

**KUPUNGUA KWA MICHEZO YA KISWAHILI KATIKA
SHEREHE ZA DRAMA ZA KITAIFA ZA KENYA:
NAFASI YA UANDISHI NA UWASILISHAJI**

MOHAMED YUSUF MWAMZANDI

**TASNIFU INAYOWASILISHWA KWA MINAJILI YA KUTIMIZA BAADHI YA
MAHITAJI YA SHAHADA YA UZAMILI (M.A. - KISWAHILI)**

**CHUO KIKUU CHA EGERTON
IDARA YA LUGHA NA ISIMU
KENYA**

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YALIYOMO

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ABSTRACT

The number of Kiswahili plays presented during the Kenya National Drama Festivals (K.N.D.F.) has gone down. This scenario is evidenced by the low numbers of Kiswahili plays presented in the last decade of the 20th century. In the year 2000, for example, there was only one Kiswahili play out of the fourteen (14) that were presented in the secondary schools category. The low numbers of Kiswahili plays presented in the K.N.D.F. have been of concern to Kenyan drama scholars and practitioners, yet no research had been done to address the problem. The principal objective of this research was, therefore, to analyse Kiswahili play performances, particularly in the secondary schools category, in order to establish whether scripting and presentation had a role to their reduced numbers. The study was guided by the Performance Theory. According to this theory, any performance starts with an idea. The idea, which serves as the blueprint of the performance, can either be in the mind of the performers or be scripted. After practice and several rehearsals, the abstract performance is presented on stage through the use of theatrical conventions for the audience to watch. In this work, the researcher aimed at establishing the weaknesses or strengths of the Kiswahili scripts and presentations. Four plays presented at the national level during the years 1998, 1999, 2000 and 2001 were analysed. After collection of the scripts from drama patrons of the schools that staged the plays, the selected presentations were transcribed from video tapes. Aspects of language such as sound and figures of speech; plot; character and theme(s) in each play were recorded. Analysis of the collected data was through content analysis, explanation and use of quantitative methods of frequency and testing. The analysis shows that the Kiswahili plays are weak especially at the scripting level and hence the presentation of the plays on stage. Other possible explanations to the low numbers of Kiswahili plays in the K.N.D.F. are poor adjudication and negative attitudes of producers towards Kiswahili as a language of theatrical expression. The research findings, conclusions and recommendations of this study will be of benefit to the key participants of K.N.D.F. who include, the students, teachers, adjudicators, script writers, officials of K.N.D.F. and any other interested parties; and likewise the development of Kiswahili as a language through theatrical play performances.