayal, revenge, and justice, illuminating their psychological impacts and broader societal implications. While numerous studies have been conducted on the themes of betrayal and revenge in literature, there remains inadequate knowledge regarding their effects in specific texts such as *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare. The current study sought to bridge this gap by conducting a critical analysis of betrayal and revenge in the aforementioned texts. To achieve this, the study was guided by the following objectives; To examine prevalence of betrayal, explore elements of revenge and justice, and to evaluate the psychological effects of betrayal and revenge on the characters. The study employed reader response theory, to guide the analysis. The researcher employed descriptive research design, where qualitative data was gathered using intensive reading of the texts which were purposively sampled. Thematic analysis was used to analyze and present the obtained data. The findings indicate that in *Betrayal in the City*, betrayal is woven into the narrative through the suppression of cultural practices, social ostracism, and broken trust among allies, creating an environment of mistrust and moral compromise. In *Hamlet*, betrayal similarly drives the plot, where murder disrupts the natural order, inciting cycles of revenge and causing political and moral instability. Both works illustrate how the desire for vengeance can clash with the pursuit of justice, leading to a cycle of violence that ultimately destabilizes society. Psychological distress is prominent in both narratives, with betrayal and revenge causing erratic behavior, fear, and despair. This distress illustrates the profound impact of betrayal on individuals, as it drives a sense of existential crisis, emotional turmoil, and tragic outcomes. The study concluded that betrayal is a central theme in both *Betrayal in the City* and *Hamlet*, manifesting through personal and political actions that disrupt societal and moral order, illustrating an interface between African and European drama in addressing universal themes through cultural lenses. The pursuit of revenge, driven by betrayal, leads to significant psychological distress for characters in both works, resulting to a cycle of violence and tragic consequences. The study recommends developing and implementing ethical frameworks and mental health interventions to mitigate the destructive impacts of betrayal and revenge on both individuals and society.

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LIST OF ABBREVIATIONS

ERC: Ethical and Review Commission

NACOSTI: National Commission for Science, Technology, and Innovation



CHAPTER ONE

INTRODUCTION

1.0 Overview

This section presents the background to the study, the statement of the problem and the purpose of the study. In addition, it states the objective and research questions which the study hoped to answer. Additionally, it provides the justification and limitation of the study.

1.1 Introduction

Betrayal, revenge, and justice stand as enduring motifs recurrently explored across a vast spectrum of literary works throughout history. Across diverse literary genres, authors have extensively discussed betrayal, revenge, and justice, illuminating their psychological impacts and broader societal implications. Jaffar et al (2023) argues that they serve as pivotal avenues through which writers probe human behavior, moral dilemmas, and the interplay between individual actions and societal norms. Through the evolution of literature, these themes have retained their significance, offering rich material for contemplation and examination of the human experience.

Betrayal resonates deeply as a narrative tool, revealing the layers of human relationships (Kharbe, 2023). It emerges in various forms, spanning across human experience—from the intimate bonds of friendship and love to the complex dynamics of familial and societal allegiances. In ancient Greek tragedies like "Medea" by Euripides and "Oedipus Rex" by Sophocles, betrayal weaves a tangled web of deceit and tragedy, driving characters to confront their deepest fears and desires. The treachery of Medea towards Jason and Oedipus's unwitting betrayal of his own family underscore the timeless allure of betrayal as a catalyst for conflict and self-discovery.

In Shakespearean drama, betrayal takes center stage, propelling characters into moral quandaries and existential crises. In "Othello," the betrayal orchestrated by Iago against the noble Moor Othello serves as a chilling reminder of the corrosive power of jealousy and manipulation. Similarly, in "King Lear," the betrayal of familial trust and filial piety leads to tragic consequences, as Lear grapples with the betrayal of his daughters and the erosion of his sanity. Shakespeare's exploration of betrayal resonates with audiences across centuries, illuminating the dark recesses of human nature and the fragility of trust.

In more contemporary works, betrayal continues to captivate readers, offering insights into the complexities of modern relationships and societal dynamics. In George Orwell's "1984," Philip (2023) argues that the protagonist Winston experiences betrayal at the hands of his lover Julia and the oppressive regime of Big Brother, highlighting the pervasive influence of betrayal in dystopian societies. Similarly, in Khaled Hosseini's "The Kite Runner," the betrayal of childhood friends Amir and Hassan reverberates through generations, underscoring the enduring impact of betrayal on personal identity and moral integrity. Regardless of its form or context, betrayal in literature serves as a reminder of the vulnerability of human connections. Whether motivated by ambition, jealousy, or survival, betrayals in literary works expose the complexities of human nature and the delicate balance of trust and loyalty (Kody and Brooks, 2023).

In literature, revenge often emerges as a primal instinct, driving characters to seek retribution for perceived wrongs or injustices. From the ancient epics of Homer's "The Iliad" to the modern tragedies of Arthur Miller's "The Crucible," authors use revenge to propel narratives forward, exposing the destructive power of vengeance and the moral dilemmas it engenders. Characters consumed by the desire for revenge grapple

with questions of morality and ethics, blurring the lines between justice and retribution. Through their actions, Meyers (2021) observes that authors illuminate the psychological toll of revenge, as characters descend into darkness and despair in their quest for vengeance.

According to Grasso and Tàbara (2019), justice often emerges as a guiding principle that provides a moral compass for characters navigating the complexities of their worlds. It serves as a beacon of hope, offering the promise of fairness and accountability in the face of adversity. Whether through legal proceedings, divine intervention, or personal redemption, characters strive to uphold principles of justice as they confront injustice and seek to restore equilibrium to their societies.

Legal proceedings are a common mechanism through which justice is pursued in literature. Characters engage with legal systems, whether flawed or impartial, in their quest for redress and vindication (Nadel, 2018). In works such as Charles Dickens' "Great Expectations" or Franz Kafka's "The Trial," protagonists navigate labyrinthine legal systems that often mirror the injustices of society. Through their trials and tribulations, characters confront systemic inequalities and corruption, highlighting the challenges inherent in achieving justice through institutional means.

Divine intervention is another avenue through which justice manifests in literature, particularly in works with religious or mythological themes. Characters appeal to higher powers or cosmic forces to mete out justice and rectify moral imbalances. In Greek tragedies like Sophocles' "Antigone" or Shakespeare's "The Tempest," divine justice plays a central role in resolving conflicts and reconciling moral dilemmas (Tate, 2016). Through acts of divine retribution or providence, characters confront the consequences of their actions and are held accountable for their deeds.

In African literature and cultural studies, the theme of personal redemption is often intricately woven into narratives that explore the complexities of individual identity, community values, and societal transformation. Within the context of African societies, which are often characterized by rich oral traditions and communal bonds, personal redemption serves as a means of reconciling with one's past actions and restoring harmony within the community.

characters frequently grapple with the consequences of their actions and seek redemption through acts of contrition and moral renewal. These narratives often reflect the interconnectedness between the individual and the community, as characters navigate the tensions between personal agency and collective responsibility. Gurna (1982) observes that in Chinua Achebe's "Things Fall Apart," the protagonist Okonkwo experiences a profound journey of self-discovery and redemption as he confronts the consequences of his pride and hubris, ultimately seeking reconciliation with his community and cultural heritage.

Similarly, in Ngũgĩ wa Thiong'o's "Petals of Blood," the betrayal of revolutionary ideals and communal solidarity exposes the underlying tensions within post-colonial Kenyan society, prompting characters to confront the legacy of betrayal and injustice. Through their quest for justice, Quataert (2011) posits that the protagonists navigate the complexities of power dynamics, corruption, and social inequality, ultimately advocating for collective action and grassroots mobilization as a means of redressing historical wrongs.

In African cultural studies, the pursuit of justice upon betrayal is often examined within the context of indigenous approaches to conflict resolution and reconciliation. Practices such as restorative justice, communal arbitration, and traditional rituals of forgiveness

play a central role in addressing disputes and healing the wounds caused by betrayal within African communities (Oyeniya, 2023). These practices emphasize the importance of dialogue, empathy, and mutual understanding in fostering reconciliation and social cohesion.

Betrayal, whether by loved ones, authorities, or societal structures, can inflict profound emotional wounds on characters, leading to feelings of anger, mistrust, and existential disillusionment (Jamieson, 2020). In Ngũgĩ wa Thiong'o's novel "A Grain of Wheat," characters such as Mugo and Gikonyo confront the betrayal of comrades and community members during the Mau Mau uprising, leading to profound psychological turmoil and moral ambiguity. The betrayal of trust not only undermines interpersonal relationships but also challenges characters' sense of identity and purpose, prompting existential crises and moral reckoning. The psychological effects of betrayal and revenge are often exacerbated by the socio-political context in which characters exist. In East African and Kenyan literature, characters confront systemic injustices, political upheaval, and social upheaval, which compound the psychological trauma of betrayal and revenge.

In *Betrayal in the City*, Francis Imbuga, a prominent Kenyan playwright, explores the political and social landscape of an unnamed African country plagued by corruption, dictatorship, and betrayal. The play centers around the character of Doga, a university lecturer and intellectual who becomes embroiled in a web of political intrigue and betrayal. Through Doga's struggles, Imbuga vividly portrays the devastating consequences of betrayal on individuals and society at large, highlighting the erosion of trust, morality, and justice in a corrupt and oppressive regime.

Similarly, William Shakespeare's *Hamlet* is a renowned tragedy that explores themes of betrayal, revenge, and justice within the royal court of Denmark. The play follows Prince Hamlet as he grapples with the aftermath of his father's suspicious death and his mother's hasty marriage to his uncle Claudius. Hamlet's internal conflict and quest for truth and justice propel the narrative, leading to a series of tragic events that reverberate throughout the kingdom. Through the complex interplay of characters and their moral dilemmas, Shakespeare delves into the psychological depths of human nature, offering profound insights into the consequences of betrayal and the pursuit of retribution. Despite originating from different cultural backgrounds and historical contexts, these texts offer portrayal of betrayal's corrosive impact on individuals and societies, the complexities of seeking revenge in the face of injustice, and the elusive nature of justice. The current study aimed to provide a deeper understanding of these issues and their psychological complexities in the current texts.

1.2 Statement of the Problem

Themes of betrayal and revenge have long served as potent tools for authors to critique and satirize contemporary society. Through fictional characters and narratives, authors often use these themes to shed light on societal injustices and moral decay. From ancient epics to modern novels, literary works have provided a platform for exploring the psychological effects of betrayal and revenge, as characters grapple with feelings of anger, resentment, and moral ambiguity. Betrayal often leads to profound feelings of distrust and paranoia, affecting characters' thoughts and making them question their relationships and surroundings. Emotionally, betrayal can evoke intense feelings of anger, sadness, and a desire for retribution, driving characters to act in ways they might not have otherwise. Similarly, the pursuit of revenge can consume characters, influencing their actions and often leading to moral conflicts and further injustices.

While numerous studies have been conducted on the themes of betrayal and revenge in literature, there remains inadequate knowledge regarding their psychological effects in specific texts such as *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare. Despite their prominence in literary discourse, these texts have not been systematically analyzed to understand prevalence of betrayal and revenge. The current study aimed to provide a deeper understanding of these issues and their psychological complexities in the current texts.

1.3 Purpose of the Study

The current study hoped to examine betrayal and revenge in *Betrayal in The City* by Francis Imbuga and *Hamlet* by William Shakespear.

1.4 Research Objectives

The study was guided by the following objectives;

- i. To examine prevalence of betrayal in *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare.
- ii. To explore elements of revenge and justice in *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare.
- iii. To evaluate the psychological effects of betrayal and revenge on the characters in *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare.

1.5 Research Questions

The study answered the following research questions;

- i. How is betrayal prevalent in *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare?

- ii. Which are the elements of revenge and justice in *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare?
- iii. What is the psychological effect of betrayal and revenge on the characters in *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare?

1.6 Justification of the Study

While these texts are widely recognized for their exploration of betrayal and revenge, previous studies have predominantly focused on other aspects of these works, neglecting the psychological ramifications of these themes on characters. By investigating these themes within the chosen texts, the study aims to fill this gap in knowledge and provide a comprehensive analysis of the effects of betrayal and revenge on characters' thoughts, emotions, and actions. Through comparative analysis, the study also sought to elucidate the similarities and differences in the portrayal of these themes across different cultural and literary traditions.

1.7 Significance of the Study

The significance of this study lies in its potential to offer valuable insights to scholars, authors, and readers alike. It expands the understanding of these themes by providing analysis of their impact on characters' mental states, motivations, and actions within specific literary contexts. Scholars will benefit from gaining deeper insights into the complexities of human nature and societal dynamics as portrayed in these texts. By examining how Imbuga and Shakespeare employ betrayal and revenge to shape character development and advance plotlines, aspiring authors can gain inspiration and learn from the narrative techniques employed in "Betrayal in the City" and "Hamlet." This study serves as a valuable resource for writers looking to create compelling stories that resonate with readers on a psychological and emotional level. Lastly, readers stand

to benefit from the study's findings by gaining a deeper appreciation of the psychological elements evident in literary works that explore themes of betrayal and revenge. By understanding how these themes affect characters' thoughts, emotions, and actions, readers can engage more deeply with the texts and derive greater meaning from their reading experiences.

The study's findings contribute to a deeper understanding of the complexities of human nature, interpersonal relationships, and societal dynamics as depicted in literature, while also enriching our appreciation of these timeless themes in literary discourse.

1.8 Scope and Limitations of the Study

The study involved a thorough analysis of the prevalence of betrayal, elements of revenge and justice, and the psychological ramifications of these themes within the narratives of the selected texts. While the primary emphasis was on exploring betrayal and revenge on characters, the study also considered broader socio-political contexts and cultural influences that shape the portrayal of these themes. The study drew upon a range of literary and theoretical frameworks to provide a nuanced understanding of the complexities inherent in these themes.

1.9 Limitation of the Study

The study focused exclusively on these two texts, which may limit the generalizability of the findings to other literary works or cultural contexts. Additionally, the analysis was confined to the themes of betrayal and revenge and their psychological effects on characters, overlooking other potential themes or aspects of the texts that could enrich the study. Furthermore, the study may have been constrained by the availability of secondary sources and scholarly literature on the selected texts, potentially limiting the depth of analysis. Additionally, literary texts are open to multiple interpretations,

meaning that readers from different cultural backgrounds might have interpreted the themes of betrayal and revenge differently. This variability in interpretation could affect the applicability of the study's conclusions across diverse cultural contexts.

1.9 Operational definition of key terms.

Betrayal: Instances where characters in *Betrayal in the City* and *Hamlet* engage in actions that involve deception, disloyalty, or breaches of trust towards others.

Revenge: Instances where characters in the selected texts take deliberate actions to inflict harm or seek justice in response to betrayal or other grievances.

Psychological Effects: The emotional, cognitive, and behavioral impacts experienced by individuals as a result of betrayal and revenge. In this study, psychological effects were operationalized through the analysis of characters' thoughts, emotions, and actions following instances of betrayal and engagement in acts of revenge within the narratives of *Betrayal in the City* and *Hamlet*.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This section presents the literature on prevalence of Betrayal in literary world, elements of revenge and justice and the psychological effects of betrayal and revenge on character in literary works. In addition, it presents the theoretical framework which the study employed.

2.2 Prevalence of Betrayal

Francis Imbuga, a celebrated author, is renowned for his literary prowess, particularly in exploring themes within the precolonial era. His works highlight various aspects of society, offering a clear portrayal of human relationships, power dynamics, and societal challenges. Imbuga's narratives often serve as reflections of the complexities of the human condition, providing insightful commentary on historical and contemporary issues. In his exploration of the precolonial period, Imbuga weaves together elements of culture, tradition, and socio-political dynamics to create rich and immersive literary landscapes.

In the discussion surrounding Imbuga's works, scholars have highlighted his adeptness in addressing power discourses without engaging in direct confrontations with authorities. Imbuga's strategic use of form, language, and narrative techniques allows him to navigate sensitive topics while surviving state scrutiny. Ruganda (1992), in his thesis "Telling the Truth Laughingly," critiques Imbuga's approach, noting that while Imbuga employs language to evoke humor and convey truths, his use of fictional settings serves as a protective measure against potential harassment. Additionally, Outa (1999) compares Imbuga's handling of power dynamics with that of other Marxist

scholars, such as Ngugi, within the context of Kenyan postcolonial societies. These discussions illuminate Imbuga's profound impact on literature and his unique approach to addressing societal issues within his works.

Smyth (2015) contends that within modern Irish history, there exists a pervasive apprehension surrounding betrayal, particularly evident since the revolutionary era of the twentieth century. The author asserts that novels serve as an apt vehicle for exploring betrayal due to their ability to delve into its social, political, and psychological dimensions. Smyth's exploration begins with an introductory examination of betrayal from various religious, psychological, and literary viewpoints. Subsequently, he analyzes the Irish experience of betrayal, first through a case study of the beloved legend of Deirdre of the Sorrows, and then through an in-depth discussion of six influential Irish novels. These novels encompass themes of betrayal ranging from adultery in James Joyce's *Ulysses* to espionage in Elizabeth Bowen's *The Heat of the Day*. Smyth's work provides a compelling analysis of modern Irish history through the lens of some of its most insightful literary minds. By considering how betrayal has been portrayed and explored in Irish literature, the study gains a deeper understanding of the diverse nature of betrayal and its implications for characters and society.

Ezinwanyi and Bulus (2018) critically evaluate Lola Shoneyin's novel, "The Secret Lives of Baba Segi's Wives," focusing on the portrayal of family betrayal and its ramifications within the context of polygamous households. Employing a qualitative approach and sociological criticism, the study investigates how the author employs meta-fictional techniques to depict various forms of betrayal and its impact on family members and society. Through the analysis of characters such as Iya Segi, Iya Tope, Iya Femi, Baba Segi, and Bolanle, the study uncovers the multifaceted nature of betrayal in polygamous settings, highlighting how trust can be shattered and individuals

can oscillate between being perpetrators and victims of betrayal. The findings underscore the significance of social criticism in unraveling the complexities of family betrayal, shedding light on its role in either strengthening familial bonds or leading to their demise. This review is beneficial to the current study as it provides insights into the portrayal of betrayal within familial dynamics, offering a framework for examining instances of betrayal in "Betrayal in the City" and "Hamlet" and understanding their implications for characters and society.

Annin (2022) highlights Ngũgĩ's exploration of themes such as love, betrayal, and adultery in his works. While love and adultery primarily unfold within personal relationships, betrayal extends into both personal and political realms in Ngũgĩ's narratives. In novels like "A Grain of Wheat," the juxtaposition of personal and political betrayals underscores their interconnectedness. Characters grapple with betrayals on multiple levels, reflecting the complexities of their identities and allegiances. The study emphasizes the significance of examining both forms of betrayal, as they are intricately linked and shape the narrative dynamics. Specifically, personal betrayals manifest in romantic relationships, notably through adultery, while political betrayals involve acts that undermine one's country. This review underscores the relevance of exploring instances of betrayal in literature, providing valuable insights for the current study in its examination of betrayal within *Betrayal in the City* and *Hamlet*.

In a recent study by Oso (2022), the prevalence of betrayal in African dramatic texts, specifically Francis Imbuga's *Betrayal in the City*, was explored through a New Historicist lens. Oso highlights the underutilization of New Historicism as a theoretical framework in previous analyses of African drama, despite its potential applicability. Drawing on Foucault's discourse theory and Stephen Greenblatt's subversion-containment dialectic, the study examines power dynamics and struggles among

characters, as well as instances of subversion and containment within the texts. By emphasizing the pervasive nature of power struggles in African society, the study advocates for a greater application of New Historicism theory in the analysis of African literary texts, particularly dramatic works. This review provides valuable insights for the current study, which diverges by focusing specifically on instances of betrayal and their influence on themes of revenge and justice. By building on Oso's examination of power dynamics, the current study aims to deepen understanding of betrayal's role in shaping character motivations and narrative trajectories, ultimately contributing to a better analysis of the themes within *Betrayal in the City*.

Awuzie (2015) offers a critical analysis of Chukwuma Ibezute's novels, "Victims of Betrayal," "The Temporal Gods," and "Dance of Horror," from a 'masculinist' perspective. The article discusses the evolving portrayal of gender dynamics in African literature, particularly in response to the feminist movement's calls for more accurate representations of women. Unlike Western literature where traditional gender roles are less contested, African literature faces challenges from scholars who identify as 'masculinists.' Through an examination of Ibezute's novels, the article illustrates how these gender dynamics unfold. In "Victims of Betrayal," men are portrayed as being manipulated by their wives, while "The Temporal Gods" depicts women exerting control over their husbands. In "Dance of Horror," the narrative suggests that a woman's character determines the fate of her family. The article concludes that these portrayals reflect shifting gender roles in African societies, with some husbands becoming increasingly passive while wives hold significant influence over family outcomes. This literature review is valuable for the current study as it provides insight into the representation of betrayal within gender dynamics, offering a framework for examining

instances of betrayal and its effects on characters' relationships and identities within the selected texts.

Musyoki (2018) conducts a thorough examination of postcolonial politics as depicted in Francis Imbuga's plays, including *Betrayal in the City* (1976), *The Return of Mgofu* (2011), and *The Green Cross of Kafira* (2013). Through a critical postcolonial perspective, the study analyzes these plays over time, situating them within the Kenyan post-independence context. By adopting this stance, the research establishes a significant connection between theatre and postcolonial society, aiming to construct a postcolonial dramaturgical viewpoint. This viewpoint investigates how the selected plays engage with key historical and political events in Kenya's postcolonial era, shedding light on fundamental dynamics such as national identity, ethnicity, and politics. Furthermore, Musyoki (2018) argues that theatre serves as a vital socio-cultural discourse, offering insights into the complexities of postcolonial literacies. By focusing on Imbuga's plays, the research illustrates how drama serves as a platform for mapping out socio-political experiences and proposing alternative solutions to the challenges facing Kenya's postcolonial society. This literature review provides the current study with valuable insights into the postcolonial period in Kenya, influencing the authors' perspectives and enriching their understanding of the socio-political context in which betrayal occurs. Specifically, it aids in identifying instances of betrayal within the postcolonial landscape and how they are portrayed in literary works like *Betrayal in the City*.

Mireku-Gyimah (2014) provides an insightful examination of betrayal of friendship as a recurring theme in Akan folktales (Afs). Drawing on the Horatian view of literature as both useful and pleasurable, as well as the Performance Theory's consideration of folklore as oral literature, the analysis explores how betrayal depicted in these tales

reflects human experiences and societal dynamics. Through the portrayal of characters, which include humans, animals, and supernatural beings, the author uncovers the dimensions of betrayal in terms of causes, consequences, and lessons. Betrayal in the Afs often arises from greed and manifests through acts of disloyalty and cheating, leading to grave consequences such as ingrained hatred and chaos. The betrayed individuals experience hurt and seek revenge, while betrayers may face punishment or shame, though sometimes they evade consequences. The analysis underscores the importance of integrity and loyalty in maintaining social harmony and cohesion, highlighting society's disapproval of betrayal and associated vices like greed and corruption. Overall, the review offers valuable insights into instances of betrayal in literature, particularly in Akan folktales, which werenefit the current study by providing a broader understanding of the thematic nuances and societal implications of betrayal, thereby enriching the analysis of betrayal instances in *Betrayal in the City* and *Hamlet*.

2.3 Elements of Revenge and Justice

Onyijen (2014) highlighted the prevalent themes of abuse of power and resistance in African literature, particularly in sub-Saharan novels from the late 1980s. While previous studies focused on gender issues and exploitation, this research emphasized the significance of addressing abuse of power and resistance. The study identified two forms of abuse of power: public and domestic, with manifestations including democratic and military tyranny, as well as benevolent dictatorship and violence within households. Resistance took various forms such as activism, dissent, and strategic confrontations. Examples from novels like "Smouldering Charcoal," "Snakepit," "Purple Hibiscus," and "Unbridled" illustrated these themes across different African regions. This literature review provides a comprehensive understanding of the elements of revenge and justice as portrayed in African literature, offering valuable insights into

the dynamics of power and resistance. In the current study, this review serves as a foundation for examining similar themes of revenge and justice in *Betrayal in the City* and *Hamlet*.

Tripp, Bies, and Aquino (2002) assert that the inclination of individuals to seek revenge against wrongdoers has been extensively explored in conflict and aggression literature. Recently, there has been a growing interest in revenge and retaliation within the domain of management research. Existing studies on workplace revenge have predominantly focused on morality-based principles, such as organizational justice, to assess acts of revenge. In contrast, the present research investigates aesthetics-based principles, specifically examining the perceived "beauty" or attractiveness of executing revenge. The findings from two studies reveal that workplace revenge tends to be judged less severely when consequences are symmetric compared to when they are asymmetric. However, judgments regarding the symmetry of methods differ, with similar methods being judged more harshly than dissimilar methods. This study highlights the influence of aesthetic principles on perceptions of revenge and explores whether such principles legitimize or delegitimize acts of revenge. Reviewing literature on elements of revenge and justice benefits the current study by providing insights into different frameworks for evaluating acts of revenge, thereby enriching the examination of these themes in the context of the current study.

Khakimova (2023) notes that in Melville's writings, revenge plays a crucial role in shaping characters and prompting moral contemplation. Two of his well-known works, *Moby-Dick* and *Benito Serrano*, prominently feature the theme of revenge. However, Melville's literary legacy extends beyond this theme, encompassing broader explorations of human nature, the quest for meaning, and moral complexities. Despite his posthumous recognition as a leading American writer of the 19th century, Melville's

works are celebrated for their innovative style and profound themes that probe the depths of human existence. While Melville occasionally depicts revenge as a justified response to injustice, as seen in *Benito Sereño*, where Captain Delano seeks retribution against a supposed slave rebellion led by Benito Sereño, the narrative evolves to challenge simplistic notions of revenge and justice. Throughout *Moby-Dick* and *Benito Sereño*, Melville delves into the detrimental effects of revenge, intricately exploring characters' psychological turmoil and moral dilemmas. This review offers valuable insights into the complexities of revenge in literature, enriching the current study's exploration of Elements of Revenge and Justice.

Yuzirwan (2022) conducts an analysis of revenge in Ian McEwan's *Nutshell* to explore the main character's vengeful actions, the underlying motivations for revenge, and the manner in which the protagonist exacts retribution. Utilizing revenge theories proposed by Baron, Byrne, and Branscombe, the thesis investigates revenge as a behavioral response wherein individuals seek emotional satisfaction through retaliatory actions against perceived wrongdoings. The analysis reveals that the main character's revenge in the novel impedes their escape from the city. Remarkably, the protagonist's approach to revenge diverges from conventional expectations, as they manipulate circumstances to prevent the escape of their mother and uncle. This unexpected and unconventional portrayal of revenge adds depth to the narrative and invites readers to reconsider traditional notions of retribution. This literature review provides valuable insights into the portrayal of revenge in literature, highlighting the diverse motivations and strategies employed by characters to seek justice or retribution.

Thomas (2012) posits that revenge is often viewed unfavorably due to its perceived conflict with principles such as mercy, forgiveness, proportionality, and deterrence. Drawing on the theories of Giorgio Agamben, Michel Foucault, Jacques Derrida, Carl

Schmitt, and Walter Benjamin, Thomas explores how nineteenth-century American authors depict revenge as a multifaceted form of violence that can serve to establish, preserve, or challenge existing laws. Specifically focusing on texts from the 1830s to 1850s, Thomas observes how authors use the concept of exceptionalism to justify revenge, particularly in situations where established laws are unstable, absent, or unreliable—such as in borderlands, frontier spaces, or during wartime. In these contexts, protagonists are portrayed as rewriting laws and acting as sovereigns, blending biblical interpretations, natural law, and other beliefs to impose their own sense of order. This literature review provides insights into how revenge is depicted and justified in literature, offering valuable context for the current study's examination of *Elements of Revenge and Justice*.

Rinkanya's (2017) exploration of resistance to gender-based violence in Kenyan women's novels, the focus lies on contrasting portrayals between earlier works (1960s-1990s) and contemporary literature. During the earlier period, heroines predominantly exhibited passive resistance to male violence, whereas modern "city-bred" female writers depict characters engaging in more immediate and active resistance. The shift suggests a departure from obsolete views towards promoting gender parity, understanding, and equal partnership. This review contributes to the current study by providing insights into how authors portray themes of resistance, justice, and empowerment in literature. While Rinkanya's focus is on gender-based violence, the examination of evolving perspectives on resistance and empowerment informs our understanding of how themes such as revenge and justice may be depicted in different literary contexts, thereby enriching our analysis in the current study.

Oluwaseyi (2022) posits that vengeance remains a prevalent theme across human social interactions, finding representation in various forms of creative expression, including

Yorùbá novels. This pervasive nature of vengeance contributes significantly to the perpetuation of social discord and malaise, often resulting in cycles of conflict and violence. Previous scholarly investigations have predominantly focused on issues such as crime, violence, and conflict resolution within Yorùbá novels, with comparatively less attention directed towards the theme of vengeance. This study sought to address this gap by highlighting the relationship between injustice and vengeance as portrayed by novelists in selected Yorùbá novels, underscoring its reflection of societal realities. The implications of vengeance, as delineated in this research, encompass far-reaching consequences such as loss of life, heightened insecurity, and deteriorating public health. This literature review contributes to the current study by laying a foundation for the examination of elements of revenge and justice within literary works. It underscores the importance of understanding the complex interplay between societal injustices and retaliatory actions, thereby enriching the analysis of revenge and justice in the context of the current study.

2.4 Effects of Betrayal and Revenge on the Characters

Manurung (2018) delves into the themes of betrayal and revenge within the drama "Medea" by Euripides, a tale deeply rooted in Greek mythology. The narrative centers around Medea, a mother who, fueled by betrayal from her husband Jason, commits the ultimate act of revenge by killing her own children. This study scrutinizes Medea's unconventional character through the lens of Sigmund Freud's psychological theory, particularly focusing on the interplay between the Id, Ego, and Superego. Freud posits that the Id represents innate human desires, the Ego balances these desires with reality, and the Superego embodies societal norms of morality. Manurung's research reveals that Medea and Jason's overwhelming Ids override their Egos and Superegos, leading to tragic consequences. The study identifies ambition and power as motives for betrayal

and betrayal itself coupled with disappointment as catalysts for revenge, driven by regret, sadness, and despair. This literature review underscores the psychological intricacies inherent in betrayal and revenge narratives. This review provides valuable insights for the current study on the Effects of Betrayal and Revenge on Characters in literature. While Manurung's analysis focuses on the classical drama *Medea*, the current study expands its scope to encompass *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare.

Salsabila (2023) explores the impact of betrayal of love on the protagonist in their study. Utilizing data extracted from quotations within the novel, the research draws upon theoretical frameworks and insights from experts like Fitness and the American Psychiatric Association to elucidate the phenomenon of betrayal in the context of love. Stenberg's love theory is also incorporated to provide further understanding of the interplay between betrayal and love. Through analysis, the study identifies four primary effects of betrayal of love on the protagonist in the novel *The Silent Patient*: revenge, loss of trust, loss of integrity, and betrayal trauma. Each effect is supported by data and examined through the lens of relevant theoretical perspectives. This literature review enriches the current study by providing insights into the psychological effects of betrayal and revenge on characters in literature.

According to Oeing (2017), betrayal has the potential to elicit intense emotions in the individual who experiences it. This emotional impact can be particularly perilous as it often leads to an immediate rupture in the relationship. However, Oeing suggests that if the betrayer expresses remorse and seeks forgiveness, the victim may choose to reconcile, allowing the relationship to persist. The author further notes that acts of betrayal can manifest on both macro and micro levels. Macro-level betrayals involve deceit against larger entities such as companies, individuals, or educational institutions,

while micro-level betrayals encompass actions like infidelity in intimate relationships or breaches of confidentiality in professional settings. Despite relationships with family, friends, and romantic partners being a source of immense joy, they can also inflict profound pain. Expectations of trust, loyalty, and fidelity are inherent in these relationships; however, not all individuals uphold them, leading to breaches termed as betrayal. The experience of betrayal in romantic relationships, in particular, is described as traumatic and results in significant suffering for the victim, often prompting thoughts of revenge. While Oeing's study primarily focuses on interpersonal relationships, the current study broadens the scope to include characters' responses within broader socio-political contexts, thereby highlighting the differences in portrayal across diverse literary traditions.

In a recent study by Fábóròdé (2022), it is argued that violence, vengeance, and punishment are recurring challenges in humanity's narrative, as reflected in Yorùbá novels. While previous research has largely focused on historical surveys, stylistic analysis, and conflict resolution strategies within these novels, there remains a gap in exploring the specific themes of violence, vengeance, and punishment. Fábóròdé's study thus seeks to fill this void by investigating the interconnectedness of these themes and their societal implications. The consequences of violence and vengeance are identified as encompassing loss of life, property, insecurity, and health risks. Furthermore, the study highlights four types of punishment administered by legal and supernatural entities, including imprisonment, deportation, fines, and capital punishment. The identified needs for punishment in Yorùbá novels range from ensuring safety and security to promoting harmony, justice, and prevention. Ultimately, the study suggests that punishment serves as a means of redress, potentially mitigating the prevalence of violence and vengeance in society. This literature review provides

valuable insights into the portrayal of violence, vengeance, and punishment in literature, particularly in Yorùbá novels.

Robson (1987) conducted a qualitative analysis examining the challenges faced by Kenyans post-independence. The study highlighted various societal ills, including political betrayal, revenge, social injustice, corruption, nepotism, privilege, and dictatorship. Through a critical analysis of Francis Imbuga's play "Betrayal in the City," the researcher proposed solutions such as unity, forgiveness, and reconciliation to address these issues and promote peace-building. The study underscores the relevance of truth and reconciliation in fostering unity and sustainable peace within society. By portraying the socio-political challenges faced by Africans, particularly the Kenyan community, the study sheds light on the leadership failures and the suffering of the masses depicted in Imbuga's play. This literature review provides insights into the themes of betrayal and revenge, corruption, nepotism, and dictatorship, which are relevant to the current study on examining the effects of betrayal and revenge on characters in literature.

2.5 Theoretical Framework

The current study sought to be guided by reader response theory. Reader-Response Theory, pioneered by Louise Rosenblatt in the mid-20th century, emphasizes the active role of the reader in constructing meaning from literary texts. Rosenblatt proposed that the meaning of a text is not fixed or inherent but is instead created through the dynamic interaction between the reader and the text. According to Reader-Response Theory, readers bring their own experiences, beliefs, and emotions to the reading process, influencing their interpretation and understanding of the text. This theory challenges the notion of a single, authoritative interpretation of a text, suggesting instead that there are multiple valid interpretations based on individual readers' perspectives.

Central to Reader-Response Theory is the idea of subjective interpretation, which asserts that meaning is not predetermined within the text but is constructed by the reader. Readers actively engage with the text, bringing their own backgrounds, values, and emotions to the reading experience. As readers interact with the text, they create meaning through their responses, interpretations, and emotional reactions. Reader-Response Theory also emphasizes the multiplicity of interpretations, acknowledging that different readers may interpret the same text in diverse ways based on their individual perspectives. By exploring the reader's role in the construction of meaning, Reader-Response Theory offers valuable insights into the diversity of reader experiences and interpretations of literary texts, enriching our understanding of literature as a dynamic and interactive process. This theory has several tenets which were crucial in the current study;

2.5.1 Subjective Interpretation

This tenet posits that meaning is not fixed within a text but is constructed by the reader based on their personal experiences and perspectives. In the context of the first objective of examining the prevalence of betrayal in "Betrayal in the City" and "Hamlet," Subjective Interpretation aided in the analysis by allowing researchers to consider how readers interpret and perceive instances of betrayal differently. Readers may identify various acts of betrayal within the texts based on their own subjective experiences and moral frameworks. For instance, one reader may view a character's actions as betraying a friendship, while another may interpret the same actions as a justified response to a perceived threat. By acknowledging the subjective nature of interpretation, researchers can gain insights into the diverse ways in which betrayal is perceived and understood by readers, enriching the analysis of its prevalence within the narratives.

2.5.2 Multiplicity of Interpretations:

Multiplicity of Interpretations, a fundamental aspect of Reader-Response Theory, asserts that a text can be interpreted in multiple valid ways, reflecting the diverse perspectives readers bring to their readings. In examining the elements of revenge and justice in "Betrayal in the City" and "Hamlet," this principle allows for the consideration of various interpretations of revengeful actions and notions of justice within the texts. Different readers may perceive acts of revenge differently, influenced by their individual viewpoints, experiences, and cultural contexts. For example, one reader may view a character's pursuit of revenge as justified, while another reader may see it as excessive or immoral. By recognizing the multiplicity of interpretations, the analysis of the second objective can explore the diverse ways in which readers understand and interpret elements of revenge and justice in the selected texts, enhancing the understanding of these themes within the narratives.

2.5.3 Affective Response

Affective Response, a central aspect of Reader Response Theory, emphasizes the emotional reactions and responses of readers to literary texts. In the context of the study's third objective, which focuses on the psychological effects of betrayal and revenge on characters, Affective Response becomes particularly pertinent. By exploring readers' emotional reactions, including feelings of shock, anger, or empathy, researchers can uncover the profound impact of betrayal and revenge on characters' psychological states and behaviors. This understanding of readers' emotional engagement with the narratives enhances the study's exploration of the intricate dynamics between literary themes and reader interpretation.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This section presents the research methodology which the researcher employed. It presents the research design, sample size and population, instruments, data collection procedure and the analysis technique. In addition, it presents the ethical considerations for the study.

3.2 Research Design

The study employed a descriptive research design, focusing on gathering and analyzing qualitative data. This approach involved detailed examination and description of the prevalence of betrayal, elements of revenge and justice, and the effects of betrayal and revenge on the characters within the selected texts. A research design serves as a detailed plan encompassing the organization, structure, and systematic approach to investigation (Kothari, 2004). Qualitative data, such as textual analysis, thematic coding, and character interpretation, was gathered through close reading and critical analysis of the literary works. The descriptive research design allowed for a thorough exploration of themes within the narratives, providing rich insights into the psychological and emotional dimensions of betrayal and revenge in literature.

3.3 Target population

The target population of the study included all plays authored by William Shakespeare and Francis Imbuga. William Shakespeare's works span various genres, including tragedies, comedies, and histories, while Francis Imbuga is known for his plays, particularly in the context of East African literature. By including the plays by these authors, the study aims to comprehensively explore themes of betrayal and revenge

across different literary contexts and genres, providing a rich and diverse data set for analysis.

3.4 Sampling Procedures and Techniques

The study employed purposive sampling, a method of selecting specific themes of betrayal and revenge from "Betrayal in the City" by Francis Imbuga and "Hamlet" by William Shakespeare (Suri, 2011). By purposively sampling these themes, the researcher ensures that the chosen aspects align closely with the study's objectives, thus providing comprehensive data for analysis. This approach allows for a deliberate and targeted selection of themes that best represent the focus of the study, facilitating a thorough examination of the prevalence of betrayal, elements of revenge and justice, and the effects of betrayal and revenge on characters within the narratives.

3.5 Sample Size

The study focused on a sample of two literary texts: *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare. These works were chosen purposively because they align closely with the study's objective of examining betrayal and its psychological effects. Both plays vividly explore betrayal, revenge, and their consequences on individuals and society, making them well-suited for analyzing these themes. This selection provides a comparative perspective on how betrayal is depicted across different cultural and historical contexts, offering valuable insights into its impact on character psychology and narrative development.

3.6 Data collection

The primary instrument for data collection in this study was textual analysis, conducted through intensive reading of the selected texts. The researcher engaged in a thorough examination of the texts, highlighting key sections, passages, and themes relevant to

the study's objectives, including the prevalence of betrayal, elements of revenge and justice, and the effects of betrayal and revenge on characters. The data collection procedure involved multiple stages of intensive reading, beginning with an initial reading of the texts to familiarize oneself with the overall plot, characters, and themes. Subsequent readings focused on identifying specific instances of betrayal and revenge, analyzing character motivations and responses, and tracing the narrative development of these themes throughout the texts. Detailed notes and annotations were made to capture relevant insights and observations, ensuring a comprehensive analysis of the selected works. Through this repetitive process of textual analysis, the researcher gathered qualitative data that informed the basis for the study's findings and conclusions.

3.7 Data Analysis and Procedure

The data analysis technique employed in this study was thematic analysis, a qualitative method used to identify, analyze, and report patterns, themes, and meanings within textual data. Thematic analysis involves systematically coding and categorizing data to uncover recurring themes and concepts relevant to the research objectives. In this study, thematic analysis was applied to the textual data collected from the selected works. The analysis involved identifying key themes related to betrayal, revenge, justice, and the psychological effects on characters, based on patterns and variations observed in the text. Through a process of coding and categorization, themes were systematically organized and interpreted to provide insights into the prevalence and significance of these themes within the narratives. Thematic analysis allowed for a rigorous and systematic examination of textual data, enabling the researcher to uncover nuanced insights and generate meaningful interpretations relevant to the study's objectives.

3.8 Ethical considerations

Ethical considerations play a crucial role in research, ensuring the protection of participants' rights and the integrity of the study. In this research, ethical considerations involved seeking appropriate licensing and permissions from relevant regulatory bodies, such as the Ethical Review Committee (ERC) and the National Commission for Science, Technology, and Innovation (NACOSTI), to conduct the study. Obtaining licensing from these regulatory bodies ensures that the research adheres to ethical guidelines and standards, particularly regarding participant consent, confidentiality, and data protection. Additionally, by acknowledging sources and providing proper attribution for ideas, data, and quotations, the researcher upheld ethical standards of academic honesty and integrity.

Ensuring the integrity of the authors involves acknowledging their contributions and adhering to ethical guidelines regarding proper citation and attribution of sources. To maintain integrity, the study carefully cited all sources used in the research, giving credit to the original authors for their ideas and insights.

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND INTERPRETATION

4.0 Introduction

This chapter presents the data in line with the objectives of the study, which aimed to examine the prevalence of betrayal, explore elements of revenge and justice, and evaluate the psychological effects of betrayal and revenge on the characters in *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare. The data collected was systematically analyzed and interpreted to provide a comprehensive understanding of how betrayal and revenge were depicted in these two works of literature. The chapter also looks into the emotional and psychological impact these themes had on the characters, highlighting the diverse ways in which betrayal and revenge drove the narratives and character development in both plays. By doing so, the section offers a critical examination of the connection between betrayal, revenge, and justice, and their profound effects on the human psyche as portrayed by Imbuga and Shakespeare.

4.1 Prevalence of Betrayal

Betrayal as a key theme in literature, reflects the socio-political dynamics and human relationships of the period in which the works were written. During and before the colonial period, betrayal was not only a personal act but also a metaphor for larger societal and political treacheries. In pre-colonial literature, betrayal is frequently portrayed within familial and communal contexts. In many African oral traditions, stories often revolve around themes of loyalty and betrayal, underscoring the importance of social cohesion and trust within communities. Betrayal in these narratives typically results in severe consequences, reflecting the high value placed on communal harmony and trust. Finnegan (1970) highlights the significance of oral

literature in her work, noting that these stories were essential in teaching moral values and maintaining social order. Colonial literature frequently depicts characters who betray their own people, either by aligning with colonial powers or by abandoning traditional values. This betrayal is often portrayed as a tragedy, leading to social fragmentation and loss of cultural identity. In Western literature, themes of betrayal during the colonial period also reflect the moral and ethical dilemmas faced by individuals caught between loyalty to their nation and their personal moral compass. Shakespeare's works explore betrayal in the context of political power struggles, personal jealousy, and ambition.

In the context of *Betrayal in the City* by Francis Imbuga and *Hamlet* by Shakespeare, betrayal was found to be an outstanding theme depicted in numerous scenes as presented below.

4.1.1 Betrayal in *Betrayal in the City* by Francis Imbuga

Francis Imbuga has presented numerous cases of betrayal in his play, "Betrayal in the City." One significant instance is the government's decision to cancel the traditional ceremony organized by Nina and Doga. This act represents a profound betrayal of cultural practices and traditions. The cancellation not only disrespects the memory of their deceased son but also undermines the community's heritage and the solemn rites that give meaning to their lives.

"...NINA: (Praying.) Father, Maker of all that crawl and all that fly, we are dry of words, but we put this day in your hands. We ask this through Jesus Christ our Saviour Amen. (Jere and Mulili enter, the latter carries a bottle a beer, from which he will drink every now and then.)

JERE: Old people, you waste your time. There is to be no ceremony.

MULILI: No ceremony! That the final.

DOGA: A shaving ceremony is no child's play...

JERE: The ceremony is canceled in the interest of peace..."

As seen in this extract, the shaving ceremony, a significant cultural ritual, is dismissed in the interest of peace, showcasing the government's disregard for cultural norms and traditions. The dialogue highlights the tension between the government and the people. Jere and Mulili, representing the government's authority, bluntly inform the elders that the ceremony will not take place. Doga's protest, emphasizing that "a shaving ceremony is no child's play," underscores the importance of this ritual. However, Jere's insistence that it is "canceled in the interest of peace" reveals the government's prioritization of political stability over cultural heritage. This moment reflects how the government imposes its power, disregarding the people's cultural values and practices.

This betrayal by the government illustrates a broader theme of cultural suppression and the erosion of traditional values in the face of political control. Scholar Michael Etherton argues that such actions reflect a colonial mindset, where indigenous practices are often marginalized or suppressed to maintain control. In this context, the cancellation of the shaving ceremony is not just a simple administrative decision but a profound betrayal of the community's identity and heritage. By undermining these cultural practices, the government alienates the people, deepening the divide between the rulers and the ruled. This act of betrayal highlights the broader conflicts in the play, where political authority clashes with cultural and social values, leading to a loss of identity and trust among the people.

Governments worldwide often betray their people's cultural practices, leading to cultural erosion. This betrayal can occur through policies that suppress traditional

rituals, languages, or customs in favor of modernization or political control. For instance, the forced assimilation policies in Australia, which aimed to integrate Aboriginal children into Western culture, significantly eroded indigenous traditions and languages. Similarly, studies like those by Fischer (2013) highlight how China's policies in Tibet have undermined local religious practices and cultural expressions, prioritizing political stability over cultural preservation. Such actions not only diminish cultural diversity but also create a sense of loss and identity crisis among the affected communities, as their traditional ways of life are systematically devalued and suppressed by government interventions.

The character Juser's experience with his fellow students sheds light on personal betrayal within the broader context of political activism. His peers, who once supported him, now label him a traitor and betrayer of their cause, leading to his isolation. Juser expresses a desire to prove his commitment through the success of a play, hoping to demonstrate that determination is more valuable than sheer numbers in overcoming problems. Juser's situation shows the difficulties of loyalty and trust in political movements. His fellow students' choice to exclude him shows how easily alliances can break when betrayal is suspected. Their mistrust implies that Juser's actions, or his perceived instability, clashed with their shared goals. By calling him a traitor, they dismiss his efforts and isolate him, demonstrating how quickly unity can fall apart under suspicion and doubt.

Juser's determination to prove himself through the success of a play shows his strength and belief in the power of individual effort. This is different from the students' focus on working together as a group. Juser's experience shows that personal betrayal can drive someone to prove their value and loyalty. His story makes the audience think about the complex nature of activism, where personal beliefs and public opinions can conflict,

causing internal struggles within movements. According to Reader Response Theory, the interpretation of Juser's betrayal is influenced by the readers' own experiences and perceptions. Readers might empathize with Juser, viewing him as a misunderstood and wronged individual, or they might side with the students, seeing his actions as genuinely harmful to their cause.

In the climactic scene of Francis Imbuga's play *Betrayal in the City*, Mulili betrays Boss, the very authority figure he has long supported. The dialogue reveals Mulili's sudden shift in loyalty as he lists the reasons for Boss's downfall.

MULILI: Kabisa! One, he take everything in his hand. Two, he spoil the economic of Kafira. Three, he rule too long. Change is like rest. Four he kill Kabito.

BOSS: Am I hearing right? Mulili? (To Jere.) Shoot me. Spare me this betrayal. Shoot me!

Mulili's betrayal of Boss is a critical turning point in the play, highlighting the fragility of loyalty built on personal gain and power. Mulili, who had been a staunch supporter and enforcer for Boss, suddenly condemns him, listing Boss's faults and abuses of power. Throughout the play, Mulili has benefited significantly from his relationship with Boss, winning lucrative milk tenders and acting as Boss's right-hand man. Boss trusted Mulili implicitly, often taking his word as the bare truth. This shift suggests that Mulili's loyalty was never genuine but rather opportunistic. His decision to betray Boss when it suits him underscores the theme of self-preservation and the inherent instability within corrupt systems of power. Mulili's accusations also reflect the public sentiment against Boss, who is blamed for economic mismanagement, prolonged dictatorship, and political killings.

This scene highlights the main themes of the play, including betrayal and the ongoing power struggles in a repressive society. By showing Mulili's betrayal, Imbuga

underscores the inevitable fall of leaders who use exploitation and violence to maintain their power. This act of betrayal reminds us that those who commit injustices may eventually face the same betrayal they have caused. It adds to the drama of the story and reinforces the idea that power can corrupt and that true loyalty is rare in a corrupt system. In literary works, it is common to find instances where servants or close aides who attach themselves to leadership due to personal benefits eventually betray their leaders. Scholars have noted that such characters often align themselves with those in power to gain privileges or improve their status, only to turn against them when it becomes advantageous

Boss is depicted as a leader who consistently betrays the people of Kafira by putting his own interests above those of his citizens and maintaining an oppressive regime.

“...Mulili: He takes everything in his hand...He spoil the economic of Kafira...He rule too long...”

This is evident when Mulili is conflicted by Jusper, and in defence, betrays Boss. Although he did it to save his skin, this betrayal can be interpreted to understand the kind of regime that rules over Kafira. Boss’s actions reflect a pattern of exploitation and mismanagement. By monopolizing control and ignoring the economic and social needs of Kafira, he undermines the country's development and stability. Mulili’s observation that Boss “spoils the economy” suggests that the leader's policies and practices have led to economic decline, which negatively impacts the lives of ordinary people. The criticism of his prolonged rule indicates a lack of accountability and a persistent failure to address or remedy the problems facing the nation.

His prioritization of personal interests over public welfare creates a power imbalance, leading to widespread suffering and disillusionment among the people. By ruling for an extended period without making meaningful improvements, Boss not only fails to

advance Kafira but also entrenches his own power at the expense of societal progress. This portrayal in the play serves as a critique of corrupt leadership and highlights the consequences of failing to serve the public good. Authors, such as Francis Imbuga, use their works to expose how corrupt leaders prioritize personal gain over the welfare of their people, leading to widespread poverty, injustice, and suffering. By portraying the detrimental effects of corruption on everyday life, authors aim to raise awareness and provoke thought about the need for accountability and ethical governance (Adams, 2004). Through characters and narratives, they illustrate the abuse of power, the erosion of trust, and the stifling of progress that result from corrupt regimes, ultimately advocating for change and better leadership

Mulili betrays his colleague Jere by reporting him to Boss after Jere endorsed the shaving ceremony for Doga and Nina. Despite Jere's efforts to support the old couple and oppose the farmer's cruelty, Mulili's loyalty to Boss leads him to betray Jere.

JERE: ... mulili, if you still have even the smallest part of your original human heart, let us allow these people to carry on with the ceremony... Boss will not know..

MULILI: ...my future depend onthis..if I keep law and order, a big farmer I become when I retired. Bos promise me that you know..I be his eye and his ear here. I say no ceremony...

JERE: Then I did wrong. I let you get away with it. I saved you.

JERE: When you let Mustafa escape, did I open my mouth? Why should we not allow these two to perform a harmless ceremony for their dead in that same spirit?...Then I'll do it alone. I shall go to the village and announce that the ceremony is on.

MULILI: You Jokes. You expects me to quiet about it?

JERE: Get out of my sight! (Aims a pistol at him.)

MULILI: Hey you, what you thinks you do? You shall pays for it!

Mulili, driven by personal gain and a promise from Boss of a prosperous future, disregards their friendship and ensures Jere gets into trouble. This act of betrayal highlights Mulili's callous nature and his willingness to sacrifice others for his own

benefit. The interaction between Jere and Mulili reveals deep themes of betrayal and the corrupting influence of power. Jere's appeal to Mulili's humanity and their past camaraderie is met with a cold and self-serving response. Mulili's decision to report Jere despite their shared history underscores the extent of his moral degradation. The promise of becoming a big farmer upon retirement blinds Mulili to the ethical implications of his actions. His betrayal is not just a personal affront to Jere but also a broader commentary on how individuals in power can become corrupt and forsake their principles for personal gain. The scene also emphasizes the theme of power dynamics and the sacrifices individuals make to secure their positions within a corrupt system. After this encounter, Jere is arrested and locked in prison without trial. His imprisonment following his attempt to stand up for what is right contrasts sharply with Mulili's opportunism, highlighting the tragic consequences of betrayal and the cost of integrity in a corrupt society.

Tumbo betrays Regina's trust by failing to disclose Boss's true intentions during her appointment to petition for Mosese's release. Tumbo assures Regina that seeing Boss herself is necessary for her brother's freedom, but he does not inform her that Boss has ulterior, amorous motives. This deception leads Regina into a dangerous situation where she must escape from Boss's advances by jumping out of a ten-foot-high window. Tumbo's betrayal lies in his deliberate omission of the risks involved, exposing Regina to harm and violating her trust in his guidance. Those in power, such as Boss, use their positions to sexually exploit individuals from the lower class, exemplified by Regina's experience. Boss, leveraging his authority, manipulates Regina's desperation to free her brother Mosese, presenting an opportunity that disguises his true intentions. This abuse of power underscores the deep-seated corruption and moral decay within the ruling

class, where personal gain and desires take precedence over ethical conduct and respect for human dignity.

Boss's betrayal extends to his wife, who trusts him to maintain their marital fidelity and integrity. Boss's plan to bring Regina into their home under false pretenses demonstrates his disregard for his wife's feelings and their marital vows. When his wife protests and confronts him about his intentions, her trust is further shattered as she is treated harshly and thrown into a cell like a common criminal. This act underscores the extent of Boss's betrayal, not only towards Regina but also towards his wife, whom he subjects to humiliation and injustice.

Another incident of betrayal occurs when Mulili betrays Kabito, a fellow member of the entertainment committee, to Boss. During an argument that ensues in the committee, Mulili misinterprets a statement made by Kabito, and assumes it's an insult. Mulili fabricates reasons to get rid of Kabito. He falsely accuses Kabito of claiming that Boss has robbed him of the milk tender, ruined the economy, hidden millions in foreign countries, and attempted to force himself on Regina. These outrageous allegations lead to Kabito's death, orchestrated by Mulili. By doing so, Mulili not only eliminates a perceived rival but also demonstrates his willingness to use deceit and betrayal to achieve his goals.

The accusations he levels against Kabito are not only false but are designed to provoke Boss's anger and justify extreme measures. This action reveals the dangerous dynamics of power and betrayal within the ruling elite, where personal vendettas and political survival override truth and loyalty. This incident also reflects the theme of betrayal that runs throughout the play, where individuals are sacrificed for political advantage and personal advancement. By having Kabito killed, Mulili not only silences a potential

critic but also reinforces his loyalty to Boss, showcasing the ruthless measures taken to maintain power.

4.1.2 Betrayal in Hamlet by William Shakespeare

Shakespeare's play also explores betrayal as a central theme, with characters such as Claudius. The treachery in "Hamlet" reveals the corrupting influence of power and the devastating effects of deceit on relationships and moral integrity. Claudius's murder of his brother, King Hamlet, is the most serious act of betrayal in the play. By killing the rightful king, Claudius usurps the throne of Denmark and marries the queen, Gertrude. This act not only destroys the natural order but also introduces corruption at the highest level of the state. Claudius's betrayal is driven by his ambition and desire for power, showing his willingness to commit the most heinous of crimes to achieve his goals. This betrayal is vividly illustrated where a poisoner sneaks in after the queen had left the room, and pour poison into the King's year, leading to his death.

"...comes in a fellow, takes off his crown, kisses it, and pours poison in the King's ears, and exit. The Queen returns; finds the King dead, and makes passionate action. The Poisoner, with some two or three Mutes, comes in again, seeming to lament with her..."

Claudius's betrayal robs Prince Hamlet of his rightful position as king, which creates a central conflict in the play. Hamlet is not only grieving his father's death but is also tormented by the knowledge that his uncle is the murderer. This revelation propels Hamlet into a deep moral and existential crisis, as he grapples with the need for revenge and the corrupt nature of the new king. The play-within-a-play is a strategic move by Hamlet to confirm Claudius's guilt, as the reenactment of the murder forces Claudius to reveal his conscience through his reaction.

The consequences of Claudius's betrayal extend beyond the personal anguish of Hamlet and into the wider realm of the Danish court. The throne is now occupied by a man who attained power through treachery, leading to a reign characterized by corruption and deceit. This usurpation undermines the legitimacy of the monarchy and casts a shadow of moral decay over Denmark. Claudius's act of betrayal initiates a series of tragic events, ultimately leading to the downfall of the royal family and the state's collapse, highlighting the destructive power of betrayal on both personal and political levels.

The destructive power of betrayal has been a recurring theme throughout history, often leading to the downfall of entire kingdoms. Farrell (2015) observes that betrayal within the ranks of leadership is particularly catastrophic because it erodes the trust and stability necessary for a kingdom to thrive. Betrayal by power-hungry individuals creates internal conflicts, weakens the authority of the legitimate ruler, and can incite civil unrest or rebellion. Historian David Chandler highlights how the betrayal of leaders by their closest advisors or allies has repeatedly led to significant political upheavals and the eventual collapse of empires, such as the fall of the Roman Empire and the disintegration of the Mongol Empire (Barlowe, 2013).

Betrayal deeply hurts Prince Hamlet when he learns that his uncle Claudius has murdered his father, the king. This act of treachery is revealed to Hamlet by the ghost of his father who declares; "...*The serpent that did sting thy father's life / Now wears his crown...*". The knowledge that his father's death was not natural but a cold-blooded murder by a close family member plunges Hamlet into a state of emotional turmoil and moral confusion. Hamlet's trust in those around him is shattered, leading him to question the loyalty and integrity of everyone at court. This sense of betrayal becomes a driving force behind Hamlet's actions throughout the play, fueling his desire for revenge and justice. Hamlet's quest to expose his uncle's crime and seek vengeance

results in increased tension and conflict within the royal family and the court. The act of betrayal not only destroys the bond between Hamlet and Claudius but also creates a ripple effect of mistrust, deceit, and violence. Claudius's treachery ultimately leads to his own downfall, as well as the demise of Hamlet and other innocent characters, illustrating the destructive power of betrayal.

Gertrude's marriage to Claudius is seen as a betrayal by Hamlet. Hamlet, who is still mourning his father's death, feels deeply hurt and angry when his mother quickly remarries Claudius, his uncle. This marriage feels like a personal betrayal to Hamlet, as he believes it shows a lack of respect for his late father. Hamlet's feelings are evident when he confronts Gertrude, showing disapproval and pain caused by her actions.

"...Mother, you have my father much offended...You are the queen, your husband's wife ..."

Gertrude's decision to marry Claudius also represents a betrayal to the late King Hamlet. By marrying her former husband's brother, she breaks the bond of loyalty and love she had with the deceased king. This act not only dishonors King Hamlet's memory but also raises questions about Gertrude's motivations and loyalty. Hamlet interprets this marriage as a moral failing and feels that his mother has not only wronged him but also dishonored his father's legacy (Mosley, 2017). This betrayal has a significant impact on the play's events and Hamlet's actions. It adds to Hamlet's emotional turmoil and fuels his desire for revenge against Claudius. It contributes to Hamlet's feelings of isolation and mistrust, further complicating his relationships with those around him.

Queen Gertrude betrays the late King Hamlet by defending Claudius when Laertes accuses him of killing his father, Polonius. When Laertes demands to know the whereabouts of his father, Claudius tells him bluntly that Polonius is dead. Gertrude quickly interjects, saying, "But not by him," to protect Claudius. This defense of

Claudius demonstrates Gertrude's loyalty to her new husband over the memory of her deceased husband, King Hamlet. According to Kavanagh (2019), by defending Claudius, Gertrude aligns herself with the man who not only killed her former husband but also usurped the throne. Her actions can be seen as a betrayal to the late King Hamlet because she chooses to support his murderer. This moment illustrates the complexity of Gertrude's character and her possible ignorance or denial of Claudius's true nature. It also highlights the tangled web of deceit and betrayal that permeates the court, as Gertrude's defense adds another layer of complication to the already fraught relationships

Hamlet's delay in avenging his father's murder can be seen as a betrayal of his father's ghost. The ghost of King Hamlet urges his son to seek immediate revenge on Claudius, but Hamlet hesitates. Instead of taking swift action, Hamlet spends much of the play contemplating whether or not he should kill Claudius. This hesitation is highlighted when the ghost reappears, expressing its frustration with Hamlet's inaction and serves as a reminder of Hamlet's promise.

"...Do not forget: this visitation is but to whet thy almost blunted purpose..."

Hamlet's indecision is driven by his philosophical and moral dilemmas. He grapples with the idea of murder and its consequences, questioning the morality of his actions. This contemplation leads to further delay, which can be seen as a form of betrayal to his father's memory and wishes. By not acting immediately, Hamlet allows the corruption in the court to continue, which results in additional suffering and death. His failure to act decisively not only betrays the ghost's command but also prolongs the chaos in Denmark.

Additionally, Hamlet's harsh treatment of his mother, Queen Gertrude, is another form of betrayal. The ghost specifically asked Hamlet to spare his mother and not to harm

her: "Taint not thy mind, nor let thy soul contrive against thy mother aught." Despite this, Hamlet confronts Gertrude violently, accusing her of betrayal and moral corruption. This causes her great distress, which goes against the ghost's wishes to protect her from further pain. Thus, Hamlet's actions towards Gertrude represent a significant deviation from the ghost's instructions, highlighting the theme of betrayal within the play.

Rosencrantz and Guildenstern, former schoolmates and friends of Hamlet, play a significant role in the theme of betrayal. Initially, Hamlet trusts them with the truth about his feigned madness. However, they soon shift their loyalty to King Claudius, who uses them to spy on Hamlet and report his actions back to the court. This initial act of betrayal shows how Rosencrantz and Guildenstern prioritize their loyalty to the king over their friendship with Hamlet.

As the plot progresses, their betrayal deepens. Claudius sends Hamlet to England with a sealed letter carried by Rosencrantz and Guildenstern. Unknown to Hamlet, the letter orders his execution upon arrival. This decision by Rosencrantz and Guildenstern to follow Claudius's orders and lead Hamlet to his death marks the ultimate betrayal of their friendship. It demonstrates their willingness to sacrifice Hamlet to secure their own safety and favor with the king. Hamlet discovers the plot and manages to alter the letter, resulting in the deaths of Rosencrantz and Guildenstern instead. Their betrayal not only fails but also leads to their own demise. This outcome underscores the destructive nature of betrayal, as their disloyalty ultimately costs them their lives.

King Claudius's betrayal of Queen Gertrude is evident through his actions during the final scenes of the play. Claudius arranges a duel between Laertes and Hamlet, using a poisoned sword to ensure Hamlet's death. He also prepares a poisoned cup of wine for

Hamlet, but Gertrude, unaware of the danger, drinks from it. Claudius's failure to warn her and his inaction as she drinks the poisoned wine reveals his betrayal. The extract "*...It is the poison'd cup; it is too late..*" shows that Claudius's deceit leads to her death, highlighting his betrayal of Gertrude's trust and love.

Claudius's betrayal is not only physical but emotional. He knows how much Gertrude loves her son, Hamlet. By plotting to kill Hamlet, Claudius indirectly endangers Gertrude's life, knowing that her grief over her son's death would be overwhelming. The plan to murder Hamlet and his failure to prevent Gertrude from drinking the poisoned wine demonstrate his disregard for her well-being. This act reflects a deep level of betrayal, as Claudius prioritizes his own power and survival over the safety and feelings of his queen.

4.2 Revenge and Justice

4.2.1 Revenge and Justice in Betrayal in the City

Jusper is determined to avenge his parents' murder, highlighting the theme of revenge and justice. He expresses a strong commitment to seek revenge despite the challenges he might face. Jusper's resolve is clear when he says, "I will get my revenge someday, even if it means going it alone." This statement reveals his intense desire to make those responsible for his parents' deaths pay for their actions. His vow to act alone shows his determination and unwillingness to rest until justice is achieved. Jusper's determination is fueled by the grief and injustice he feels. He reflects on how his parents were murdered in exchange for his freedom, and how the people who mistreated him did so while pretending to offer him good treatment. This sense of betrayal and loss drives Jusper's need for revenge. His inability to rest and his obsession with avenging his parents highlight the deep emotional impact of their deaths on him. This desire for

revenge overshadows his need for peace or comfort, showing how personal loss can consume an individual's life.

Jusper's act of killing Mulili is depicted as a direct response to the wrongs inflicted upon the people of Kafira. Jusper's declaration, "*I did it for Kafira. I did it for all of you people,*" reveals his motivation for the act. He frames the killing as a necessary act of revenge against Mulili, who is portrayed as a symbol of the injustices and suffering experienced by the community. By shooting Mulili, Jusper seeks to address the deep grievances and wrongs that Mulili has committed, thus presenting his actions as a form of justice for the people of Kafira.

Jusper's justification for his actions is grounded in the perceived need to right the wrongs inflicted on his community. The act of revenge is not portrayed merely as a personal vendetta but as a symbolic gesture aimed at rectifying broader societal injustices. Jusper's speech underscores his belief that killing Mulili is an act of retribution that serves a greater purpose, addressing the collective suffering of the people. His emphasis on "for Kafira" indicates that he sees his actions as part of a larger struggle for justice. While Jusper views his action as a necessary step towards correcting past wrongs, it also raises questions about the effectiveness and morality of revenge as a means of achieving justice. The community's reaction and the broader implications of Jusper's actions illustrate the tension between personal retribution and the pursuit of genuine justice. This act of revenge, while intended to provide justice, also reflects the challenges and consequences of seeking redress through violent means.

Jere's commitment to justice is highlighted through his actions and choices, even when facing personal risks.

“...TUMBO: Go get the new rehearsal schedule, and remember: one faulty step, and your university studies could come to an abrupt end. Already you have lost more than a year.

JUSPER: I don't mind losing another if that is what it means to stand for truth and justice...”

The extract reveals Jere's dedication to standing up for what he believes is right, despite the potential consequences for himself. Jere's willingness to endure personal hardships, including the loss of academic opportunities, underscores his strong sense of justice and his readiness to sacrifice for his principles. He expresses that upholding justice is more important to him than his own academic success or comfort. This indicates that he is prepared to face personal losses and challenges if it means supporting what he believes is morally right. Jere's stance contrasts with others who might prioritize personal gain over ethical considerations. By emphasizing his willingness to suffer for justice, Jere exemplifies the theme that true justice often requires significant personal sacrifice.

Boss's dismissal of the students' efforts for justice reveals a significant conflict between authority and those seeking to address wrongs. Boss questions the students' legitimacy and authority.

“...BOSS: Who made you students spokesmen of truth and justice? What do you know about justice? ...”

The above statement undermines the students' commitment to fighting for justice and highlights Boss's disdain for their role in challenging the established power structures. By questioning their knowledge and authority, Boss asserts his own dominance and invalidates the students' efforts. This shows the power struggle between those in positions of authority, who often seek to maintain the status quo, and those who fight for justice and reform. The conflict becomes evident as Boss tries to diminish the impact of the students' actions. This dynamic shows how the struggle for justice can be met with resistance from those who benefit from the existing power structures. The tension

between Boss's authority and the students' quest for justice underscores the challenges faced by those who attempt to confront and change entrenched systems of power.

Jere emphasizes the crucial role of empathy and direct experience in the pursuit of justice. Jere asserts, "You need first-hand experience. You need to live the lives of those you fight for." This statement underscores that to truly understand and advocate for justice, one must fully immerse themselves in the experiences of those they seek to help. Jere's perspective highlights that justice is not just about abstract principles but about genuinely grasping the realities of people's struggles and suffering. Jere's point suggests that without direct experience, it is difficult to grasp the complexities of injustices faced by others. If someone is disconnected from the realities of those they aim to support, their efforts might lack depth and effectiveness (Cross & Parker, 2004). By living the lives of those affected, a person gains a deeper understanding and connection, which can lead to more meaningful and impactful actions toward achieving justice. This approach emphasizes that empathy and personal involvement are vital components of fighting for fair and just outcomes.

Jusper's psychotic outbursts reflect his distorted view of justice. By playing with the words 'Jusper,' 'Justice,' and 'Jupiter,' he creates a troubling comparison. He equates justice with Jupiter, a figure he believes to be non-existent. This comparison reveals Jusper's disillusionment and frustration with the concept of justice, suggesting that he sees it as unattainable or imaginary, much like his perception of Jupiter. His rants show a bigger theme in the play: how hard it is to achieve true justice in a corrupt system. By saying that justice is like something that doesn't exist, Jusper highlights the play's criticism of the political and social systems. This reflects a deep sense of hopelessness and frustration when people think that justice is out of their reach. Through Jusper's outburst, the play makes the audience think about how corruption and personal

disappointment can make it difficult to get real justice, linking the ideas of revenge and justice together.

Mosese's denial of justice after speaking out against the government at Adika's burial highlights the theme of revenge and justice in the play. When Mosese openly criticizes the government, he faces severe consequences. His outspokenness is met with repression, showing how challenging authority can lead to punishment rather than justice.

“...MOSESE: ...Buying my release by acting in front of a visiting head of state would be to betray our course. Why do people sit and watch in silence as the disease spreads deep inside? I will never forgive them. They watched in silence as soldiers beat up my innocent sister, forcing her to give evidence against me...”

Mosese's imprisonment illustrates the government's intolerance for dissent and its efforts to silence those who speak against its actions. While in prison, Mosese is offered a chance to secure his release by performing in a play for a visiting head of state. However, his refusal to accept this offer underscores his commitment to justice and principle. By refusing to act, Mosese remains true to his beliefs and refuses to betray his cause. His decision emphasizes his strong stance against the injustices he has faced and his unwillingness to compromise his principles for personal gain.

4.2.2 Revenge and Justice in Hamlet

William Shakespeare develops the theme of revenge is central to the plot, particularly in the encounter between Prince Hamlet and the ghost of his father, King Hamlet. In the play, the ghost appears to Hamlet and demands that he avenge his murder. The ghost describes his death as "foul and most unnatural," indicating that he was murdered in a manner that goes against natural justice and moral order. The ghost's command is clear: Hamlet must kill Claudius, the man who has taken both his life and his crown.

The ghost reveals that Claudius, whom he refers to as "the serpent," is responsible for the murder. This metaphor suggests that Claudius is deceitful and treacherous, much like a snake that strikes unexpectedly. By calling Claudius a "serpent," the ghost emphasizes the betrayal and corruption involved in the murder. This image of the serpent highlights the intensity of Claudius's crime and the necessity for Hamlet to seek revenge. Hamlet's response to the ghost's command sets the stage for the rest of the play. The demand for revenge drives Hamlet to seek justice for his father, but it also leads to significant personal and moral struggles. Hamlet's quest for vengeance creates tension and conflict throughout the play, affecting his relationships and ultimately leading to a series of tragic events.

Hamlet has intense desire for retribution. His use of words like "wings as swift" and "sweep to my revenge" underscores his urgent need to act quickly and decisively. This eagerness shows that Hamlet is deeply affected by the news of his father's death and is driven by a powerful sense of injustice. His immediate response to the revelation is fueled by a mix of grief and anger. The extract highlights his impatience to learn the details of the crime so he can start his quest for revenge without delay. This desire for revenge dominates his thoughts and actions throughout the play.

In addition, while reflecting on his inaction, he questions why he has not yet acted on his desire for revenge against Claudius. He compares himself to an actor who would show great emotion if given the same motive and opportunity. Hamlet is frustrated with himself for not taking decisive action despite having a clear reason to do so. In this moment, Hamlet berates himself for his delay, feeling that he has wasted time while others might act swiftly. He contrasts his own inaction with the passionate performance of an actor who would weep uncontrollably if given the same circumstances. This comparison highlights Hamlet's internal conflict: he is torn between his moral doubts

and his desire for revenge. He feels paralyzed by the weight of his task, believing that his delay shows a lack of resolve compared to others who might act more decisively. . His inaction and self-criticism illustrate how the quest for justice can be complicated by personal doubts and the moral weight of the decision to act.

Since he believes that Claudius might try to deny the murder, he plans to use the play as a way to reveal the truth. He says *"The play's the thing. Wherein I'll catch the conscience of the king"* highlights Hamlet's strategy. He arranges for a group of actors to perform a play that mimics the murder of his father. Hamlet hopes that by watching the play, Claudius's reaction will reveal his guilt. If Claudius shows signs of distress or guilt during the play, it will confirm that he is indeed the murderer. Hamlet's plan reflects his need for certainty before seeking revenge. He understands that acting on mere suspicion could be unjust and potentially lead to harm for the wrong person. By using the play to test Claudius's reaction, Hamlet aims to ensure that his revenge is based on solid evidence rather than unverified claims.

A key moment of justice is when Hamlet considers killing Claudius while he is praying. Hamlet finds Claudius in a moment of apparent repentance and thinks this is the perfect time to act. However, Hamlet decides against it, believing that killing Claudius while he is praying would send him to heaven, which he thinks would not be a fitting punishment for Claudius's sins. Hamlet's hesitation reveals his deep concern for the idea of true justice.

HAMLET: "...Now might I do it pat, now he is praying; And now I'll do't. And so he goes to heaven..."

He believes that if Claudius dies while praying, he might be forgiven and his soul might be saved. Hamlet feels that Claudius's guilt and crimes, including the murder of Hamlet's father, deserve a harsher punishment. Hamlet's desire for Claudius to suffer

more for his wrongdoing makes him delay his revenge, as he wants to ensure that Claudius receives the full measure of justice. Hamlet's decision to wait for a better time to kill Claudius, when he is not praying, shows how he thinks deeply about revenge and justice. This choice reveals that Hamlet's desire for revenge is not only about getting back at Claudius but also about making sure that justice is properly served.

Laertes returns to Denmark driven by a powerful desire for revenge after the murder of his father, Polonius. Upon learning of his father's death, Laertes is consumed by anger and a sense of injustice. He vows to seek vengeance, declaring, "I'll be revenged / Most thoroughly for my father." This determination to avenge Polonius's death becomes the driving force behind his actions as he confronts the chaos in the Danish court and seeks to hold those responsible accountable. His quest for revenge is fueled by his grief and frustration. He feels betrayed and wronged, and his desire for retribution is a direct response to the perceived injustice of his father's death. This intense focus on revenge reveals how personal loss and betrayal can distort one's sense of justice, pushing individuals toward extreme actions. However, this pursuit of revenge adds to the overall theme of vengeance that runs throughout the story.

Claudius's confession of his guilt reveals his awareness of the severity of his crime.

Claudius: "...O, my offence is rank it smells to heaven. It hath the primal eldest curse upon't, A brother's murder. Pray can I not..."

In the play, Claudius admits that his offense is "rank" and "smells to heaven," indicating that he recognizes the moral gravity of his actions. He understands that his crime, the murder of his brother King Hamlet, is as serious as the biblical curse of Cain, who killed his brother Abel. This comparison highlights how Claudius sees his own guilt as not only a personal failing but also a profound moral violation.

Laertes conspires with Claudius to kill Hamlet as revenge for the death of his father, Polonius. Laertes is driven by a strong desire for retribution and is willing to go to great lengths to avenge his father's death. He agrees with Claudius to kill Hamlet, even if it means breaking moral and religious boundaries. . This shows how deeply his need for vengeance has consumed him. Normally, churches are seen as safe and holy spaces, protected from violence and wrongdoing. By plotting to kill Hamlet within this holy space, Laertes disregards these sacred boundaries, demonstrating how revenge can lead individuals to act in ways that go against their own ethical beliefs and societal norms.

Laertes wounds Hamlet with a poisoned sword, intending to kill him to avenge the deaths of his father, Polonius, and his sister, Ophelia. However, justice takes an unexpected turn during the fight. As they continue to duel, their swords are swapped, and Hamlet unknowingly wounds Laertes with the same poisoned blade. Laertes then realizes the gravity of his actions and confesses the treachery, which leads to both men facing the consequences of their deeds. poisoned sword symbolizes the destructive nature of revenge. Laertes's plan to kill Hamlet backfires, demonstrating that seeking vengeance often harms both the seeker and the target. This turn of events underscores the idea that justice can be served in unexpected ways. In the end, both men face the repercussions of their actions, showing that revenge leads to a cycle of violence and death.

Queen Gertrude's act of drinking the poisoned wine intended for Hamlet represents poetic justice. Claudius's plot to kill Hamlet backfires as Gertrude innocently drinks the poison, ultimately leading to her death. This incident highlights the theme of revenge and justice, highlighting how deceitful schemes can bring unintended consequences, even to those not directly involved in the initial plot.

When Gertrude toasts to Hamlet's fortune, saying "The queen carouses to thy fortune, Hamlet," she is unaware of the deadly poison in the wine. Her death becomes a tragic but fitting consequence of Claudius's malicious plan. Claudius's attempt to secure his position by eliminating Hamlet results in the loss of his wife, revealing the destructive nature of his ambition and deceit. The irony of Gertrude's death is that it is her husband's treachery, not an enemy's attack, that seals her fate.

4.3 The Psychological Effects of Betrayal and Revenge on the Characters

4.3.1 Psychological Effects of Betrayal in Betrayal in the City

In *Betrayal in the City*, Jusper's mental state is deeply affected by the betrayal and loss he experiences. His erratic behavior and emotional turmoil illustrate the profound impact of these events on his psyche. Doga's remark highlights the complexity of Jusper's psychological condition, suggesting that his intense reactions are a consequence of his experiences rather than madness.

DOGA: "...If Jusper killed Chagaga, then he is not mad. We lack a name for his illness. But days have changed..."

Doga suggests that Jusper's actions, though extreme, are rational responses to the deep emotional wounds he has suffered. The phrase "we lack a name for his illness" implies that Jusper's condition cannot be easily categorized or understood through conventional terms. Instead, it reflects a complex psychological state resulting from betrayal and loss. The context of betrayal and violence has pushed Jusper into a realm of behavior that defies simple labels. The emotional turmoil and erratic behavior illustrate the complexity of his psychological condition. Doga's remark underscores that Jusper's actions are rooted in his painful experiences rather than an inherent madness. The

societal changes and the betrayal he has faced have significantly influenced his mental state.

However, Regina perceives Jusper as insane due to his erratic behavior. This perception is evident in a scene where Regina reacts with fear to Jusper's actions and appearance. Jusper's behavior, marked by sudden outbursts and an unsettling appearance, reflects his internal struggle with the events that have transpired. Regina's fear and her comment about Jusper looking dangerous highlight the alienation and misunderstanding that can arise from such psychological turmoil. Jusper's plea for Regina to recognize his sanity underscores his need for validation and understanding amidst the chaos of his emotions.

Jere's mental state undergoes a significant decline following the betrayal by Mulili and his subsequent arrest. This pivotal moment marks a turning point for Jere, who initially harbors a sense of duty and justice. Mulili's betrayal shatters Jere's trust and sense of camaraderie, leading him to question his values and beliefs.

The act of betrayal is not merely a personal affront but also an indication of the pervasive corruption and moral decay within the society they inhabit (Ramphele, 2017). His arrest for attempting to help Doga and Nina, despite his noble intentions, underscores the futility of his efforts within a corrupt system. This incident propels Jere into a state of hopelessness, as he grapples with the realization that his actions, grounded in justice and compassion, are rendered meaningless by the corrupt forces at play. The legal and moral injustices he faces become overwhelming, leading him to internalize a sense of powerlessness and despair.

Regina's psychological turmoil is vividly depicted through her reaction to Tumbo's betrayal. Tumbo's failure to shield Regina from Boss's predatory behavior profoundly impacts her mental state. The passage highlights Regina's extreme measures to escape,

including jumping from a ten-foot high window, underscoring the intensity of her fear and desperation. This drastic action signifies not only her immediate terror but also her loss of trust and sense of safety, which are crucial components of psychological well-being. Regina's escape illustrates the severe impact betrayal can have on an individual's mental state, driving them to take extreme actions in a bid to regain control over their situation.

Tumbo's acknowledgment of the "great shame" indicates a recognition of the gravity of the situation, yet it does little to mitigate Regina's trauma. This acknowledgment may be seen as too little too late, adding to Regina's sense of abandonment and betrayal. The failure of those around her to provide adequate protection and support exacerbates her trauma, reinforcing her feelings of vulnerability and helplessness. This is even after she expressed her fear and skepticism about meeting Boss alone.

REGINA: "...If you must know, that is why I fear to see him personally. I have this funny feeling that something will go wrong.

TUMBO: No, you must not fear.."

Despite her clear warning, Tumbo insists she should not be afraid and assures her that nothing bad will happen. However, when Regina's fears come true, the trauma of the encounter profoundly impacts her. This experience likely instills in her a deep fear and mistrust, particularly towards Tumbo. Adams et al (2021) argue that the psychological effects of such betrayal are profound, leading to a deep-seated fear that can alter an individual's perception of safety and trust in relationships. This fear is not only immediate but has long-term repercussions on Regina's mental health, affecting her ability to trust and engage with others in the future.

Mosese's imprisonment and the betrayal by his colleagues deeply affect his psychological state, leading to bitterness and a sense of futility. This bitterness shows

in his erratic speech and behavior, indicating severe mental strain. The betrayal erodes his sense of security and self-worth, creating an ongoing internal struggle. While Mosese can forgive, he cannot forget, which keeps him in constant emotional turmoil and worsens his mental instability. This is evident in his disjointed conversations, where his thoughts jump from one topic to another without logical progression. This erratic speech reflects a mind in chaos, disturbed by the psychological burden of betrayal and unjust imprisonment.

Jere's observation about societal madness affecting individual minds underscores the broader impact of Mosese's psychological trauma. Jere sees Mosese's disturbed state as a reflection of collective societal injustices. This insight prompts the audience to consider the larger societal conditions contributing to such psychological damage. Mosese's suffering highlights the human cost of political oppression and betrayal, emphasizing the need for societal change to prevent such individual tragedies.

Doga and Nina experience profound psychological effects due to the betrayal surrounding their son's murder and the denial of a proper burial. This betrayal leads them to deep despair and grief. It does not only disrespect their son's memory but also denies them a crucial part of the mourning process as per their customs, worsening the emotional and psychological suffering.

4.3.2 Psychological Effects of Betrayal in Hamlet

In Hamlet's "To be, or not to be" soliloquy, he reflects deeply on the meaning of life and the appeal of death. This speech highlights Hamlet's psychological distress, largely due to feeling betrayed by his mother, Gertrude, and his uncle, Claudius.

Hamlet : "...To be, or not to be: that is the question: Whether 'tis nobler in the mind to suffer the slings and arrows of outrageous fortune, or to take arms against a sea of troubles and by opposing end them..."

His mother's quick marriage to Claudius, who Hamlet suspects of killing his father, leaves him feeling abandoned and angry. This sense of betrayal adds to his suffering and confusion, making him question the loyalty and goodness of those around him. The soliloquy shows Hamlet's struggle with the idea of suicide. He wonders whether it's better to endure life's hardships or to actively fight against these troubles and end his life. This conflict reflects Hamlet's deep sense of despair and his feeling trapped by the need for revenge. He is torn between the pain of living with betrayal and the moral burden of seeking revenge on Claudius. The soliloquy captures Hamlet's inner conflict and the heavy toll that betrayal and the desire for revenge have on his mental state, highlighting the emotional and psychological struggles he faces throughout the play.

The protagonist's decision to feign madness serves as a tactical response to the overwhelming betrayal he experiences and his desire to avenge his father's death. This act of feigned insanity allows Hamlet to navigate the treacherous political landscape of the Danish court, gathering information without arousing suspicion. However, this strategy comes with significant psychological consequences, as evidenced by his growing despair and disillusionment with life. Hamlet's act of pretending to be mad requires him to hide his true feelings, creating a conflict between what he shows to others and what he actually feels inside. This inner struggle becomes clear in his interactions with Ophelia and Gertrude. When dealing with Ophelia, Hamlet's unpredictable behavior and harsh words are part of his act, but they also reveal his real frustration and sense of betrayal by those he cares about. His harsh treatment of Ophelia, who is caught in the middle without any fault of her own, shows how conflicted he is and how hard it is for him to keep up his act. Gray (2017) observe

that in his confrontation with his mother, Gertrude, Hamlet's mixed emotions of anger, disappointment, and sadness over her role in his father's death come to the surface, further highlighting his inner turmoil.

In addition, Ophelia's descent into madness in the play is a powerful depiction of the psychological impact of betrayal and loss. After the death of her father, Polonius, and Hamlet's rejection, Ophelia experiences a profound breakdown. Her mental state deteriorates, evidenced by her disjointed speech and erratic behavior. These behaviors signal a deep sense of trauma and confusion, revealing how the betrayals by the men she trusted destabilize her world.

OPHELIA: "...There's rosemary, that's for remembrance; pray, love, remember: and there is pansies, that's for thoughts... I would give you some violets, but they withered all when my father died..."

In her mad scenes, Ophelia sings fragmented songs and distributes flowers, each with symbolic meaning. Her actions and words reflect her inner turmoil and sense of abandonment. The songs often allude to death, love, and betrayal, mirroring her own experiences and emotional state. The distribution of flowers, such as rosemary for remembrance and pansies for thoughts, suggests her attempt to communicate her grief and despair in a society that has marginalized her voice. This symbolic act underscores her psychological struggle to process the events around her.

Ophelia's madness can be seen as a response to the overwhelming pressure and isolation she faces. As a woman in a patriarchal society, her value and identity are closely tied to the men around her. The loss of her father and Hamlet's harsh treatment leave her with little support, pushing her towards mental collapse. This portrayal highlights the destructive effects of betrayal and the lack of agency women often experience in such situations, leading to psychological disintegration. Edwards (1979) argues that Ophelia's madness and subsequent death serve as a critique of the neglect and

misunderstanding she faces from those around her. Edwards views her descent into madness as a reflection of the broader failure of the court and her family to support her emotionally, highlighting the tragic consequences of betrayal and emotional neglect in a restrictive societal framework

Claudius experiences intense guilt over murdering his brother. His soliloquy while praying reveals his internal conflict and the psychological suffering caused by his actions. This internal conflict is vividly illustrated in his lamentation that his crime "smells to heaven," emphasizing the gravity and moral corruption of his sin. Claudius acknowledges that his act bears the "primal eldest curse," a reference to the biblical story of Cain and Abel, suggesting that he recognizes his actions as both egregious and fundamentally evil (Sterrett, 2012). This self-awareness reveals his deep psychological turmoil, as he confronts the weight of his transgressions and their spiritual ramifications.

Claudius's admission of his guilt shows that he is deeply conflicted inside. He tries to pray for forgiveness, but he admits that his "stronger guilt defeats my strong intent," meaning he cannot match his wish to be forgiven with the heavy weight of his conscience. His understanding that his guilt is too strong for his intentions highlights a serious inner struggle. He knows his actions are wrong, but he cannot truly repent. This scene not only reveals Claudius's awareness of his moral failings but also illustrates how the burden of his sins exacerbates his psychological distress, preventing any genuine sense of absolution.

Laertes' desperation for revenge following the deaths of his father and sister highlights his psychological suffering. His willingness to damn his soul for vengeance indicates his inner turmoil and moral conflict.

Laertes' desperate quest for revenge against his father's killer exemplifies profound psychological suffering. The death of his father, Polonius, and subsequently his sister, Ophelia, thrust Laertes into a state of intense grief and rage. This emotional turmoil is compounded by his sense of betrayal and injustice, driving him to seek retribution at any cost. Laertes' despair is vividly expressed in his anguished proclamation, where he declares his willingness to forsake all moral and spiritual values in his quest for vengeance.

LAERTES: "...To hell, allegiance! vows, to the blackest devil!..."

This shift illustrates the extent to which his quest for vengeance has overwhelmed his moral judgment. By rejecting the concepts of allegiance, conscience, and grace, Laertes exposes the extent of his psychological suffering. His readiness to embrace damnation illustrates how revenge has become an all-consuming obsession, eclipsing his sense of morality and self-preservation. His focus on avenging his father and sister reveals the devastating impact of their deaths on his mental state, pushing him to the brink of moral surrender. Through Laertes' suffering, Shakespeare explores the destructive nature of revenge and the psychological costs of allowing such an intense desire for retribution to dictate one's actions.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

The following section of the study provides a comprehensive summary, conclusion, and recommendations based on the data analyzed and discussed in the previous chapters concerning the themes of betrayal and revenge in the texts *Betrayal in the City* and *Hamlet*. This chapter synthesizes the key findings from the comparative analysis of these works, highlighting how the characters' responses to betrayal and their quests for revenge illustrate broader psychological and societal implications. The summary section highlights the main points of the analysis, the conclusion draws together the implications of these findings, and the recommendations propose directions for further study and practical applications of the insights gained.

5.1 Summary of the Findings

5.1.1 The Prevalence of Betrayal

The first objective of this study was to examine the prevalence of betrayal in *Betrayal in the City* by Francis Imbuga and *Hamlet* by William Shakespeare. In *Betrayal in the City*, various betrayals reveal the corruption and moral decay in Kafira. The government's cancellation of a traditional ceremony represents a disregard for cultural heritage, reflecting the regime's suppression of identity to maintain control. Jusper's betrayal by his peers, who label him a traitor, shows the fragility of loyalty within political movements. Mulili's betrayal of Jere, driven by self-interest and power, highlights the corrupting influence of authority, while his false accusations against Kabito reveal the extreme consequences of political vendettas. Additionally, Tumbo's

failure to protect Regina exposes her to harm, emphasizing how personal ambition often overrides moral responsibility in a corrupt society.

Similarly, *Hamlet* presents betrayal as a central theme that shapes character motivations and drives the plot. Claudius's murder of King Hamlet disrupts the Danish court, depriving Prince Hamlet of his rightful place and sparking a crisis of loyalty and justice. Hamlet's perception of his mother's remarriage as a betrayal deepens his inner conflict, while the shifting loyalties of Rosencrantz and Guildenstern lead to their downfall, illustrating the risks of betrayal for personal gain. Claudius's betrayal of Gertrude, ultimately resulting in her unintended poisoning, reflects the far-reaching effects of treachery on personal relationships and the state. Together, these acts of betrayal reveal the destructive consequences of corruption, power struggles, and moral compromise within both societies.

5.1.2 Elements of Revenge and Justice

In *Betrayal in the City*, Juser's quest for revenge after his brother Adika's murder highlights his grief and sense of injustice. His actions, including the killing of Chagaga and later Mulili, represent his view of revenge as a form of justice against a corrupt regime. Juser sees himself as a figure of retribution for the oppressed people of Kafira. This act raises questions about the nature of justice in a system dominated by betrayal and oppression. While Juser believes his actions are just, they reveal the tension between personal revenge and the pursuit of true justice, which remains elusive in the corrupt society he confronts.

In *Hamlet*, betrayal and revenge are central, stemming from Claudius's murder of King Hamlet. This betrayal creates a moral crisis for Prince Hamlet, who feels obligated to seek revenge but is burdened by ethical concerns within the deceitful Danish court.

Claudius's actions destabilize the kingdom, showing that betrayal can erode both personal and political order. The play's tragic ending, marked by the deaths of Hamlet, Gertrude, and Claudius, underscores that revenge, though seemingly justified, often leads to cycles of violence and moral decay with destructive consequences for both individuals and society.

5.1.3 The Psychological Effects of Betrayal and Revenge on the Characters

In *Betrayal in the City*, the psychological effects of betrayal and revenge are starkly portrayed through characters who experience deep emotional and mental turmoil. Juser, for example, displays erratic behavior and distress, signaling a response not of pure madness but of profound psychological impact from betrayal and violence in his environment. His intense reactions reveal the psychological toll of societal injustice, emphasizing how betrayal can deeply wound one's mental state and lead to complex emotional responses.

Regina's suffering is illustrated by her intense fear and desperation following Tumbo's betrayal and Boss's predatory behavior, which drive her to escape in terror. Likewise, Mosese and Jere suffer psychologically due to betrayal and injustice. Mosese's bitterness and erratic actions result from imprisonment and betrayal, creating feelings of futility and disillusionment. Jere, too, experiences despair after being betrayed by Mulili and subsequently arrested, underscoring the corrosive impact of betrayal within a corrupt society. These experiences collectively demonstrate how betrayal and revenge can lead to psychological distress, manifesting in actions ranging from despair to erratic and self-destructive behavior.

In *Hamlet*, betrayal and revenge cause profound psychological distress, especially in Hamlet, whose "To be, or not to be" soliloquy captures his despair over his mother's

marriage to Claudius. This betrayal leaves Hamlet feeling abandoned and disillusioned, torn between enduring life's pain and avenging his father's death. Ophelia, after losing her father and Hamlet's affection, descends into madness, displaying erratic behavior as she grapples with the trauma of betrayal in a patriarchal society. Together, these characters reflect the destructive power of betrayal and the heavy burden of revenge, illustrating the deep psychological suffering that can result from broken trust and the pursuit of justice.

5.2 Conclusion

Based on the above findings, the study concluded that betrayal manifests through various acts that reflect the corruption and moral decay in Kafira. The government undermines cultural practices, students betray Juser, and Mulili betrays Jere and Kabito, all highlighting the personal and societal consequences of betrayal. Similarly, in "Hamlet," betrayal is a central theme, with Claudius's murder of King Hamlet disrupting the natural order and sparking a chain of events that leads to further betrayals and moral crises. The betrayals experienced by characters like Hamlet and Gertrude highlight the personal and political ramifications of deceit and disloyalty.

In the context of revenge and justice, the quest against the corrupt regime symbolizes character's attempt to achieve justice for their loved ones and the broader injustices faced in the society, as evidenced by Juser. However, the plays raises questions about the morality of revenge and the challenges of achieving true justice in a corrupt system. Hamlet's pursuit of revenge is marked by moral hesitation and a recognition of the corrupt environment around him, culminating in a tragic cycle of violence and decay that impacts both personal relationships and the stability of the state.

Regarding the psychological effects of betrayal and revenge on the characters. characters like Juser, Regina, Mosese, and Jere experience significant psychological distress due to the betrayals and injustices they face. This distress manifests in various ways, including erratic behavior, despair, and a deep sense of disillusionment. The emotional damage of betrayal is clear in Hamlet's deep personal struggle and Ophelia's madness. These examples show how betrayal and the pressure for revenge cause intense emotional and mental pain. They highlight how destructive betrayal can be and how hard it is to handle the urge for revenge, leading to significant psychological suffering and tragic results.

The study concludes that betrayal in *Betrayal in the City* and *Hamlet* exposes corruption and moral decay with deep personal and societal impacts, illustrating an interface between African and European drama in addressing universal themes through cultural lenses. In *Kafira*, government oppression and individual betrayals illustrate the destructive effects of deceit, while in *Hamlet*, Claudius's betrayal disrupts the natural order, leading to political and moral instability. Both plays also grapple with the struggle between revenge and justice in a corrupt system, as characters attempt to address personal and societal wrongs. The psychological toll of betrayal and revenge is severe, with characters like Juser, Regina, Hamlet, and Ophelia displaying profound emotional distress and disillusionment, underscoring the tragic cycle of vengeance across cultural contexts.

5.3 Recommendations

Based on the study's findings, it's important to focus on how betrayal and revenge affect both individuals and society. To reduce the damage caused by betrayal and the urge for revenge, steps should be taken to improve ethical standards and increase transparency in both government and personal relationships. For governments and institutions,

maintaining cultural values and fighting corruption is key to building trust and preventing betrayal. In schools, promoting ethical behavior and offering support to students can help reduce instances of betrayal and create a more supportive environment.

In literature, understanding how betrayal and revenge impact characters' mental health can provide useful insights. For characters like Juspier, Regina, Mosese, and Jere, providing mental health support can help address their psychological distress. Analyzing these themes in works like "Hamlet" can also deepen our understanding of the issues involved. In addition, creating environments that emphasize ethics, support mental health, and critically examine the effects of betrayal and revenge can help address the problems highlighted in the study and lead to more just and stable communities.

5.4 Areas for further Research

To build on the study's findings, further research could explore several important areas. First, examining how different cultural values influence the occurrence and impact of betrayal would provide insights into how cultural norms shape responses to betrayal. Longitudinal studies could investigate the long-term psychological effects of betrayal and revenge, revealing how these experiences affect mental health over time. Comparing portrayals of betrayal in literature with real-life experiences could deepen our understanding of these themes. Studying the role of revenge in achieving justice and its potential to either resolve or exacerbate conflicts would offer valuable perspectives. Lastly, analyzing how betrayal is depicted across different literary genres and media could shed light on how these portrayals affect audience perceptions and understanding.

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APPENDICES

Appendix I: ERC



Mount Kenya University

REF: MKU/ISERC/3782 Date: 12 June 2024
TO: FATHA ADEN ABDIRAHMAN
REG: MELIT/2022/44860

Dear Sir/Madam,

RE: A CRITICAL ANALYSIS OF BETRAYAL AND REVENGE IN BETRAYAL IN THE CITY BY FRANCIS IMBUGA AND HAMLET BY WILLIAM SHAKESPEAR

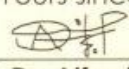
This is to inform you that **Mount Kenya University** has reviewed and approved your above research proposal. Your application approval number is **2826**. The approval period is **12/06/2024 - 11/06/2025**.

This approval is subject to compliance with the following requirements:

- i. Only approved documents including informed consents, study instruments, MTA will be used
- ii. All changes including amendments, deviations and violations are submitted for review and approval by **Mount Kenya University**
- iii. Death and life-threatening problems and serious adverse events or unexpected adverse events whether related or unrelated to the study must be reported to **Mount Kenya University** within 72 hours of notification
- iv. Any changes, anticipated or otherwise that may increase the risks or affect the safety or welfare of study participants and others or affect the integrity of the research must be reported to **Mount Kenya University** within 72 hours
- v. Clearance for export of biological specimens must be obtained from relevant institutions
- vi. Submission of a request for renewal of approval at least 60 days prior to expiry of the approval period. Attach a comprehensive progress report to support the renewal
- vii. Submission of an executive summary report within 90 days upon completion of the study to **Mount Kenya University**

Prior to commencing your study, you will be expected to obtain a research license from National Commission for Science, Technology and Innovation (NACOSTI) <https://research-portal.nacosti.go.ke> and also obtain other clearances needed.

Yours sincerely,



Dr. Alfred Owino, PhD
Chairman, Mount Kenya University ISERC

The Chairman
Mount Kenya University
Ethics Review Committee
P. O. Box 342 - 0100, Thika

Main Campus, General Kago Road, P.O. Box 342-01000 Thika.
Cell: +254 709 153 000 | +254 709 153 200
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Appendix II: Letter of Introduction



DIRECTORATE OF GRADUATE STUDIES

MELIT/2022/44860

13th June, 2024

National Commission for Science Technology & Innovation (NACOSTI)
Off Waiyaki Way, Upper Kabete,
P.O Box 30623- 00100
NAIROBI, KENYA

Dear Sir/Madam,


RE: FATHA ADEN ABDIRAHMAN - REGISTRATION NO. MELIT/2022/44860

The purpose of this letter is to introduce the above named student who is pursuing **Master of Arts in English Literature** in the Department of **Psychology, Languages and Humanities** in the **School of Social Sciences**.

The title of the research is **"A Critical Analysis of Betrayal and Revenge in Betrayal in the City by Francis Imbuga and Hamlet by William Shakespear."** It has been cleared by the University's Ethics Review Committee (Certificate attached) and now has to proceed to the field to collect data between **June, 2024 and August, 2024**.

Any assistance accorded to the student will be highly appreciated.

Thank you.


Dr. Samuel M. Karenga, Ph.D.
Director, Graduate Studies


Enc.

Main Campus, General Kago Road, P.O. Box 342-01000 Thika.
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Appendix III: NACOSTI

REPUBLIC OF KENYA
Ref No: 469559
Date of Issue: 04/July/2024

RESEARCH LICENSE




This is to Certify that Ms. Fatha Aden abdirahman of Mount Kenya University, has been licensed to conduct research as per the provision of the Science, Technology and Innovation Act, 2013 (Rev.2014) in Kiambu on the topic: A CRITICAL ANALYSIS OF BETRAYAL AND REVENGE IN BETRAYAL IN THE CITY BY FRANCIS IMBUGA AND HAMLET BY WILLIAM SHAKESPEAR for the period ending : 04/July/2025.

License No: NACOSTI/P/24/37330

469559
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See overleaf for conditions

The National Commission for Science, Technology and Innovation, hereafter referred to as the Commission, was established under the Science, Technology and Innovation Act 2013 (Revised 2014) herein after referred to as the Act. The objective of the Commission shall be to regulate and assure quality in the science, technology and innovation sector and advise the Government in matters related thereto.

CONDITIONS OF THE RESEARCH LICENSE

1. The License is granted subject to provisions of the Constitution of Kenya, the Science, Technology and Innovation Act, and other relevant laws, policies and regulations. Accordingly, the licensee shall adhere to such procedures, standards, code of ethics and guidelines as may be prescribed by regulations made under the Act, or prescribed by provisions of International treaties of which Kenya is a signatory to
2. The research and its related activities as well as outcomes shall be beneficial to the country and shall not in any way;
 - i. Endanger national security
 - ii. Adversely affect the lives of Kenyans
 - iii. Be in contravention of Kenya's international obligations including Biological Weapons Convention (BWC), Comprehensive Nuclear-Test-Ban Treaty Organization (CTBTO), Chemical, Biological, Radiological and Nuclear (CBRN).
 - iv. Result in exploitation of intellectual property rights of communities in Kenya
 - v. Adversely affect the environment
 - vi. Adversely affect the rights of communities
 - vii. Endanger public safety and national cohesion
 - viii. Plagiarize someone else's work
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5. The Commission reserves the right to cancel the research at any time during the research period if in the opinion of the Commission the research is not implemented in conformity with the provisions of the Act or any other written law.
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11. The Commission reserves the right to modify the conditions of the License including cancellation without prior notice.
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14. The Commission shall have powers to acquire from any person the right in, or to, any scientific innovation, invention or patent of strategic importance to the country.
15. Relevant Institutional Scientific and Ethical Review Committee shall monitor and evaluate the research periodically, and make a report of its findings to the Commission for necessary action.

National Commission for Science, Technology and
Innovation(NACOSTI),
Off Waiyaki Way, Upper Kabete,
P. O. Box 30623 - 00100 Nairobi, KENYA
Telephone: 020 4007000, 0713788787, 0735404245
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Appendix IV: Turnitin Report

Fatha Aden complete Project 27th Oct.docx

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