

Peace Beyond Borders Programme

Interactive Theatre*

SCENARIO 1: Manipulation of political identities¹

CHARACTERS

1. NCUTI: Young community leader
2. MUTWARE: Administrator, husband of Marianne, and father of Nadine
3. PASCAL: Politician
4. BUHIRI: Young person from the community, friend of Ncuti and Karera
5. KARERA: Young person from the community, friend of Buhiri and Ncuti
6. NADINE: Young person from the community, daughter of Marianne and Mutware
7. MARIANNE: Young mother in the community, wife of Mutware and mother of Nadine

SCENE I: MARIANNE, NCUTI and BUHIRI

Marianne is desperately wondering where to find herbs to treat her little girl when she meets Buhiri, a young neighbour who advises her to go and see a witch. Ncuti happens to pass by at the same moment.

When Ncuti learns what is happening he gently explains to Marianne that she must take her little girl to the community health centre. As for Buhiri, he asks for advice as to the kinds of techniques that should be used to combat erosion.

Ncuti leaves to take part in a meeting on modern livestock breeding. Among themselves, Marianne and Buhiri discuss Ncuti's wisdom, his concern for the community's development and how he would be a good chief of the colline (hill).

Message of the scene: Youth also have resources and capabilities that can benefit the community

SCENE II: MUTWARE, NADINE, MARIANNE and NCUTI

Mutware the Administrator, his daughter Nadine, and his wife Marianne discuss Ncuti's wisdom and his candidacy to become chief of the colline (hill). Everyone agrees as to Ncuti's moral values and integrity. Mutware says however that Ncuti is too young and that their culture could never tolerate that, and that for example it would be difficult for him to resolve marital conflicts. Marianne and Nadine try to defend Ncuti but Mutware reminds them that a well educated women should never contradict a man.

At that point, Ncuti arrives to ask why he is not among the list of candidates for the position. Mutware tells him that during the elections, he will not be able to run for colline chief. Beside himself, Ncuti does not understand and nobody gives him an explanation. He tries to explain that it is important to provide space to youth in the making of decisions which concern the community, all the more so as

¹ Can be adapted to all countries in the Great Lakes Region.

youth constitute the majority of the population and are the community's future leaders, but to no avail.

Message of the scene: Exclusion of youth from decision-making bodies and passivity of certain individuals when confronted with the truth or the right choices, out of fear or for cultural reasons

SCENE III: BUHIRI, KARERA and NADINE

Pascal, the politician, is holding a meeting with Buhiri, Karera and Nadine. Pascal explains why it is difficult for them, the youth, to find a job since they are not from the same political party as the Administrator; he provides the example of Ncuti. He explains that the fragmentation of their land, to grant plots to returnee refugees, is also an injustice. This injustice is the cause of poverty in their community. Buhiri, Karera and Nadine try to resist this logic, but eventually relent to Pascal's explanations.

Pascal promises them that he will ensure that the police and the judiciary turn a blind eye in case they were to want to recover their land and will reward them. During his speech, Buhiri, Karera and Nadine gather facts and mention examples, which, if wrongly interpreted, could correspond to Pascal's speech. They seem really convinced. They leave him behind and depart. He promises them wealth and a good social status if they help him with sending the "refugee-rats" back to where they came from.

The politician remains on stage. During his monologue, he says he is proud to have a group of young people who are going to help him reach his goal of disrupting the community and subsequently becoming the hero, the irreplaceable man, who brings back peace of mind.

Message of the scene: The manipulation of facts to manipulate youth, which feeds on unemployment / the powerlessness of youth, confronted with a destiny of manipulation

SCENE IV: BUHIRI, NCUTI, NADINE and KARERA

Ncuti comes across the group of Nadine, Buhiri and Karera, who are in a hurry. After a short discussion, they want to enlist him for him to contribute to the plan which seeks to expulse the returnees, and perhaps eliminate the Administrator, who does not get along at all with his daughter, Nadine. They explain to him that he has been prevented from running because of his political affiliation and that if there is poverty, hunger and malnutrition, they are caused by the returnees who unjustly occupy their land. They explain to him the promises of power and wealth made by Pascal. Ncuti tries to reason with them and observes that the solution to the problems youth face is not for them to become the oppressors of other social categories. He talks to them about the importance of moral values as one of the initiatives and solutions youth can contribute.

Convinced, Nadine changes sides. Meanwhile Buhiri and Karera become more and more irritated and Nadine shouts for help. In a violent outburst of anger, Buhiri and Karera lash out at Ncuti, while Nadine sits down and cries out of powerlessness.

<<< The Joker ends the play with a STOP >>>

Message of the scene: Youth want immediate answers and are desperate to have power, wealth and a grip on their destiny

SCENARIO 2: Manipulation of nationalities²

CHARACTERS

1. MUCUNGAJI: Religious leader
2. MUGISHO: Considered a foreigner, came from another country
3. INGA: Friend of Mugisho, considered a national
4. PASCALINE: Inga's mother
5. MWIZA: Community leader
6. KALEFU: Young person from the community, considered a foreigner from the neighbouring country
7. DENIS: Young person from the community, considered a foreigner from the neighbouring country

SCENE I: MUCUNGAJI and INGA

Everyone is on the stage. People are discussing amongst themselves. Inga asks Mucungaji why he does not mention certain topics when he is preaching. He asks him why he remains vague when he talks about love, while he is aware of the problems in the community and the wounds of the past, which people are attempting to transmit to the new generation. Mucungaji tells him that it is not that easy to talk about certain topics.

Mugisho sees Inga and comes to greet him warmly. He notices the disapproving look of Pascaline, Inga's mother, and leaves.

Message of the scene: The silence of religious institutions when confronted with manipulation

SCENE II: PASCALINE and INGA

Pascaline is very angry at her son who dares to talk to this stranger, this usurper. Inga points out that his mother has always known this stranger, as she calls him. He tells her that whenever her family was not able to meet all his needs as regards school, Mugisho's family always supported him. Inga points out Mugisho's moral qualities, his helpfulness, generosity, capacity for tolerance etc.

His mother responds that it is Mugisho's countrymen who have taken all the community's problems with them from where they came. She adds that they are responsible for all the misfortunes that have occurred in the locality and for his father's death. She also tells him that they invade their living space and take up their land and food, while these are available to them back home in their countries of origin. She warns him about Mugisho, who cannot but be a bad person.

Inga explains that one should never generalise. In each race, nation, tribe and ethnic group, there are always good and bad people. Given the time his family has spent in the region, it is not even certain that they are really foreigners. He admits to his mother that he does not understand this hatred she expresses towards this family. Very annoyed, he leaves his mother behind.

Message of the scene: Wounds of the past, which parents try to transmit to their children

² Can be adapted to South Kivu and North Kivu.

SCENE III: KALEFU, DENIS, MWIZA and PASCALINE

Kalefu and Denis insult Mwiza, a community leader. They tell him that community leaders are hypocrites and that they are not of much use to them since they continue to be ill-treated and considered as foreigners.

They add that once they return from their enrolment into an armed militia, as has been promised to them, they will be powerful enough to make him and everyone else pay for their suffering.

Pascaline walks by at that time and asks what is going on. Kalefu and Denis turn against her and voices are raised. Mugisho also appears on-stage at that point. He asks Kalefu and Denis what has gotten into them, attacking a woman who has the age and cultural status of their mother. Kalefu and Denis warn him that if he meddles, they will forget that he is “their brother”, on the same side. The community leader asks them to negotiate and to create a forum in the community to express and discuss all these matters. Kalefu and Denis reckon that it is too late and jump on the community leader. Pascaline manages to escape and Mugisho tries to intervene.

<<< The Joker ends the play with a STOP >>>

Message of the scene: Unresolved suffering that gets transmitted and turns into violence / the silence of community authorities, confronted with the suffering of certain social groups

SCENARIO 3: Manipulation of ethnic identities³

CHARACTERS

1. KAMI: Young girl of the Banyana ethnic group
2. MUTONI: Young girl of the Bajojo ethnic group
3. GAHINI: Brother of MUTONI
4. MUTESHA: Grand-father of MUTONI and GAHINI
5. GITI: Young adolescent of the Bajojo ethnic group
6. KIDOGO: Young adolescent and friend of Gahini, a Mujojo
7. NSANZU: Cousin of KAMI

SCENE I: KAMI, MUTONI and GAHINI

Kami and Mutoni meet at the fountain. Mutoni and Kami tease one another about what happened earlier. They get into a fight. Gahini, the brother of Mutoni, comes running. He gets out of the way and stands to watch.

Message of the scene: An initially trivial fact

SCENE II: GAHINI and MUTESHA

During a conversation that evening, Gahini tells his grand-father what happened at the fountain. His grand-father considers it to be an insult by an ethnic group which has always believed itself to be superior to others. He sends him away to search for other young people.

He tells him that if they do not fight this malicious ethnic group, they will end up suffocating due to the misfortunes which they bring to the world. He accuses young people of being cowards when there is a need to fight for the well-being of their ethnic group. Amongst the mistakes the new generation makes, there are the relationships which sometimes arise between “incompatible” ethnic groups and the relations of mutual assistance, such as celebrations and visits to hospitalised people, which start to emerge between the Bajojo and the Banyana. Unacceptable! This curse must be combatted: these mistakes made by the young generation must be eliminated. Mutesha sends his grandson to save the new generation. He reveals that he is the only hope of the entire ethnic group. He indicates that once he has realised this mission, he will have put an end to the stupidity of the young people and will receive the blessing of the ancestors, who are furious at them at the moment. A feeling of pride and self-worth washes over Gahini.

He leaves to magnanimously defend the Bajojo ethnic group.

Message of the scene: A reading of the facts through an ethnic lens and the intergenerational transmission of grievances

³ Can be adapted to all countries in the Great Lakes Region.

SCENE III: GAHINI, GITI and KIDOGO

Gahini meets Giti and Kidoga who are smoking on the side of the road. They appear disenfranchised. He explains the project to them. He explains to what extent his grandfather is placing his hope in them and how many problems their ethnicity will have without their contribution. They quickly accede to his request. The recruits start to sing. They agree and leave for work. They moreover mention that they did not have anything to do, and now got themselves a job. They ask what they will use.

Message of the scene: Group influence on youth and blind faith in older generations

SCENE IV: GAHINI, GITI, KIDOGO and NSANZU

Gahini, Giti and Kidogo meet Nsanzu and Kami who are going to the hospital. The former provoke Kami by using vulgar language. Nsanzu gets irritated, voices are raised and they start to accuse one another based on their ethnicity and according to stereotypes they heard from the elders: "it does not surprise me that you have always been rude" etc. A fight erupts and Kami tries to separate them.

<<< The Joker ends the play with a STOP >>>

Message of the scene: Inherited hatreds destroy societies

These interactive theatre scenarios were developed by the Association **IZUBA (Troupe UMUSHWARARA) in collaboration with Impunity Watch. The scenarios are based on research conducted by Impunity Watch as part of the "Peace Beyond Borders" Programme. For more information, visit: www.impunitywatch.org.*

