

CHARACTERS AND CHARACTERIZATION IN NGUGI WA THIONG'O'S *MATIGARI*

Marie-Jeanne NGELEMA Digumefele*¹*Licencié en Langue et Littérature Anglaises Université de Kisangani*
Domaine de Recherche² *Littérature Anglaise, Analyse des Textes.*

*Corresponding Author :-

Résumé :

Cette étude vise à analyser les personnages et leurs caractérisations dans l'œuvre romanesque, *Matigari*, de Ngugi wa Thiong'o. Cet auteur est l'un des rares écrivains africains dont la carrière littéraire, a traversé toutes les trois périodes clés de l'histoire de l'Afrique : précoloniale, coloniale et postcoloniale.

Matigari est un roman politique dans lequel Ngugi présente différentes sortes de personnages issus de toutes les couches de la société : les administrateurs, les administrés, les policiers, les colonisateurs, les colonisés, les riches, les pauvres, les ouvriers, les opprimés et les oppresseurs.

L'auteur caractérise ses personnages en leur attribuant des noms métaphoriques et des rôles divers. Le héros, *Matigari*, est le personnage qui joue un rôle très important dans les scènes.

Mots Clés: *Matigari, Personnages, Caractérisation, Protagoniste et Colonisation.*

Abstract

The study aims at analysing characters and their speeches in Literary work, *Matigari*, Ngugi wa Thiong'o, this author is one of the rare african writers whom Literary career crosses all three periods key of history of Africa : pre-colonial, colonial and postcolonial.

Matigari is a political Novel in which Ngugi presents different sorts of characters born in all ranks of the society: The Administrators, the administ, the policemen, the colonisers, the colonized, the rich, poors, the workers, the oppressed and oppressors.

The author presents the characters to attribute them metaphorical names and many roles. The hero, *Matigari*, is playing an important role in the scene event.

Key Words: *Matigari, Characters, Characterization, Protagonist and Colonisation.*

Introduction

01. Choice and Interest

Human and adequate communication remain a crucial issue in the life of speech community members. Communication takes place when there are two members of speech community who are exchanging ideas, thoughts, opinions, speeches on a given subject. Among these members, one is called the speaker and the other is the hearer. The communication may take place in several ways: oral, written, gestural... in Literature, the members of the speech community exchanging views are called characters and the way of presenting them in literary communication or literary criticism is called characterization. My choice and Interest have been motivated by the fact that characters and characterization remain the most important aspects of the novel. The writers construct their fiction by selecting characters who can play good roles in the novel and who can attract readers. Authors present characters viewing their thoughts, speeches to attract readers' attention and making characters' message explicit to the audience. Fictional person and their presentation have boiled my choice and interest then motivated me to undertake this article study on Ngugi wa Thiong'o's Matigari.

02. Research Questions

Any research undertaken in a given domain is doomed to find a solution to a problem which B posed in the speech, community. Concerning the subject, characters and characterization in Ngugi's Literary art, the researcher has a numbers of questions that prove to be his preoccupations when selecting the issue. As regard to characters and characterization in Ngugi's Matigari, a series of questions need to be asked:

- Do characters and Characterization help readers or audience to get communication from the writer easily?
- Does the author apply Forester's characters classification in his novel?
- Which characters are more exploited than others?
- Which ones facilitate the reception of the message by hearers?

03. Objectives of the study

The present article aims at:

- Showing to the readers that characters and characterization do help Audience to get the writer's message easily.
- Applying Forester's characters classification in the novel analysis
- Finding out which characters are more exploited than others referring to Forester's classification
- Guessing characters who facilitate the transmission of the message to the audience.

04. Postulate

Postulates are different assumptions that the researchers hypothesize to verify throughout the paper. From the above research statements, the anticipative answers are the following:

- Characters and characterization would help readers or audience to get the message from the writer easily
- The writer would apply Forester's classification of characters in the narration of the different events of the story.
- The writer would present some characters playing more roles than others.
- The writer exploits characters and characterization to facilitate the transmission of the message to the audience.

05. Review of the Literature

This step is based on different studies previously undertaken on the similar topics or domains that is characterization and characters. Some authors have already discussed Land Conflict in Kenya:

01. Kilamba Bambunday (2016), has worked on 'Study of Organization of Characters' Dialogues B in Meja Mwangi's Carcase for Hounds, at the end of the analysis, the battle for Land retrocession was a strong weapon against British Imperialist occupation army
02. Boly Singa, Dégaule, (2014) dealt with 'Religious Conflicts between Africans and Europeans as viewed in Ngugi wa Thiong'o's, The River Between'. His conclusions were that British imperialists settled by force on Kikuyu Lands and imposed Christianity to Gikuyu people which boiled local people's anger and brought about Maumau resistance movement
03. Goyongo Esdras H (2017), conducted her study on the Analysis of themes, characters and plot in Meja Mwangi's 'Carcase for Hounds'. Her results were that the relocation of Kikuyu people on a new sterile Land was on the basis of Maumau movement which precipitated the independence of Kenya and retrocession of the fertile Rift valley to Gikuyu community.

Findings

The present article has been carried out on characters and characterizations in Ngugi wa Thiong'o's *Matigari*. The writer has selected all characters playing each his role. Throughout the analysis, you can find out that *Matigari*, an anthonym from Gikuyu, meaning patriot and nationalist plays different roles. *Matigari* plays the role of main character, all event actions being focused him.

He is shown in the story as a hero (protagonist) accepting to die for the liberation of the fertile Land of the rift Valley where the British imperialists had settled and opened large plantation, relocation natives on the Sterile Lands. *Matigari* is taken also as the most dynamic character of the novel involving all actions of the narration. There are various secondary characters who are in a way or another contributing to the fulfilment of different events. These characters are Guthera, Ngaruro wa Kiriro, Muriuku, workers. In this list, you can find tritagonists, playing the same role as confident characters as to Protagonist, you can find out that they are characters who were defending British Imperialism in Kenya. They are: Minister of Truth and Justice, and some Britishes ruling the company Williams, Robert Williams, John Boy Junior and the police mixed with whites and blacks which was in service for the interest of British imperialists. All roles, functions and missions to respect the seven standards of textuality in Human Communication.

1. Definition of Some Main Concepts

A. Characters

Characters for Mongbolo (2010:119) are the fictitious and symbolic figures that appear in any novel, play or in a film. Therefore, it stands to say that all the functions and roles played by characters are not of equal importance. So, there are main or major characters undergo the main role of the story and the minor characters which play a secondary role.

Characters are the representation of certain persons in a work of art. That is why ELIOT (Mary Ann Evans 1819:80) writes that the novelist does not take his characters straight from life. He never merely transcribes or reports on actual human beings. He first observes them in actual life and then passes them through his imagination.

The imagination sets to work on them and re-creates them imaginatively. The resulting characters are never exact replicas of the actual human being. Actual life provides the novelist with his material, but he himself has to re-fashion, to re-create it. (In Adam Bede, 1859), "his imagination apprehends reality in such a way as to represent us with a new vision of it", says Lord David Cecil in "Hardy the Novelist (943, p. 13).

In the same line of ideas, most novelists create character unless they fix their imagination on living person. This naturally leads us to the significance of a novelist's experience of life and of his powers of observation. Yet that does not mean he must have actually experienced everything he writes about. As an artist, the novelist shares the artist's intuition, inspiration and creative imagination.

Briefly, the Character, is a mark engraved; a letter or figure ; manner of writing ; distinctive qualities of a person or thing ; certificate of qualifications ; a person in fiction or drama ; a peculiar person.

B. Characterization:

Characterization in literature is the process in which authors develop characters and create images of them for the audience. There are two different approaches characterization, including **direct characterization** and **indirect characterization**. With the direct approach, the author tells what he or she wants readers to know about the character. With indirect characterization, the author shows things about the character to help readers have an understanding of the character's personality and effect on other characters.

The way that a writer makes characters in a book or a play seem real or the way in which is described or defined the characterization of physics as the study of simplicity.

To make a characterization analysis, the writer or researcher needs to consider the five methods of characterization: physical description, action, inner thoughts, reactions, and speech:

1. Physical description

The character's physical appearance is described. For example, characters might be described as tall, thin, fat, pretty, etc. We might be told the color of hair or something about the clothing of the character. How the character dresses might reveal something about the character. Does the character wear old, dirty clothing, or stylish, expensive clothing?

2. Action/attitude/behavior

What the character does tell us a lot about him/her, as well as how the character behaves and his or her attitude. Is the character a good person or a bad person? Is the character helpful to others or selfish?

3. Inner thoughts

What the character thinks reveals things about the character. We discover things about their personalities and feelings, which sometimes help us understand the character's actions.

4. Reactions

Effect on others or what the other characters say and feel about this character. We learn about the relationships among the characters. How does the character make the other characters feel? Do they feel scared, happy, or confused? This helps the reader have a better understanding of all the characters.

5. Speech

What the character says provides a great deal of insight for the reader. The character might speak in a shy, quiet manner or in a nervous manner. The character might speak intelligently or in a rude manner. *Oxford Learner's Dictionary* (2010: 235).

Briefly, Characterization is the act or process of characterizing.

2. Characters and Characterization in *Matigari*

Characters within a literary work are distinguished according to:

1. The Role Characters Play in the Work.

a. Main Character(s)

The main character is the principal actor or the hero of the book. As far as our book concerned *Matigari* is the main character.

1. Matigari

Matigari is an unknown person in the novel, but he combines of fights about people in their country. He attacked political men, workers, all levels to look for the peace in their Land or soil.

'It was now *Matigari's* turn to tell *Guthera* his Story: how he had cleared the bush; how he had cultivated and sowed; and how later he had built a house. And all this thime settler *Williams* had strolled about with his hands in his packets, whistling tunes or giving orders here and there...

(Mat: 38)

However, he is a strong believer in the strength of the community, which he preaches to the prison inmates when he shares his food with them. As he continues to look for the truth and justice, his stories of disobedience spread throughout the country. People quickly add their own details to them, eventually depicting him as a saint or even God himself. This alleged Second Coming of Christ frightens the priest. In the end, however, *Matigari* realizes that a peaceful revolution is not possible because the oppressors cannot be stopped with words and reason. He then decides to dig up his weapons and fight for his country with violence. This leads to his death, but his ideas live on in the mind of the people.

b. Minor Character(s)

Minor Characters are those characters that serve and complement the major characters and help move the plot events forward.

They are:

1. Ngaruro

Ngaruro wa Kiriro assists *Matigari* after being attacked by the boys in the scrap yard. He is the leader of the workers' strike, demanding better conditions and higher salaries for the workers because he knows they are being exploited. He is arrested together with *Matigari* and later brought to a mental asylum for his 'mad' ideas. Shortly after having escaped from the asylum, he is killed by the police.

2. Guthera

The first time *Matigari* met *Guthera*, she was rather rude to him and asked him to buy a drink for her, suggesting that she was a prostitute. Later, however, after *Matigari* rescued her from the police, she apologized and followed *Matigari* to make up for her wrongdoing. She told him that her father, a patriot, was killed by a policeman because she did not take his offer of exchanging sex with a pardon. She believed in God's law; however, she also strongly supports *Matigari's* cause because she wanted to fight for the liberation of women. After he got arrested, she offered herself to a policeman in order to obtain the keys to the prison cell that holds *Matigari*, therefore sacrificing her purity. During the manhunt in the end, however, she was the first one to be struck by the bullets, falling into the river together with *Matigari*. Both bodies have never been recovered.

3. Muruki

2. The Function Characters Exercise in the Book

a. Protagonist(s)

The Protagonists are likely a pretty familiar concept for most of us. This is the main character, the big cheese, the Star of the show. Most of the action centers on them, and they are the one we are meant to care about the most.

1. Matigari

Matigari was the protagonist of the story. He went a long time in the bush because he had cultivated and sowed; and he had built a house. He had done the same with the factories; but settler *Williams* who called the profit. Such thing that sent *Matigari* in the forest.

'*Matigari* told *Guthera* of how he had fought settler *Williams*; and of how John Boy saved the settler's life. He explained how he had run to the forests and up the mountains,...

(Mat:38)

a. Confident Character(s)

This one's even harder to pin down, especially since many stories focus so much on their MC's love interest that other relationships get left out in the cold. However, the confidant can still be one of the most profound relationships the protagonist has in a novel.

Confidants are often best friends, but they may also be a potential love interest or even a mentor. The protagonists share their thoughts and emotions with the person, even when they are reluctant to share with anyone else. However, the

confidant might also be someone the MC turns to, not because they want to, but because they feel they have no other choice (as in the last example on this list).

1. Guthera

She is the woman Matigari saved from the hands of two policemen armed with their dog. One of the two policemen wanted harass Guthera sexually. She was a fervent Christian. To show her gratitude to what Matigari has done for her, she decided to have sex with one of the guards who were keeping the prison where Matigari and the other prisoners were kept. After the act, the policeman fell deeply asleep, Guthera took the key, opened the prison. The thief, the murderer, the vagrant, the student, the pickpocket, the worker, the teacher, the drunkard and Matigari went out.

'Throughout their conversation, they had been wondering how they could express their gratitude for what he had done for her. Now was her chance and she seized it. Whether he was crazy or not was beside the point. She thought. I will go with him, support door and let out all the prisoners and then locked the door' (Mat, 39).

It is from that event that rumor spread out that The Angel Gabriel descended down the prisoner and liberated all prisoners.

b. Antagonist(s)

If you are an antagonist, you antagonize, it's what you do.

Specifically, you undermine, thwart, battle, or otherwise oppose one character: the protagonist.

Most of the time, the protagonist is good and the antagonist is evil, and such is the source of their Conflict. This is not always the case especially if the protagonist is anti-hero who lacks typical heroic attributes, or the antagonist is anti-villain who has noble characteristics.

Still 95% of the times the "protagonist" is the hero and the "antagonist" is the villain. Antagonist usually plays just as important a role in a story as their protagonistic counter parts, but they may not be seen as much.

They tend not to narrate stories and often operate in secret.

Indeed, the question of "what will the antagonist do next?" can be a source of great narrative tension in a Story.

1. The Minister for Truth and Justice

In the story the Minister for Truth and Justice is the face of the oppressive government. His idea of resolving the dispute between the workers and the employers is simple: He declares future strikes and even dreams illegal. He is proud of his government and the legal structure in the country, as during the assembly he demonstrates the arbitrary and inconsistent verdicts in front of representatives from other nations, which back his government. He is deceptive and tries to manipulate the people by ignoring facts and imposing his own opinion on others, which is amplified by the parroting dignitaries. For example, he declares Matigari a madman to avoid dealing with his reasoning. However, he is also afraid of the revolutionary potential that Matigari's ideas have because he continuously imposes stricter laws on the people.

To solve the conflict between Anglo-American company and the workers, the minister said:

'I shall now give the verdict on the dispute between the employers and the workers. Firstly, I want all workers to go back to work now and end the strike immediately. Is that clear? From this minute on the strike is over. And I order the Company to take back all the workers with the exception of the ring leaders. Before I finish, I would like to remind the masses wherever they are that strikes are banned by a presidential decree' (Mat, 109).

2. Williams

Williams is one of the company directors who would take the profits to all wealth in Kenyan soil as far as wealth concerned: the harvest, machines and in all the industries, the built house...

"Settler Williams who took home the harvest. I was left to pick anything he might have left behind. I worked all the machines and in all the industries, but it was settler Williams who would take the profit to the bank and I would end up with the cent that he flung may way. (Mat: 21)

c. Tritagonist(s)

Most stories have a primary protagonist. This is the character that is not exactly in the spotlight, but pretty close to it.

The tritagonist "Comic book" equivalent would probably be the Sidekick. They are often seen in the company of the protagonist giving advice, plotting against their rivals, and generally lending a helping hand. Their presence and close relationship to the protagonist gives the story warmth and heart, so it's not just about the hero's journey, but about the friends they make along the way. Of course, not all Secondary figures are friends some are arch enemies but even these less friendly deuteragonists still lend depth to a story.

1. Guthera

The first time Matigari meets Guthera, she is rather rude to him and asks him to buy a drink for her, suggesting that she is a prostitute. Later, however, after Matigari rescued her from the police, she apologizes and follows Matigari to make up for her wrongdoing. She tells him that her father, a patriot, was killed by a policeman because she did not take his offer of exchanging sex with a pardon. She believes in God's law; however, she also strongly supports Matigari's cause because she wants to fight for the liberation of women. After he gets arrested she offers herself to a policeman in order to obtain the keys to the prison cell that holds Matigari, therefore sacrificing her purity. During the manhunt in the end,

however, she is the first one to be struck by the bullets, falling into the river together with Matigari. Both bodies have never been recovered.

d. Hostile Character(s)

Belonging or appropriate to an enemy; showing the disposition of an enemy; showing ill will and malevolence, or desire to thwart and injure; occupied by an enemy or enemies; inimical; unfriendly(antagonist).

a. The Police

Generally, the role of the police is to protect people as well as their properties. In the novel, the role of the police is no longer to protect people, but to attack them. They are structure that work hand in hand with the bandits or criminals. Sometimes they are used by the Minister of Truth and Justice to cause trouble in the society.

‘What police? The police and these bandits work together. These are inseparable as these fingers in my hand? The boy said holding his hand out to the man! If we don’t pay, the police come after us claiming that we are thieves or they forbid us from going into the pit under the pretext that we will catch cholera and pass it on to other people’ (Mat, 14).

b. Minister of the Truth and Justice

In the story the Minister for Truth and Justice is the face of the oppressive government. His idea of resolving the dispute between the workers and the employers is simple: He declares future strikes and even dreams illegal. He is proud of his government and the legal structure in the country, as during the assembly he demonstrates the arbitrary and inconsistent verdicts in front of representatives from other nations, which back his government. He is deceptive and tries to manipulate the people by ignoring facts and imposing his own opinion on others, which is amplified by the parroting dignitaries. For example, he declares Matigari a madman to avoid dealing with his reasoning. However, he is also afraid of the revolutionary potential that Matigari’s ideas have because he continuously imposes stricter laws on the people.

To solve the conflict between Anglo-American company and the workers, the minister said:

‘I shall now give the verdict on the dispute between the employers and the workers. Firstly, I want all workers to go back to work now and end the strike immediately. Is that clear? From this minute on the strike is over. And I order the Company to take back all the workers with the exception of the ring leaders. Before I finish, I would like to remind the masses wherever they are that strikes are banned by a presidential decree’ (Mat, 109).

1. Characters’ movement made in the Story

a. Static Character(s)

Within the novel there’s the static character, the one who does not change. Many static characters are simply flat, and having a symptom of lazy writing.

However, certain kinds can serve a larger purpose in a story.

These static figures tend to be unlikable, such as Captain Fellows’s step wife and Coral Fellows their ignorance to how they are mistreating we “love to hate”, and boosts our sympathy for the protagonist. They may also impart a lesson to the reader: you do not want to end up like me.

a. Guthera

She is the woman Matigari saved from the hands of two policemen armed with their dog. One of the two policemen wanted harass Guthera sexually. She was a fervent Christian. To show her gratitude to what Matigari has done for her, she decided to have sex with one of the guards who were keeping the prison where Matigari and the other prisoners were kept. After the act, the policeman fell deeply asleep, Guthera took the key, opened the prison. The thief, the murderer, the vagrant, the student, the pickpocket, the worker, the teacher, the drunkard and Matigari went out.

‘Throughout their conversation, they had been wondering how they could express their gratitude for what he had done for her. Now was her chance and she seized it. Whether he was crazy or not was beside the point. She thought. I will go with him, support door and let out all the prisoners and then locked the door’ (Mat, 39).

b. Muriuki

He is one of the boys who live in the street, vehicle cemetery.

He lives on the garbage. It is he who helps Matigari when he was stoned by the boys of the vehicle cemetery.

‘Matigari has found Muriuki in the garbage yard’ (Mat, 37)

c. Ngaruro wa Kiriro

He is a unionist at the Anglo-American Leather and Plastic Works. In front of the Minister of Truth and Justice, Ngaruro wa Kiriro had a speech that deserved him to be jailed, considered as a lunatic person, but his speech owed him applause from the workers during this gathering.

‘Speaking on behalf of those workers, I would like to say that a dispute or disagreement is always between two parties. Our dispute is between the company owners and the workers. Ours is the dispute between labors and capital. But the owners of capital should always remember that even the capital in question comes from the labors of our hands. Your verdict only shows that you the government and the ruling party are on the side of capital, on the side of those who own companies and large farms. I have only one question: where is our government, we workers?’

We are not asking for other people's property. We are only asking for adequate for our labor. The labor of our hands is all we own. It is our only property. We sell this labor in the labor market'. (Mat, 109).
After his speech, the Minister of Truth and Justice held the speech to address the workers.

b. Dynamic Character(s)

A dynamic character is one who changes over the course of story.

They often evolve to become better or wiser, but sometimes they can devolve as well many villains are made through a shift from good to evil, like Anakin Skywalker and Harvey Dent.

The protagonist of your story should always be dynamic, and most of the tritagonist should be as well. However, you do not need to make the changes super obvious in order for your audience to catch on. In the course of your narrative journey, these changes should come about subtly and naturally.

1. The Workers of the Anglo American Leather and Plastic Works

They are workers who went on strike claiming for higher wages. They really sympathize with Matigari and Ngaruro wa Kiriro, their leaders.

'From somewhere in the crowd, a song broke out:
Even if you kill us. Victory belongs to the people.
Victory belongs to the people!
The people took up the song and sang in one voice'. (Mat, 122)

2. The Understanding of the Reader

a. Round Character(s)

The Round Characters have a full back story (though not always revealed in the narrative), complex emotions, and realistic motivations for what they do. This does not necessarily mean they are a good person indeed; many of the best round characters are deeply flawed. But you should still be interested and excited to follow there are because you can never be quite sure where they will be led or how they will change.

1. Settler Williams and John Boy

Settler Williams is said to have taken the property of Matigari: house, plantations, industries, and destroyed his family. John Boy is said to be the black servant, the same who had served his master when having being shot by Matigari before they had entered the forests.

Needless to say, the vast majority of great protagonists are not only dynamic, but also round.

2. Flat Character(s)

Flat Character, is a type of character in fiction that does not change too much from the start of the narrative to its end.

Flat characters are often said not to have any emotional depth.

1. Williams

Williams is one of the company directors who would take the profits to all wealth in Kenyan soil as far as wealth concerned: the harvest, machines and in all the industries, the built house...

"Settler Williams who took home the harvest. I was left to pick anything he might have left behind. I worked all the machines and in all the industries, but it was settler Williams who would take the profit to the bank and I would end up with the cent that he flung may way. (Mat: 21)

2. Minister of the Truth and Justice

In the story the Minister for Truth and Justice is the face of the oppressive government. His idea of resolving the dispute between the workers and the employers is simple: He declares future strikes and even dreams illegal. He is proud of his government and the legal structure in the country, as during the assembly he demonstrates the arbitrary and inconsistent verdicts in front of representatives from other nations, which back his government. He is deceptive and tries to manipulate the people by ignoring facts and imposing his own opinion on others, which is amplified by the parroting dignitaries. For example, he declares Matigari a madman to avoid dealing with his reasoning. However, he is also afraid of the revolutionary potential that Matigari's ideas have because he continuously imposes stricter laws on the people.

To solve the conflict between Anglo-American company and the workers, the minister said:

'I shall now give the verdict on the dispute between the employers and the workers. Firstly, I want all workers to go back to work now and end the strike immediately. Is that clear? From this minute on the strike is over. And I order the Company to take back all the workers with the exception of the ring leaders. Before I finish, I would like to remind the masses wherever they are that strikes are banned by a presidential decree' (Mat, 109).

3. Characterization Chart

CHARACTERIZATION														
N ^o	Characters	Sex		Role		Function			Relationship		Movement		Understanding	
		M	F	Main	Minor	Prot.	Antagonist	Tritagonist	Confident	Hostile	Static	Dynamic	Round.	Flat.
1	Matigari	+	-	+	-	+	-	-	+	-	-	+	-	+
2	Guthera	-	+	-	+	-	-	+	+	-	+	-	+	-
3	Ngaruro wa Kiriro	+	-	-	+	-	-	+	+	-	-	+	-	+
4	Muriuki	+	-	-	+	-	-	+	+	-	+	-	+	-
5	Workers	+	+	-	+	-	-	+	+	-	+	-	+	-
6	Minister of T and J	+	-	-	+	-	+	-	-	+	-	+	-	+
7	Williams	+	-	-	+	-	+	-	-	+	-	+	-	+
8	John Boy	+	-	-	+	-	+	-	-	+	-	+	-	+
9	Robert Williams	+	-	-	+	-	+	-	-	+	+	-	+	-
10	John Boy Junior	+	-	-	+	-	+	-	-	+	+	-	+	-
11	The Police	+	-	-	+	-	+	-	-	-	+	-	+	-

This chart summarizes the story by showing the characterisation of the eleven discussed characters. Hence, according to the classification, characters are described in six groups which are in their turn shared in two sorts of characters, and except the description according to the role that has three kinds of characters: protagonists, antagonists and tritagonists. Matigari, the hero of the story is described as main character, protagonist, confident character, dynamic character and flat character.

Conclusion

This article on Ngugi wa Thiong'o's *Matigari* has filled the gap in the field of literature by making an analysis of characters and characterization of the book.

Being a work of art, *Matigari* is similar to most of African countries reality. The study has focused of thirteen kinds of characters who are grouped into six characterization categories: main and minor characters, protagonist, antagonist and tritagonist characters, confident and hostile characters, static and dynamic characters, and lastly, flat and round characters.

REFERENCES

- [1] **Bhabha, Homi K.**(1994) *The Location of Culture*. New York: Routledge.
- [2] **Cuddon, J.A. (2013)**. *A Dictionary of Literary Terms and Literary Theory*. West Sussex: Blackwell Publishers Ltd (5th ed)
- [3] **George ELIOT**. Cambridge: Cambridge University Press.
- [4] **Gillian, Lazar. (2011)**. *Literature and Language Teaching: A Guide for Teachers and Trainers*, Cambridge:
- [5] **Giroux, S. and all,(2002)**. *Méthodologie des Sciences Humaines, recherche en action*, Paris : Presse Universitaire.2ème éd.
- [6] **Jameson. (1986)**: *Maxism and Form: Twentieth Century Dialectical Theories of Literature*. Princeton. Ibadan : Heinmann.
- [7] **Lord David Cecil. Hardy the Novelist**. New York: Routledge.
- [8] **Mark, Schorer. (1972)**. *Technique as Discovers in 29th Century*. Literary Criticism, London: Long Man.
- [9] **Mongbolo, N. (2007)**. *The Narrative Techniques in Ngugi wa Thiong'o's Petals of Blood and Devil on the Cross*. D.E.S Thesis, Unikis.
- [10] _____.(2010): *Protest and Baby 'D': The Postcolonial Africa's Image in Ngugi wa Thiong'o's Matigari and Wizard of the Crow*. Ph.D Thesis, Unikis.
- [11] **Ngugi wa Thiong'o. (1987)**. *Matigari*. Nairobi: East African Educational Books.