



CRITICAL COMPARATIVE ANALYSIS OF MAJOR THEMES AND STYLES IN FRANCIS IMBUGA'S PLAY AMINATA AND HENRIK IBSEN'S *A DOLL'S HOUSE* PLAY.

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ABSTRACT

The researcher has undertaken a critical comparative analysis of major themes and characters using the selected texts. This research was guided by three objectives: the first objective is to compare the major themes and styles in the selected texts; the second objective is to assess the similarities in African and European texts using the selected plays, while the third objective is to show how writers use characters and styles to enhance their themes. This research is encased in five chapters. The first chapter includes the background of the study that highlights the objectives of the study and the research questions addressed by the researcher. The literature review, which has been used by the researcher to review the previous research that is related to this study and the theoretical framework that highlights the theory that the researcher has used, is in chapter two, while the research design and the ethical considerations are in chapter three. Chapter four includes the research findings and analysis, while Chapter five includes the summary of the findings, conclusions, and recommendations. The research was guided by the reader's response theory. The key tenets in this theory are that it is the reader and not the writer who has the meaning of the text, and the reader's interaction with the text plays an important role in revealing the meaning of the text. Any time the reader interacts with the text, he or she must reveal a new meaning. The Marxist theory was also used, as it aims at setting up a classless society.

The researcher adopted the textual analysis method in the analysis of the data. This research adopted the textual analysis method in the collection and analysis of data.

1.1: INTRODUCTION

Comparative literature is the study of literature that goes beyond one's culture or even beyond one country. It is through comparative literature that scholars have been able to study world literature, including the similarities that exist between European literature and African literature. It gives researchers a chance to do or to pursue interdisciplinary work and even the way to challenge colonized approaches to theory and literature. Comparative literature helps the researcher in carrying out experiments across cultures and also in understanding critical approaches to knowledge. It should be noted that Comparative literature provides a valuable space in modern scholarship to examine texts and ideas beyond the limits of language, historical periods, and academic disciplines. It is an education that enhances critical consciousness in the study. (A, 2017; Yaacob & Newberry, 2019)

Agnes published research project on the approaches to themes in the play *Romeo and Juliet* by William Shakespeare. She established that *Romeo and Juliet* is one of the most prominent plays in the history of European drama. She goes ahead to talk about the binary of love and hate that surrounds the play. In her play she narrates how love between the two characters, *Romeo* and *Juliet*, as well as hate from their families named *Capulets* and *Montagues*. Her study aimed at scrutinizing the theme that

ultimately remains as the major concern in defining a play. Her research was library based and employed the theme and structural analysis. Her findings covered the intrinsic aspects of the play, such as plot, settings, and characters that reflect the theme of the play. The themes of Romeo and Juliet she established are love and hate that trigger tragedy in the play. (Agnes Emmie, 2023)

Hooti Noorbakhsh's published research project on "*the battle between responsibility and manipulation* in Henrik Ibsen's *An Enemy of the People*." The responsibilities and manipulation are two mostly focused concepts established in the paper. The sense of responsibility is portrayed through the character of Dr. Stockmann, and his ability to manipulate the truth is vivid in the mayor's character. The play centres on an ongoing conflict between responsibility and manipulation, affecting both the protagonists and antagonists this analysis sought to clarify the essence of responsibility and its unyielding struggle, which frequently results in unforeseen and unfortunate outcomes. Ultimately, it concluded that Dr. Stockman's choice to remain and advocate for the truth exemplifies his profound sense of duty as a physician. His steadfast dedication to the welfare of his community compels him to uphold his convictions, no matter the dangers, showcasing his bravery and integrity. (Hooti, 2011)

According to published research conducted by F. Odun Balogun *on the response of African literature*, he argues that African writers primarily claim to write to their African audience. This is not true. He gives the idea that the African writers seem to write motivated by economic factors. A critical analysis of both African and European literature reveals similarities of character roles and themes. The researcher will therefore seek to analyze the major characters and the themes in the selected texts in order to establish the similarities that exist in the selected

2.0 THEORETICAL FRAMEWORK

This research project used the reader response theory. This theory dictates that it is the reader and not the writer who has the meaning of the text. At any given time when the reader reads a text, he or she is expected to come up with a new meaning. In the past it was argued that it was the writer who had the meaning of the text and not the reader. It should therefore be understood that the reader's response theory views the readers as an active agent who constructs meaning in the text rather than as a passive consumer who actually receives the meaning constructed in the text by the writer; this theory focuses on the reader and his experience in the literary work.

Reader response theory is therefore an approach that focuses on the criticism and analysis that focuses on how readers are actively engaged in the creation of meaning in a text. The implied reader is the reader that the text expects to reach to pick up on, interpret, and experience aspects of the texts in a certain way. Reader response criticism is all about changing the way we see and treat the text, the reader, and the creation of the meaning. The work of the reader is. While the theory sees readers as creating their own, unique meanings that does not give readers a chance to come up with any meaning and undertake a random interpretation of the text. The implied reader was coined by the critic Wolfgang Iser. The implied reader is the one who they expect to react to, pick up on, interpret, and experience aspects of the text in a certain way. The implied reader is contrasted with the actual reader; as one reads the text, there are responses that the text is expected to invite. For example.

"Samuel Richardson's Pamela; or, Virtue Rewarded (1740) is about a young woman who is rewarded for keeping her "virtue" by eventually managing the man who robbed her of her innocence by assaulting and kidnapping her. This text implies the reader is someone who believes that innocence and "virtue" are good values and who wants to take a moral message from this text."

Concerning interpretive communities, Stanley.E. Fish came up with the idea of illiterate communities to differentiate between different groups of actual readers. Fish argues that individual reader responses must be viewed as part of the bigger picture in the context of the wider interpretive community that they belong to. It should be clearly noted that the reader has the meaning. According to Wolfgang Iser, readers are capable of interpreting the texts in different ways. This means that each reader is capable of coming up with his or her own meaning as long as it is supported by evidence. Hans Robert Jauss (1921 – 1997) His work takes a reader response approach that considers how society and time period influence readers interpretation of texts. A reader's horizon of expectations is always changing as time moves on. (Carswell et al., 2015).

The Marxist theorist provided an abundance of ideas based on Marx's work. Social classes inside the communist's hypothesis are believed to be of much significance to the whole detailing of a person. It is by common agreement

that Marx broadly wrote in his memorable huge financial work that is the prologue to the rare collectible of political economy, “1859,” Paul Hallander's (1982) published research project on the research on Marxist societies. The relationship between them and practices in the department of sociology, University of Massachusetts, Amherst, Massachusetts 01003, was guided by the Marxist theory. In his research he found out that Marxist societies still exist in almost all parts of the world. This occurs whereby the societies are divided into the two, that is, the rich and the poor.(Hollander, 1982)

3.0 MATERIALS AND METHODS

This study employed the Textual analysis as the research design for the interpretation of the selected texts. It deals with a detailed examination of the context in a text in order to understand the intended meaning.(Kuckartz, 2014) Textual analysis is used in the collection of data about a text, and then the researcher is in a position to make a critical interpretation of the text. The researcher therefore used textual analysis to undertake critical comparative analysis of major themes and styles in Francis Imbuga's play *Aminata* and Henrik Ibsen play *Adoll's House*.(Douglas, 1992).The research data that was obtained from the various sources in both the library and online information was analyzed and used in line with study goals in order to analyze the research questions, which are in line with the research objectives.

The researcher has used textual analysis in analyzing the selected texts. Textual analysis deals with analyzing the text, meaning, structure, or design of a text and how the different elements in the text usually work. Textual analysis may concern itself with the meaning of a text. The textual analysis may also analyze the style, languages, plot, setting, or even the thematic concerns in the texts. Textual analysis can also be used to compare the issues addressed in different texts. In comprehending the meaning of a text, the researcher may decide to adopt the textual analysis method. The researcher has analyzed the two selected texts, in line with the research objectives. The researcher applied the reader's response theory in analyzing the selected texts. This was done in line with the research questions. The theory chosen has helped to shape discourse focused in the reader's response theory. The research review discussions would allow the researcher to summarize the report, conclusions, and recommendations and suggest areas for further research studies.

4.0 RESULTS AND DISCUSSIONS

4.1 Major Characters in Francis Imbuga Play *Aminata*.

4.1.0 *Aminata*

She is the main character in Francis Imbuga play *Aminata*. She is a female lawyer who cannot inherit the land that her late father, Ngoya, left for her (in his will) .His uncle Jumba remains opposed to this idea of *Aminata* inheriting property. As Jumba and also according to Membe tradition, women are not allowed to inherit property. *Aminata* is a strong and determined character who presents the struggles and resilience of African women in the society dominated by men. *Aminata* plays a role in challenging the traditional roles and the societal expectations placed on women. *Aminata* fights for other women, highlighting the importance of gender equality.

Aminata in the play is also referred to as a black sheep out to destroy the ways of ages. He remains a new phenomenon in the patriarchal Membe community. The researcher established that she encounters a lot of resistance from his brother Ababio and his uncle Jumba who feel that her achievements as a woman jeopardize their own status in the society. *Aminata* is therefore able to undergo all that and she comes out successfully.(Wekesa et al., 2023).*Aminata* is described by the writer as an outspoken and courageous young woman. Since time immemorial, woman. Since time immemorial, women have suffered and remain victims of oppression. To this, *Aminata* is stands at the center stage as an example of social equality in the society. She courageously inherits the land and Membe stool, of which his uncle Jumba claims that it is not for the women's buttocks. Through assessment, the researcher established that there is a resurrection of the women's rule in the society.

Goodness in only two children? That son of my brother, is our

Worry: Every time we switch on our wireless, it is Amanita's name.

We hear. What happened of yours.” pg. 33.

4.1.1 Ababio

Ababio is the firstborn of the late pastor Ngoya and a brother to Aminata. Ababio is irresponsible. He drinks the money that was supposed to pay Nuh for cementing Pastor Ngoya's grave. The cementing was against the wish of his father, but Ababio and Jumba though by cementing the grave, Ngoya's spirit will not come out to haunt them. He is alcoholic and irresponsible, yet he blames his sister Aminata for his own shortcomings and domestic problems. In an escapist display, like Jumba he equates Aminata with animals such as “a beast, a she elephant” (Imbuga, 1988:50) and “serpent” (54). (Imbuga, 1988a). Ababio is jealous. He is not comfortable with the idea or the thought of Aminata being progressive. He blames Aminata for the problem that surrounds his life. Though Aminata takes care of Ababio children and pays fees for Ababio children school fees.

Through critical analysis the researcher established that Ababio does everything to ensure that none of the late pastor Ngoya wish is fulfilled. First of all, he goes ahead to ensure that pastor Ngoya's grave is cemented against his wishes. Though he knows that it was the wish of his late father to give land to Aminata as an inheritance and inherit the Membe stool of leadership. Ababio together with his uncle Jumba does everything to prevent this from happening. Ababio can also be described as coward. This is evidenced in many ways Ababio also a male chauvinist this is portrayed by the way he fights by all means and ways to prevent Aminata from inheriting the land that pastor Ngoya his father had presented in the will.

“The time tasted the ways of our people is

Best yet oh, Lord make us wise,

That we may accept change (v)

4.2 Main Characters in Henrik Ibsen Play a Doll's House.

4.2.1 Nora Helmer.

The researcher has established that Nora's character in Henrik Ibsen's A Doll's House evolves from a seemingly naïve and submissive wife into an assertive and independent woman. At the beginning, Nora conforms to societal expectations, choosing to uphold what society values rather than pursuing her own convictions. However, as the play unfolds, she gradually becomes aware of her own desires, the restrictions imposed on her, and the inequality embedded in her marriage. Her final decision to leave her husband and children symbolizes her quest for self-discovery, freedom, and autonomy. Her decision to conceal the loan, however, introduces dishonesty into their marriage. Nora feels compelled to maintain the illusion of a perfect relationship, but this very deception intensifies her inner conflict. The guilt and secrecy eventually open her eyes to the hypocrisy of Torvald's rigid moral code, which prioritizes appearances and societal approval over genuine love and partnership. Only when Nora confronts this reality does she free herself from the constraints of her past actions and the suffocating expectations of her husband.

At the edge of the play, Nora demonstrates courage and self-awareness. Handing Torvald his ring and walking out of their home, she declares her intention to pursue knowledge and freedom, even though it means enduring great personal sorrow. This act is not a rejection of love itself but of the shallow, unequal relationship she has endured. At the play's outset, Nora appears innocent, carefree, and excited, particularly about Christmas and Torvald's recent promotion. She is initially presented as the “babyish” heroine of the play, seemingly content with her domestic life. Although she is frustrated by being labeled a spendthrift, she plays along with Torvald's condescension, tolerating his pet names such as “skylark” and “songbird.” “Squirrel.” and “pet.” Torvald treats Nora as a child, for example

by forbidding her from eating Macaroons, saying she does anyway despite her promises of fatal obedience to him. It is through the use of animal and child imagery that apparently present Nora innocence nature.

4.2.2 Torvald Helmer

Torvald is the husband to Nora. He is a lawyer who at the play's outset has recently been promoted to bank manager. Through analysis has established that Torvald doesn't seem particularly fond of his children even once. He claims that their presence makes the house "unbearable to everyone except mothers" Torvald embraces the belief that a man's role in marriage is to ensure there is protection also guide his wife. He clearly enjoys the idea that Nora needs his guidance, and he interacts as the father would. He instructs her with tone, moralistic. He states:

"A house that depends on loans and debt is not beautiful it is not free."

Torvald ensures that he teaches Nora how to dance; she performs at the custom party. He likes to envision himself as Nora's savior, asking her after the party.

*"Do you know that I have often wished you were facing some terrible dangers so that I
Could risk life and everything for you."*

Torvald is actually weaker and more childlike. Although Torvald seizes the power in his relationship with Nora and refers to her as "a girl." This is evidenced through Dr. Rank's explanation for not wanting Torvald to enter his sick room. Dr. Rank says:

"Torvald is so fastidious, he cannot face up to anything ugly"

The statement suggests that Torvald must be shielded—like a fragile cloud—from the harsher realities of life. Analysis further shows that he often behaves in a childish petty manner. His decision to dismiss Krogstad, for instance, has little to do with professional competence and more to do with personal pride. Torvald feels offended by Krogstad overly familiar tone, which he interprets as a lack of proper respect. Ultimately, his choice to fire Krogstad is driven by insecurity and wounded vanity.

4.3 Major themes in Henrik Ibsen's play *A Doll's House*.

4.3.1 Love and family.

The researcher through analysis established that this is a dominant theme and rotates on Nora and Torvald. The play raises profound questions about love and marriage, particularly whether genuine love can exist within the confines of traditional marital structures. At the beginning, Nora and Torvald appear to be happily married, even convincing themselves of this illusion. Nora openly expresses her joy and affection for Torvald, while Torvald often addresses her with endearing pet names. However, their relationship stands in stark contrast to those of other characters. For example, Krogstad and Mrs. Linde's marriage was built on necessity rather than love and proved deeply unfulfilling, while Dr. Rank, though unmarried, has silently cherished Nora for many years.

Nora and Torvald's marriage is shaped by rigid social conventions that dictate specific roles for husbands and wives. Nora is expected to submit to Torvald's authority and allow him to make all important decisions. At first, both seem content to act out these roles, maintaining the appearance of respectability demanded by society. Yet, beneath this facade, Nora secretly borrows money from Krogstad—breaking both the law and marital expectations in order to save Torvald's life. This act reflects genuine love and sacrifice on her part, but it also highlights the irony of societal values: the very act of devotion that preserves her husband's well-being is condemned because it violates both legal and social norms. The audience is also informed of how doctor rank is not married and has a disease that he inherited from his father. Nora after realizing that she is faced to face his true nature she realizes how selfish Torvald is, as Torvald's wife he has lived of a child life than of an adult. After confrontation with Torvald, she most wants to be an independence woman. Nora Helmer in order to stress on that she states:

"I am no fit for the task. There is another task; I must undertake first I must

Try and educate myselfyou are not the man to help me in that. I must do

That for myself. And that is why I am going to leave you now."

4.3.2 Theme of gender

The play highlights the different ways women are perceived in society, with particular emphasis on their roles as wives and mothers. Torvald embodies this narrow perspective, insisting that a woman's sacred duty is to care for her husband and children. Women are portrayed as childlike, helpless, and detached from the realities of the world. Yet, paradoxically, they are also expected to act as moral guardians, bearing the responsibility of maintaining the purity of society. This contradictory view reduces women to dependent beings on one hand while elevating them as moral exemplars on the other. The concept of "manliness" also emerges, though more subtly. Nora's descriptions of Torvald suggest that she recognizes the inconsistencies and pressures tied to male roles, just as much as those imposed on women. For Torvald, manliness is defined by complete independence and self-sufficiency. He despises the idea of relying on others, whether emotionally or morally. However, his rigid belief in total independence distances him from the reality that human beings are, by nature, interdependent.

4.3.3 Themes of Male chauvinism/gender.

This theme remains a dominant theme in Francis Imbuga play Aminata. The theme of gender inequality is clearly portrayed through Jumba, who persistently blocks Aminata from inheriting land solely because she is a woman. He repeatedly reminds Mama Rosina that he is the head of the family, reinforcing the patriarchal mindset. Similarly, Ababio Pastor Ngoya's son and Amanita's brother believes that men are superior to women and therefore entitled to more privileges. However, the rise of modernity across the world has challenged these entrenched cultural roles. Gender activists and advocates continue to fight against discrimination, demanding that women be treated with dignity, equality, and respect. Like men, women deserve to be heard, to participate in decision making, and to inherit property. Through the character of Aminata, Imbuga challenges and deconstructs the patriarchal belief that women's worth lies only in performing domestic chores. Instead, Aminata becomes a symbol of resistance and change, representing the broader struggle for gender equality in African societies.

4.3.4. Tradition versus modernity.

Aminata remains determined to fight for her full rights regardless of whatever it takes. She cannot be prevented by the traditional practices that his uncle Jumba keeps mentoring in order to deny her land. Aminata still wonders why Jumba cannot embrace change which some of the elders have seen instead of clinging to tradition. She states:

"That is precisely why I am asking, no demanding that my uncle and his circle of

Elders tell me what is wrong with being a woman. I want them to tell me what

is wrong with me." pg.39

The researcher established that is a clear indication of the Amanita's determination to challenge patriarchal traditions clearly comes out in her conflict with Jumba. Jumba strongly insists that, as a woman, Aminata has no right to inherit land, since tradition forbids it. To him, her attempt to claim ownership of land is not only a challenge to cultural norms but also an inversion of the male space, which he sees as sacred. The clash between uncle and niece over honoring the will of the late Pastor Ngoya reflects the deeper struggle between tradition and modernity. Pastor Ngoya's will had bequeathed his three acre piece of land to Aminata and specified that his grave should not be cemented (Aminata, p.4). Jumba, however, rejects this will because it undermines long held customs in Membe land, where women are denied inheritance rights.

4.3.5 Tradition versus Modernity In A Doll's House.

"Modern values, "Discusses the relationship between Ibsen's drama and Hegel's philosophy of art Doll's House develops a series of female characters who question a traditional identification of women with the (modern) home

and expand the professional opportunities of female actor and audience's. In a doll's house Ibsen incorporates modern elements such as realism, complex characters and social critique.

Those things change traditional gender role and societal expectation, focusing on Nora's journey towards self discovery and independence.

Nora struggles against the societal expectation and cultural roles that are placed on woman.

Through Nora the audience are informed that the Norwegian society had roles were preserved for men only. The financial obligations remain a role that is placed on men only. There are also other roles that are placed on men such as taking care of the family. Nora took a loan against the expectation of the society. Women were not allowed to take loan but Nora goes ahead to take loan in order to take her husband to Italy for treatment.

4.3.6 Love And Family In Aminata.

The research established that there are number of families represented in Aminata play. Pastor Ngoya's family company of Aminata and Aminata and Ababio. It is only through love that Pst. Ngoya breaks the tradition that restricted the women from taking chicken soup and children at large. Through Jumba the Audience are informed of that incident. Jumba states:

"Tell me, on that day when women tore each other's breath in their fight for chicken heads who was it who first tasted the soup?"

The researcher found out that Jumba was referring to Aminata in the contest.

It should be clearly noted that it is only through love that pastor Ngoya wrote a will that dictated that Aminata was supposed to inherit land against the traditional and customs of the Membe community. The researcher also found out that due to love Aminata is the one who is educating Ababio's children. Jumba's family is also introduced. Jumba constantly keeps on reminding her wife that he is the head of a family. When Jumba is confronted by the ghost of Pst. Ngoya he hands the Membe stool of leadership to his wife and allows Aminata to inherit land.

4:4 Similarities Evidenced In Henrik Ibsen Play Adoll's House And Francis Imbuga Play Aminata.

The researcher through analysis has established a number of similarities. The first similarities established by the researcher is the themes in the two selected text are one and the same. For instance Adoll's house play Nora is used to enhance the theme of gender discrimination while Torvald enhances male chauvinism. Torvald is in charge of the family providing on the head of the family and treating Nora as a doll just because she is a female. Nora is also not allowed to take any financial obligations since this is preserved for the male gender. When Torvald realizes that Nora had involved herself in taking a loan he is highly offended since he values his reputation more than what Nora had done for him. Through analysis the researcher found that the money Nora had taken as a loan was meant to take Torvald to Italy for treatment since he at that time was very sick.(Owusu, 2023)

Aminata on the other hand enhances the theme of gender and also male chauvinism is enhanced through both Ababio and uncle Jumba put up a spirited fight in order to ensure that Aminata does not inherit the land that she had to inherit from his father pastor Ngoya. Gender remain a dominant then in Aminata. The women are considered as a weaker or lesser human beings. Jumba declares that member stool is not for women buttocks however when he is confronted by the ghost of pastor Ngoya he gives out the Membe stool to mama Rona a woman. The researcher has established that there is Male chauvinism. Ababio does not want Aminata to inherit land simply because she is a woman.(AFUH, 2016)

The second similarity is based on characters. Both texts seems to have characters playing a similar role: for instance the researcher established that Aminata in Francis Imbuga play Aminata plays similar role in the text as Nora Helmer. Aminata as the protagonist in the play ensures that he fights tooth and nail to ensure that he gets what is rightly hers. According to the will written by the late Pastor Ngoya before he died had declared that Aminata should inherit a land against Membe traditions. Through Aminata Pastor Ngoya ensures that all the restrictions placed on women in

Membe are put aside and women freedom is achieved. Through him women in Membe are empowered and Aminata enhances that empowerment.

The researcher through analysis also established that suspense is one of the major stylistic devices used in the texts. The audience are left in suspense not aware if Nuh and Ndururu were actually paid their dues by Ababio after finishing the final touches of Pastor Ngoya's grave. After the death of Ababio through suicide the audience are not informed what happened thereafter. On the other hand Henrik Ibsen uses irony to create tension in the text hence creating a dramatic tension that ensures the plot is driven forward. Nora's secret financial fraud creates a dramatic tension in the play. Krogstad threat to reveal Nora's secret creates more tension in the play. The researcher found out that the two writers have used those stylistic devices to enhance the themes and also to drive the plot forward.

4.5 Stylistic Devices In Aminata

4.5.1 Symbolism

Through analysis the researcher has established that a number of instances in the play Aminata. For instance Imbuga uses symbolism to represent abstract ideas. It should be noted that Aminata is viewed as a symbol of resilience and the symbol for freedom in the face of oppression. It is through resilience that Aminata manages to acquire the land that her father had left for her in the will. In a male dominated society she does a lot for her in the community including educating his brothers (Ababio). Children. On the other hand Jumba is presented as a retrogressive character in a progressive Membe society.

4.5.2 Irony

Through assessment the researcher found out that Francis Imbuga employs irony to highlight the disparities and contradictions in the society. For instance, the irony of a corrupt leader preaching about honesty and integrity. Irony is also evidenced where Jumba is not willing to hand over the stool of leadership to Aminata but instead hands it to Mama Rosina wife. It is also ironical that most of the elders are supporting Aminata to inherit the stool of leadership yet when Jumba hands it over to mama Rosina they start complaining. Irony is also presented whereby Ababio through the first born in the family fails to educate his children and are being educated by his sister Aminata.

4.5.3 Use of Imagery

In Aminata (1988) Mama Rosina who happens to be Jumba wife alludes to the fable of the indecisive and greedy hyena. The researcher through analysis established that. In part one scene one while addressing Nuhu about his double life, she retorts. "Stop it (pause) which of your feet is stronger?" The one that goes to the church or the one that dances with member elder of the stool?" It is very clear that the image of the hyena allows the writer an opportunity to foreground the religious hypocrisy that has taken root in the contemporary society. The researcher through critical analysis found out that it is almost impossible to draw the line between those who are the Christians and those who are imposters when Jumba depicts women as lacking in intellectual capacity to take part in the activities that the society has set aside for men. Mama Rosina says: "The tortoise may be slow, but he seldom falls." Her words constitute a proverb but the image of the tortoise in the experience is drawn from a fable. In the discussion of the use of animal characters in African fables, Nandwa and Bukenya (1983) observe that. "Tortoise is depicted as wiser than Hare. He comes out as the wisest of them all." (52). Jumba is referred to a fox in two occasions. At first when Aminata refers to him on such when she is explaining to Mulemi the reason behind the hurried seminary of the grave. Mama Rosina in the second occasion refers to him as a fox when he offers to circle as the headman in order to pave way for her to take over. Nandwa and Bukenya (1983) observe that "A fox is depicted as stupid and foolish who is used in the same story as hare.

4.5.3 Suspense

This has been used by Imbuga in many instances in the play. To begin with Imbuga. The audience are left in suspense without knowing if Nuh and Ndururu were paid their dues by Ababio after finishing the final touches on pastor Ngoya's grave. The audience are also in suspense not knowing what later happened to Mama Rosina took the leadership of Membe from Jumba. Aminata is represented as a development oriented person who has done a lot for the community. The elders would like her to sit on the stool of leadership in Membe. However Jumba outwits them in their plan when he hands over the stool of leadership to Mama Rosina. The audience are left in suspense not aware

of what would happen to the leadership of Mama Rosina. After the death of Ababio through suicide the audience are not informed of what happened there after. (Wambui, 2018)

4.6 Stylistic Devices in A Doll's House.

4.6.1 Symbolism

Many instances of symbolism are evidenced, In Henrik Ibsen's play A Doll's House, and the central symbol is the house itself, which represents Nora's role as a wife and mother. Within this household, she is treated more like a decorative object or plaything than as an independent individual by her husband, Torvald. The Helmer home functions much like a doll's house, where appearances are carefully maintained and reality is hidden beneath a façade. This image reflects the unrealistic expectations imposed by society, particularly on women, to conform to rigid roles and ideals. Another powerful symbol in the play is the tarantella dance that Nora performs at the Christmas party. On the surface, the dance appears lively and festive, but it carries a deeper meaning: it represents Nora's rebellion against social restrictions and her desperate desire for freedom. Since he has forbidden her from indulging in sweets. The macaroons symbolize her small acts of defiance, highlighting the ways in which Nora asserts bits of independence in a life otherwise controlled by her husband; He states:

"Hasn't Miss Sweet been breaking rules in town today? Hasn't she paid?

Visit to confectioners? Not even taking a bite at a macaroon or two."

Even though Nora had shown that one would never go against her husband, the audience sees her eating macaroons. She even lies to Dr. Rank that it was Mrs Linde who brought them. Macaroons show Nora's real nature.

4.6.2 Irony

There is dramatical irony were Torvald promises to support and protect Nora whatever happens. He wishes there can be a situation in which he cannot protect however when such a time comes at the end of the play when Torvald realizes that Nora had borrowed money from Krogstad and had committed forgery behind his back she is not even to allow Nora to take care of her own children because he argues that she is not fit to raise them. This is ironical. In the extract from act 2 of Adoll's House the dramatic irony occurs. Where Helmer orders that Krogstad retaliation will be against him but the group of onlookers know that Krogstad will take retribution against Nora and her notoriety as a legitimate lady. (Urban, 2020)

Ibsen uses dramatic irony to make the audience feel sad when Nora explain to Christie has Torvald threatened her when she was trying to save his life, when Torvald condemns Krogstad for having committed the exact same crime that Nora herself has, and when Torvald describes a deceitful mother as the worst kind poison to his family

4.7 Use of Characters and Styles to Enhance Themes

4.7.1 Use of Characters and Styles to Enhance Themes in Aminata Play

Aminata is used by writer in the play to enhance theme of gender equality change and culture. The audience through Jumba who does not advocate for change is informed on how Jumba refuses to acknowledge amanitas development in the society by denying her land inheritance. Uncle Jumba declares that the Membe stool is not for women buttocks thus informing the audience is not to inherit the Membe stool since it is preserved for male gender. Though Jumba asks the women tore each other's breasts who tasted the soup first thus she becomes agent of change in the society. (Maureen, 2014) Uncle Jumba and Ababio are advocates of male chauvinism in the society. Their thoughts are deeply rooted in the culture. They are used by the writer as agents that advocate in perseverance of the Membe culture. They are not ready to allow Aminata to inherit land in the Membe society. Mama Rosina is also used as agent of change and that is the way she accepted to occupy the Membe stool of leadership against the will of elders who wanted Aminata to inherit the Membe stool of leadership.

The style of irony is used in this play to enhance the theme of change. For instance it is ironical that the elders would like Aminata to occupy the Membe stool of leadership but when Mama Rosina occupies they are not comfortable. The irony here is used to show the elders are ready to accept the society needed change. Aminata is used as a symbol

of resilience and her struggle for freedom brings out the needed change in the society. Aminata does a lot in her community and brings a lot of change in the society.

5.0 CONCLUSIONS

Given the objectives, analysis, and findings, it can be said that Henrik Ibsen's play *A Doll's House* and Francis Imbuga's play have similar major themes and styles. To a larger extent, through analysis, the researcher established that Nora Helmer and Aminata, who are protagonists in the two selected texts, are used to enhance the major themes of gender inequality, and change in society. The themes are addressed by Henrik Ibsen, and also Francis Imbuga in the selected text includes themes such as love and family, theme of gender, tradition versus modernity, and finally male chauvinism. There are also similarities that are evidenced in the two texts. Through analysis, the researcher established that the two selected texts have similarities in the themes, styles, and roles played by the characters. For instance, Nora Helmer and Aminata, who are the protagonists in the two plays, and also Torvald and Uncle Jumba are used by the two writers to enhance the themes of love and family, gender, and male chauvinism. It can be concluded that Nora Helmer in *A Doll's House* is Aminata in Francis Imbuga's play *Aminata*.

Finally, it can be concluded that the two writers have used characters and styles to enhance the themes of suspense, irony, and imagery. Symbolism issued by writers to enhance the themes in the selected texts.

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