

**Narrativisation of the Mau Mau Rebellion in Ngugi wa Thiong'o's
*Weep Not, Child***

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Abstract

Background and Aim: Ngugi wa Thiong'o's seminal novel *Weep Not, Child* (1964) chronicles the historical experience of Kenya, foregrounding the historical, political, and socio-economic occurrences during the colonial rule in the country. The novel juxtaposes some historical incidents of Kenya in a fictionalised fashion to show the Kenyan people's resistance to white domination and its aftermaths. Thiong'o's reference to the Mau Mau rebellion against the colonizers and those Kenyan people collaborating with them is dealt with great care in the novel. In order to underscore this theme of resistance against the deeply entrenched oppressive power structures, Thiong'o has his characters like Kamau, Boro and several others who take oaths and enroll in the Mau Mau movement to fight for cultural freedom, land acquisition, and national independence. But the question is: what is the outcome of this movement and what impact does it have on the life of the colonisers and the colonised? The purpose of this paper is to explore and excavate the answer of these questions. Put differently, the paper attempts to glean the profound impact of Mau Mau movement both on the colonisers and the colonised, ultimately disrupting colonial Kenya's social, political, and familial structures through the analysis of resistance, violence, and disillusionment.

Methods: This study combines a qualitative research approach and a historical framework to accomplish the objective of the research. The narratives and anecdotes in the novel are analysed and contextualised with reference to the historical incidents of the then Kenya.

Results: The novel is a powerful reaction against the economic disparities prevalent in the country, land confiscation by the white settlers, and the exploitation and violence meted upon the local in the name of maintaining law and orders. Thiong'o mightily vocalises resistance against the white settlers by announcing their barbarity to the black people.

Conclusion: Ngũgĩ wa Thiong'o's *Weep Not, Child* is a powerful literary representation of the Mau Mau rebellion, shedding light on its causes, impact, and significance. Through a rich tapestry of characters and themes, the novel provides a nuanced exploration of colonial oppression, resistance, and the price of freedom. By capturing the historical realities of the Mau Mau struggle, Ngũgĩ not only preserves the memory of Kenya's fight for independence but also offers insights into the ongoing challenges of post-colonial identity and justice.

Novelty: This study contributes to literary scholarship by offering a detailed analysis of how Ngũgĩ's novel constructs a counter-narrative to the European settlers' biased representation of the Mau Mau, interrogating its misrepresentation and re-establishing it as a politically coherent movement for independence.

Keywords: Colonial, Exploitation, History, Mau Mau, Resistance, Violence

Introduction

[Bhatnagar \(2003\)](#) writes that "Fiction is the expression of the most intimate social awareness of the society in which it is born and evolves...Thus the evolution of the fiction and the evolution of the conscious of the societal apparatus are simultaneous and interlocked" (p. 8). African novels, since their inception, are irretrievably laid entwined in the socio-political environment in which they were produced. African writers have long used literature as a battleground, challenging colonial domination and dictatorship, and corruption and oppression with the power of their words. This dictum suits more compellingly to the writings of [Ngugi wa Thiong'o \(1981\)](#) too, for he believes that literature "does shape our attitudes to life, to the daily struggle with nature, the daily struggles within a community, and the daily struggle within our individual souls and selves" (p.6). His writings bristle with images of searing pain and spilling blood. He is the voice of every coloured African, and his writings are the artistic rendition of a socio-political discourse of the African situation.

Weep Not, Child should be construed as a colonial novel and therefore, can be appreciated as a resistance literature. It amply demonstrates the syndrome of colonial imperialism by chronicling the historical situation of Kenya. Thiong'o vehemently criticises the colonial rule in Kenya and endorses the Kenyan people's resentment to colonialism as valid. He artistically and creatively recreates historical situation to place premium on the significance of resistance against white settlers and its reverberations. This deliberate act of fusing history with art to "shock, stimulate, agitate, activate and educate" ([Das, 1999, p.9](#)) the Kenyan people reminds us of a statement that, "The artist has always functioned in African Society as the

recorder of mores and experiences of his society and as the voice of vision in his own time" ([Soyanka, 1968, p. 21](#)). Thiong'o is a socially conscious and committed writer, who employs history and historical backdrops in a way that can be reinterpreted. He "posits narrative here as an agent of history because it provides the space for challenging our notions of national identities, uses of history, and ways in which they are deployed in power contestation in modern Kenya and Africa in general" ([Ogude, 1999, p.2](#)).

In the present novel, Thiong'o contextualises and narrativates the Mau Mau rebellion that was afoot in contemporary Kenya to repel the colonizers and those Kenyan people collaborating with them. Through the character portrayal of Kamau, Boro and several others who take oaths and join the Mau Mau movement to fight for cultural freedom, land acquisition, and national independence, Thiong'o correlates crucial aspects of the historical liberation movement and its problematic aftermaths to the contemporary real life situation of Kenya. From a commendable vantage point, he reviews, reinterprets, and questions the colonial representation of the Mau Mau, and presents the visionary aspect of the movement by glorifying it.

Literature Review

Since its publication in 1964, Ngugi wa Thiong'o's *Weep Not, Child* has drawn the attention of critics and reviewers from all over the world. Considered as one of the earliest African novels written in English, it is eulogised for its honest and mighty registration of the lives – both the social and the psychological – of the ordinary Kenyan people. Therefore, scholars and critics have extensively examined and analysed the novel from multiple perspectives. A good many critics have examined the novel through the prism of post-colonial theory, calling attention to the use and abuse of power, brutality, corruption, and resistance. Scholars like [Onoja \(2024\)](#) writes that "*Weep Not, Child* provides a valuable lens through which the postcolonial reflections of power, corruption, and resistance in contemporary Nigerian politics are examined" (p.105). Such critics bring forth the novelist's deep engagement with political, historical, and colonial aspect. There are some critics who have pointed out the presence of Christian elements and their treatment in the novel. [Siundu and Wegesa \(2010\)](#), for instance, show "the author's disquiet with Christianity as a cog in the wheel of colonialism" (p. 292). In other words, they interpret the novel on the basis of the negative impacts of Christianity and display the trauma caused by it in the lives of Kenyan people.

Additionally, some critics have excavated the theme of impact of colonial education on the local people in Kenya. They assert that the novel is a critique of the ways in which colonial education is an instrument of colonial domination. [Ayle \(2024\)](#) writes, "This novel is a fictional interrogation of colonial rule in Kenya, its history and mechanisms of control, and the ways in which it was resisted on a cultural and political level" (p.145). The characters in the novel invest their hopes in Western education and believe it as their cog to uphill social, political, financial, and administrative mobility. But invisibly, colonial schooling proves to be a tool to tame and train them to disconnect and dislocate from their native roots. The education imparted to them is an ideological tool to create hegemony and prevent from upward mobility. [Gikandi](#)

(2000) also believes that colonial education leads the Kenyan people either to subjugation or alienation, for the characters in the novel are forced to live "in a world determined by the coloniser" (p. 97). The statement implies that the Western education given to them is non-liberatory and collides with national hopes and aspirations.

Summing up, the novel has been analysed and researched upon in various ways employing different critical gazes, like Marxism, Psychoanalysis, and Trauma theory. It has been studied employing political, historical, gendered, and formal perspectives, making it a rich site for interdisciplinary literary debate. Further, there are some scholars who arraign Ngugi for glamorising violence and trivialising the political history of great importance in the novel. However, gaps remain to spotlight the justification and impact of the Mau Mau rebellion as a counter-historical project. The present research paper aims to address this gap, in the fictionalised world of *Weep Not, Child*, by outlining how Thiong'o glorifies the Mau Mau rebellion and heroises the warriors who fueled the rebellion culminating in national independence of Kenya.

Methodology

Based on the qualitative research approach for the textual analysis, the researchers have used the text *Weep Not, Child* (1964) as the primary source, and the critical writings on the text, research journals and articles, and books from libraries and internet are used as secondary sources to develop the thesis outlined in the abstract. In addition to this, historical context of the Mau Mau Movement as an analytical framework has been applied to examine and identify the far reaching effects of Mau Mau in the lives of the fictional characters in the novel.

Historical Context of the Mau Mau Rebellion

The Mau Mau Uprising was a political movement that arose as a reaction after the Declaration of Emergency in October, 1952 in Kenya. A significant anti-colonial rebellion against British rule in Kenya, the Mau Mau was a liberation movement devotedly committed for the taking back of the confiscated land from the white settlers. In other words, it was an anti-colonial movement led primarily by Kikuyu, and supported by Embu, Meru, and Maasai warriors to recuperate their land and liberty. The conflict was marked by guerrilla warfare, brutal British counterinsurgency tactics, and mass detentions.

Mau Mau had its genesis in the oppressive economic and social structures. Quoting Thiong'o, [Prasansak\(2004\)](#) aptly notes that:

... what gave birth to the Mau Mau Movement is essentially the land problem arising from the fact that the Europeans took over the most agriculturally developed area known as the 'White Highlands.' At the same time, the native Africans were compelled to work as hired labor for the white man for cheap wages. (p. 28)

This quote is a testimony to the fact that Mau Mau rebellion was a byproduct of the land acquisition by the white settlers, forced labour and exploitation, political marginalisation, and cultural suppression. [Narang \(2000\)](#) further validates the cause when he observes:

The freedom movement, contrary to the false propaganda unleashed by both the settlers and the colonial government, was the result of colonisation affecting almost all tribes

in Kenya. The forcible "alienation" of land for exclusive European use, the acts of forced labour at miserably low wages, the disallowance of observance of tribal customs and rituals and the observance of colour bar all compounded together led to a situation where in a solution to all these ills was sought to be achieved through the single demand for national freedom. (p. 127)

Narang attests the fact that Mau Mau was the result of the British colonisers' numerous unbearable suppressions to the local tribes of Kenya. The White men's cruel attempt to subdue the Kenyan people's rightful demands "prompts the Mau Mau to translate its demands into action, taking up arms for violent resistance" ([Abdullahi, 2024, p. 178](#)).

The Mau Mau fighters, mostly drawn from the Kikuyu, operated from the forests of Mount Kenya and the Aberdare Range. They conducted hit-and-run attacks on British targets, settler farms, and loyalist Africans who collaborated with the colonial government. The British detained over 1 million Kikuyu in concentration camps such as Hola and Manyani under harsh conditions. The key figures of the movement were Dedan Kimathi, Mau Mau military leader, captured and executed in 1957, Jomo Kenyatta arrested in 1952 and accused of leading the Mau Mau, later became Kenya's first president, and General China (Waruhiu Itote), a prominent Mau Mau fighter who was captured and later played a role in negotiations.

The colonial government responded the Mau Mau rebellion with brutal and stern measures. Thousands of civilians, pro-British Africans, and British soldiers were killed and maimed. However, it was the impact of this movement that ultimately ushered a way to the independence of Kenya on 12 December, 1963. The Mau Mau uprising remains a crucial chapter in Kenya's history, symbolizing the fight for freedom and self-determination.

Results and Discussion

Land as the Cause and Catalyst of the Rebellion

Weep Not, Child is a tale of political violence, resulting from the strong urge of the national political movement for liberation. Set during the Mau Mau uprising in Kenya, the novel centres on the devastating impact of the uprising both on individuals and societies. Through the character portrayal of Njoroge and his family, who lived in the time of the Mau Mau insurgency that swept Kenya as an underground resistance to colonial repression, Ngugi narrates the telling tale of the Mau Mau rebellion.

The novel opens with exposing the outrageous enslavement of the Kenyan people at the hands of the colonial regime by perpetuating the economic disparities through concentrating wealth and resources in the hands of a privileged few like Mr Howlands. Ngotho, the head of his family, gloomily narrates how the Kenyan soldiers who fought for the white people in the World War First were cheated and betrayed after they returned from the First World War, how their hopes were thwarted, and how their lands were confiscated by the white settlers. Ngotho narrates:

We came home worn-out but very ready for whatever the British might give us as a reward. But, more than this, we wanted to go back to the soil and court it to yield, to create, not to destroy. But Ng'o! The land was gone. My father and many others had

been moved from our ancestral lands. . . The white man did not go and he died a *Muhoi* on this very land. ([Thiong'o, 2012, p. 25](#))

This pathetic voice of Nguni harrowingly depicts the miserable plight of the poor Kenyans who are dispossessed and deprived of their own lands, and are enslaved to work on the land that belonged to their own ancestors. Njoroge is shocked to have learned that the land occupied by Mr Howlands once belonged to them. Boro also thinks of his father "who fought in the war only to be dispossessed" (p. 26). He, who had fought and also lost one brother in the war, listens to his father's story with a growing anger and vehemently reproaches his ancestors for letting the white settlers occupy the land. Boro madly denounces the prophecy that they would once get back their lands. His anger is evident when he says "To hell with the prophecy" (p. 27). It is this historical injustice of land alienation, which fueled the Mau Mau rebellion. In other words, "The alienation of the people from their rightful inheritance" ([Josephson and Mary, 1962, p. 3](#)) gave impetus to the uprising.

The protagonist, Njoroge, and his family are directly affected by the loss of their ancestral land to Mr. Howlands, a British settler. Nguni has religious attachment to the land of his ancestors taken from him by Mr. Howlands. Nguni is the only tenant farmer who works for the White settler Mr. Howlands. Stating the importance of land to the Kenyan people, [Ben Okri \(2012\)](#) notes:

But land here is more than just the earth or soil, for farming and harvest. It is also the compact with an ancestral deity...In fact the land is the body of the ancestral deity. To lose it is to lose connection with the gods of the people, to be unmoored and unhoused in time. Land here has profoundly different meanings to the colonist and to the colonized: To one it is a source of power, compared to the body of women -a heaven, an escape from home, a new homeland, and an act of conquest. But to the other it is life itself, life as it streams through the pathways of myth, life as it embodied in all that makes one human. The loss of land, therefore, is the sign of broken axis of people. Land comes to stand for language, dignity, selfhood, independence, and freedom. (2012, pp. xiii-xiv)

In simple words, the land is no doubt an invaluable asset, but more than this, the land is consecrated soil for them. They regard and respect their land as something divine and hallowed. [Danrukayat et al. \(2024\)](#) are of the same opinion when they write that land "is believed to be the 'life and soul' of the tribe. Land is so germane to the people that its loss is considered parallel to a man's loss of his manhood" (p. 208).

Boro despises the passive attitudes of the elders and resolves upon action joining the Mau Mau guerrilla. The struggle for land serves as a metaphor for the broader nationalist struggle, highlighting the deep-seated grievances that led to the Mau Mau uprising. The Kenyan people ingrained with political consciousness in general, and nationalist consciousness in particular, gave air to a militant form of nationalism. The mass resentment rose to a climax, solidifying full-sized armed conflict, known as the Mau Mau rebellion.

The Kenyan people's alienation further deepens when they are forced to work on their own land on a very low wages. They are forced into wage labour, poverty, and dependency. Against this oppression, the Kenyan peasants come out on strike to show the whites that "black people were not cowards and slaves. They too had children to feed and to educate" (p.54). They are toiling to death only for the children of the white men to be provided all sorts of luxuries. The statement "We cannot live on fifteen shillings a month" (p. 54) graphically shows how underpaid the poor peasants are. The prospectus of strike is likely to bring a great sense of hope in the people. The narrative voice "He [Njoroge] slept and dreamed of the happy moment of wealth and pleasure after the strike" (p. 54) concurs with the light of hope average Kenyan people are longing for. But to their dismay, Mr Howlands, with the aid of Jacobo, a wealthy African landowner aligned with the British, crushes the rallies and strikes brutally. Ngothe is hit at his face with a baton, and ultimately forced to leave Jacobo's land. It is against these injustices that Mau Mau rebellion comes forth to liberate the people from the shackle of oppression.

In a nutshell, land, for the Kenyan people, is not just a material resource but it is also a symbol of history, culture, justice, and ancestral inheritance. They venerate their land as hallowed heritage, and metaphorically, losing land means losing dignity and pride. Therefore, the whole lot of the Mau Mau rebellion springs from the natives' reclaiming of land.

Impact of the Rebellion on the Colonised and the Coloniser

The novel demonstrates also the noxious ramifications of the Mau Mau rebellion on both the colonised and the coloniser. The first victim who falls prey to this uprising is Njoroge, who believes that education will be the key to reclaiming his people's dignity and independence. His faith in education contrasts with his brother Boro's belief in armed resistance, representing the ideological debates within the movement. But his brother's involvement in Mau Mau forces him out of school. The failure of education to bring immediate change reflects the frustrations of many Kenyans during the colonial period, ultimately reinforcing the necessity of armed struggle. Njoroge who once held the view that "Only education could make something out of this wreckage" (p. 91), feels hopeless and attempts to commit suicide.

Boro represents the young blood and believes that going to the forests and carrying guns are the only solution to uproot the oppressive rule. His transformation from a promising youth to a hardened guerrilla fighter shows how colonial brutality pushed many into armed resistance. Apart from Boro, his two brothers Kamau and Kori join the rebellion to achieve freedom from the tyranny and to return the stolen lands. They wanted "bigger salaries for black people and the abolition of the colour bar" (p. 69). But they all are caught and detained, perhaps until death, by the colonial force. Nogothe's family, which represents the Kenyan society, is ruined and their dreams are deferred. Kenyan people suffered heavy loss due to the uprising.

The executions, arrests, and betrayals in the community illustrate the moral and emotional toll of the rebellion. The rebellion intensifies colonial oppression, with arrests, torture, and executions targeting Black Kenyans. The randomly picked lines like "Haven't you

heard that the barber and - and - ? Six in all were taken from their houses three nights ago. They have been discovered dead in the forest" (p. 94), "One of them was beaten so much that he urinated on his legs" (p. 111) are enough to make one feel flabbergasted at the horrendous situation in Kenya. The economic and emotional toll leaves many in despair, stripping them of stability and unity.

For White settlers like Mr. Howlands, the rebellion threatens their dominance. Mr Howlands represents the colonial elite, fearing the loss of his land and power. The uprising forces him into a brutal response, deepening his hatred toward Black Kenyans. First he catches Ngotho, castrates him and finally beats him to near death. When he catches Njoroge allegedly for murdering Jacobo, whose allegiance with the white settlers had inspired Ngotho to hit him, he holds Njoroge's private parts with a pair of pincers and started to press tentatively, and threatens him that "You will be castrated like your father" (p. 129). The scream of Njoroge unmasks the cruel treatments meted on the Kenyan people by the whites. Yet, despite his control, he ultimately feels powerless against the tide of resistance. He is ultimately killed in his house by Boro. The rebellion exposes the fragility of White rule, highlighting the inevitable end of colonial oppression.

Overall, the Mau Mau Rebellion in the novel illustrates the painful cost of liberation, leaving both Black and White communities scarred. It ruins and disintegrates Ngotho's family from multiple killings at the hands of the coloniser. It also destroys Njoroge's long cherished dreams and puts the mothers in endless suffering. On the other hand, the rebellion has stamping impact on the colonisers also. They experience fear, insecurity, and ultimately witness the murders of their own members. According to [Killam \(1980\)](#), "The break-up of Ngotho's home and the homes of Howlands and Jacobo becomes a metaphor for the break-up of Kenyan society, preparing the way for it to be replaced by a new order" (p. 20). Killam's remark implies that both the parties - the coloniser and the colonised - experience the aftermaths of the uprising, though for Black Kenyans, it is a fight for justice and self-determination.

Reclaiming the Narrative: Ngugi's Justification of the Rebellion

The Mau Mau uprising affected the lives of the colonised and the colonisers by a considerable amount pushing them into uncomfortable moral choices and dilemmas. Therefore, this uprising is viewed differently by different people and groups in Kenyan history. Of course, this war of liberation, seen through the lens of the colonisers, is primitive, irrational, and apolitical. In conducting a legal proceeding against Jomo Kenyatta, one of the leaders of the Mau Mau uprising, in 1952, the colonial government said:

Looking at Mau Mau quite dispassionately and quite objectively and quite outside this trial there can be no one who can say that it does not do the most appalling criminal things and that it appears to be a purely barbarous movement negative in everything it does and accompanied by circumstances of revolting savagery. (cited in [Rosberg & Nottingham, 1966, pp. 283- 284](#))

In the whole gamut of colonial discourse on the Mau Mau insurgency, the Mau Mau rebellion has been inexorably projected as devil and blood-curdling. The colonial history has tabbed the uprising as the band of hoodlums and blood stained forces. [Lonsdale \(1990\)](#) also notes that:

The horror story of Britain's empire in the 1950s, it was less of a threat but thought to be more atrocious than either the Communists in Malaya or the Cypriot EOKA. It has lived in British memory as a symbol of African savagery, and modern Kenyans are divided by its images, militant nationalism or tribalist thuggery. (p. 393)

However, contrary to this, Ngugi's novel *Weep Not, Child* is a counter-narrative to counter the misrepresentation of the rebellion by the Britishers. He outright rebuts the allegations and provides a space for fresh interpretation of the rebellion.

In the fictionalised world of his novel, Ngugi explosively attests that the Mau Mau rebellion commenced with a noble cause was a resistance movement. Evidences and quotes from the novel are testimonies to his claim that it was not a terrorist act; rather it was a byproduct of the colonial oppression to restore their land and identity. In a school, when a student claims that the home guards working under their white masters are as bad as Mau Mau, another student defends strongly saying "No. Mau Mau is not bad. The Freedom Boys are fighting against white settlers" (p.79). He further asks "Is it bad to fight for one's land? Tell me that" (p.79). This rhetorical question itself is an answer that vindicates the cause of Mau Mau. The blacks are not terrorists. They are organising their youths who would be "fighting for the black folk" (p. 80).

Mau Mau, as depicted in the novel, is a social conscious that aims at awakening the Kenyan people from the state of slumber and shoving those who play possum in the wake of national crises. Boro appeals the black people to stick together, and rise up and fight for their rights. Their leader, their only hope Jomo, the leader of Kenya African Union, has been imprisoned, and therefore, they must fight to release him. Mr Howlands, on the other hand, is all determined to "wring from every single man the last drop till they had all been reduced to nothingness" (p. 86). False narratives were constructed against the Mau Mau that "They could slash their opponents into pieces with pangas" (p. 98).

Ngugi, without any reservation, defends this misrepresentation of the Mau Mau. Through the voice of Boro, Ngugi asserts that the sole reason for this fight is to reclaim the lost land. He narrates "Boro had always told himself that the real reason for his flight to the forest was a desire to fight for freedom" (p. 112). It is the colonial oppression and the ill-treatment towards the poor peasants and the youth activists that make Boro more resolute and more violent. In other words, Ngugi implies that the action of the Mau Mau was a reaction to achieve a goal. But if the violence is analysed in the given context, it can be asseverated that the Mau Mau is a well-organised strategy to attain a political motive. In this context, [Hutchinson's \(1978\)](#) statement is worth quoting:

Revolutionary terrorism is part of the strategy of insurgents who are attempting to gain political power through the overthrow of an incumbent government; thus it has to do with fundamental political change. Terrorism used for this purpose is not an isolated

event or a string of random deeds, but a series of deliberate, interrelated, premeditated actions. (p. 18)

Judged on this ground, it is evident that the act of Boro and his groups cannot be labelled as terrorism. The Mau Mau rebellion is all directed and channelised only to kill and torture those who are pro Britishers and support the machinery of state generated terrorism. And thus, the killing of Jacobo and Mr Howlands can be justified. Unlike the criminals and the terrorists, the act of Mau Mau is not governed by personal interest and vengeance; rather they are guided by the national interest accompanied with political agenda. Corresponding to this remark, [Ogude \(1999\)](#) writes:

For Ngugi, the Mau Mau war provides a template upon which the disparate segments of Kenyan history are brought to order. Mau Mau was the beginning of a moral and material struggle for self-definition by all those oppressed by tyrants throughout the continent. What Ngugi has done is to turn Mau Mau into an icon, a central symbol around which the allegorisation of Kenyan history is built and given shape. If British colonists turned the Mau Mau war into a figure of degeneration and a reversal to atavism, Ngugi turns the debate on its head and appropriates the Mau Mau war in his subversion of colonial and neocolonial power structures in modern Kenya. (p. 156)

Conclusion

The Mau Mau element in the fictionalised world of *Weep Not, Child* plays a significant role, drawing the attention of the readers of the novel. In spite of the ambivalent opinions of the historians and the critics, Ngugi has heroised the Mau Mau fighters and established them as freedom fighters. Unhesitatingly, Ngugi talks of the heroic and glorious aspect of the Mau Mau. By creating a counter-narrative to challenge the white settlers' view of Mau Mau as savage and bloodthirsty, he projects the rebellion as the saviour of the poor peasants and the Kenyan people. They, as Ngugi, asserts, are a group of nationalist youth united together against the brutality of the colonialist and to expel them from the pious land of Kenya. Summing up, I propose to state that Ngugi, despite all the allegations against the Mau Mau, protrudes Mau Mau as a socio-political voice of the African poor people and underdogs. The Mau Mau warriors have been extolled as patriots and martyrs, not as traitors and mutineers.

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