SATIRE IN NGUGI WA THIONG'O'S *MATIGARI* AND *WIZARD OF THE CROW*

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ZARIA, NIGERIA

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Declaration

I declare that the work in this dissertation entitled "Satire in Ngugi wa Thiong'o's *Matigari* and *Wizard of the Crow*" has been performed by me in the Department of English and Literary Studies. The information derived from the literature has been duly acknowledged in the text and a list of references provided. No part of this dissertation was previously presented for another degree or diploma at this or any other Institution.

Olushola OjonlaOmogbehin ---------- ----------

Signature Date

Certification

This dissertation entitled "SATIRE IN NGUGI WA THIONG'O'S *MATIGARI* AND *WIZARD OF THE CROW*" by Olushola OjonlaOMOGBEHIN, meets the regulations governing the award of the degree of Masters of Literature in English of the Ahmadu Bello University, and is approved for its contribution to Knowledge and literary presentation.

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Dedication

This work is dedicated to Chief Eliot Omogbehin, Mrs Ibiyemi Omogbehin and my Siblings who refused to be tired of me.

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Abstract

This study, "Satire in Ngugi wa Thiong'o's *Wizard of the Crow* and *Matigari* focuses attention on the marginalised members of the society whose expressions of dissatisfaction satirise the various activities of their leaders meant to pauperise them perpetually. This work uses Socialist Realism of Marxism to focus on how through class struggle, leadership ineptitude is ridiculed in Africa as portrayed in *Wizard of the Crow* and*Matigari.* This is because Ngugi sees class struggle, where the proletariats demanding for their right from the bourgeoisie as a way of overcoming classed society. This work uses qualitative research to situate the two books under analysis within the African context of leadership. Since this work posits that classed society is precipitated by the urge in leaders to be like their former colonial masters through accumulation of wealth to the detriment of the masses, it also sees class struggle for material needs which often leads to violence between the two economic powers as a prerequisite for a changed and free society. This work therefore explores the various struggles within *Wizard of the Crow* and M*atigari* particularly by the oppressed to expose and ridicule the nonchalant attitude of their leaders toward them and to create a society that recognises their need. It finds *Wizard of the Crow* and *Matigari*as example of satire that project the oppressed as a catalyst of change and a means of addressing inept leadership in postcolonial Africa

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CHAPTER ONE

INTRODUCTION

This study titled *Satire in Matigari* and *Wizard of theCrow*focuses on how Ngugi uses satire to highlight the nonchalance and indifference of political leaders in Africa to the plight of ordinary folks in society. The study therefore uses Socialist Realism of Marxist Literary Theory to look at unequal social relations in the postcolonial African context represented in *Matigari* and *Wizard of the Crow.* This theory is drawn from the broader Marxist social theory which is essentially a social-economic theory that champions the economic rights of all oppressed people in the world.

1.1 Conceptual Background

The definition of literature has been a subject of controversy because of the absence of a central definition that is generally acceptable and captures everything in the field. Different scholars have therefore defined literature in different ways.For instance, Rene Wellek and Austin Warren in *Theory of Literature* (1949: 94) define literature"as a social institution, using as its medium language, a social creation". They buttressed in their analysis that literature represents life while life depicts social reality. The relationship between literature and society however can be seen in the phrase of De Bonald quoted in *Literature and Society* (95) that "literature is an expression of society"

This definition which talks about the societal function of literature is integral to this study because of the dimension this work takes in examining the societal function of literature or how literature influences change in society, using satire as its instrument of analysis.Thus, as a result of the relationship between literature and society,adequate explorationis therefore made to situate*Matigari* and *Wizard of the Crow* within the context of the environment (Africa) that

produces them. Invariably, this study is on these two novelsfrom a broad socio-political space and the image of leaders it produces via the lenses of the oppressed.

The primary function of literature as a social institution is its reflection of happenings in the society as stated above. As an expression of society too, literature draws its materials thereof, whichinclude in particular, influencing the society to reproduce life and shape it through artistic creation.Thomas Warton, one of the first real historians of English poetry also argues that "Literature hasthe peculiar merit of faithfully recording the features of the time, and of observing the most picturesque and expressive representation of manner". Again, for Warton and some of his successors, literature was primarily a treasury of custom, a source book for the history of civilization. Furthermore, according to Ngugi in *Writers in Politics*(1981), literature:

> is in itself part of man's self-realization as a result of his wrestling with nature; it is, if you like, itself a symbol of man's creativity, of man's historical process of being and becoming. It is also an enjoyable end product of man's artistic nature, the daily struggle within a community, and the daily struggle within our individual souls and selves (6).

This is because an artist is a member of society who expresses in his craft different social status at different time. According to Wellek and Warren (1949), "in primitive society, we may even be unable to distinguish poetry from ritual, magic, work, or play". However, in a modern society, literature talks about the economic, social and political situation of each social group and its influence on the society at large. This is why from a Marxist perspective, literature is socially determined, and it deals mainly with social relations. This bears credence to Mao Tse-tung (2005) assertion that "In the world today, all cultures, all literatures and art belong to definite classes and are geared to definite political lines."

From all these, an artist is one who conveys historical and social truths of society from the prism of arts; hence literature is seen as a summation of the history of society. As Austin and Warren put, the history of a society can however be seen in three fundamental areas; namely, the sociology of the writer which talks about the author's social ideology, the social content which is about the social purpose of literature and the audience. These however mutate with a change in society over a period of time as can be seen in the works of Shakespeare and Jonathan Swift, who both contributed to the political situation in their society.

Indeed, from the ancient Greece to the middle ages and the Renaissance periods, literature has consistently reflected the social status of writers, audience and the role of social group or association within a society. One of the ways this is achieved is through satire which a writer says "to satirize is to scrutinize." From Roman era to contemporary time, satire has served the function of public scrutiny. For instance, Jonathan et al (2009) in *Politics and Comedy in the Post Network Era*, say "satire held a special place in the Roman imagination as the one genre that could address the problems of city life from the perspective of a "real Roman" while, contemporary satire has proved itself as a more critical interrogator of politicians at times and a more effective mouthpiece of the people's displeasure with those in power." With the departure of imperial powers from Africa, since the major preoccupation of postcolonial literature which should be the development of national culture, received no attention but instead, the repetition of the events of the colonial period in the postcolonial states, the need to critique, examine, question and ridicule such system and its operation, which satire does, becomes important. This takes what Jonathan et al called natural human emotions such as anger, indignation, disgust and contempt to achieve. This is seen in this work via struggle and the expression of dissatisfaction by the oppressed in *Matigari*and *Wizard ofthe Crow* against political and social oppression.

1.2 Ngugi wa Thiong'o: Background and Influence

Ngugi wa Thiong'o was born into a large peasant family of Kamiriithu, near Limuru in Kiambu district, Kenya on 5th January, 1938 and was baptized as James Ngugi. He was educated at Kamandura, Manguu, Kinyogori primary schools and Alliance High School, all in Kenya. He received his B.A in English from Makerere University College (then a campus of London University) Kampala, Uganda in 1963.

As a child from a family of twenty eight, he lived through the Mau Mau War of Independence, though not actively involved but his family was caught up in the movement. His half-brother, Mwangi was actively involved in the Kenya Land and Freedom Army while his mother was tortured at Kamiriithu home guard post. This experience of the division in his family caused by this revolution, later fuelled and directed his craft towards the government he felt betrayed his family and the entire people of Kenya. As a teenager from 1952 to 1962, he was able to observe a number of conflicts and divisions within his family that showed the struggle against the British colonial government. This can be understood from his own account of a family saga as recorded in the preface to *Secret Lives*:

> As I write, I remember the night of fighting in my father's house; my mother's struggle with the soil so that we might eat, have decent clothes and get some schooling; my elder brother, Wallace Mwangi, running to the cover and security of the forest under a hail of bullet from colonial policemen; his message from the forest urging me to continue with education at any cost; my cousin, Gichini wa Ngugi, just escaping the hangman's rope because he had been caught with live bullets; uncles and other villagers murdered because they had taken the oath; the beautiful courage of ordinary men and women in Kenya who stood up to the might of British imperialism and indiscriminate terrorism. I remember too some relatives and fellow villagers who carried the gun for the white man and often became his messengers of blood. I remember the fear, the betrayals,

> Rachael's tears, the moments of despair and love and kinship in struggle and I try to find meaning of it all through my pen.

As an undergraduate, his first short story "The Fig Tree" was published in a literary magazine, *Penpoint* in 1960. He later wrote many other short stories in 1961 and 1962 and published them in the *Conservative Settler Magazine,Kenyan Weekly News* as well as in the *Sunday Post* and *Sunday Nation*. He came into literary prominence in East Africa with the performance of his first major play *The Black Hermit* at the National Theatre in Kampala, Uganda, in 1962, as part of the celebration of Uganda's independence. This play which was published in 1968 was the first major play to be written in English by an East African and the first to be performed at the Uganda National Theatre. His first novel, *Weep Not, Child*, published in 1964 was written while attending the University of Leed. It was also the first novel in English to be published by a writer from East Africa followed by *The River Between* (1965) which has a background in Mau Mau rebellion and describes an unhappy romance between Christians and non-Christians.

In 1962, there was a conference of African writers at Makerere University College, Kampala, Uganda. This conference where Ngugi as a student met with writers from African countries was a turning point in his literary voyage. In the conference titled: A Conference of African Writers of English Expression, he met significant writers as: Chinua Achebe, Wole Soyinka, Christopher Okigbo Gabriel Okara and others. According to him, his reading of Peter Abraham's *TellFreedom,* Chinua Achebe's *Things Fall Apart* and George Lamming's *In the Castle of My Skin* shape his reading of African literatures.

At Alliance School in Kenya, Christian teaching gave him a thorough knowledge of the Bible which he acknowledged that as the only student from the region of Limuru to attend the school,

he was hurts to know through a white missionary, Carey Francis that "they (students) were being trained to rule as responsible human being trained to become obedient servants of her Majesty, the Queen of England…." Another humiliating experience for Ngugi that is worth mentioning was the punishment melted on students found speaking their native dialect. In his *Decolonising the Mind*: *thePolitics of Language in African Literature*, Ngugi laments;

> Thus one of these most humiliating experiences was to be caught speaking Gikuyu in the vicinity of the school. The culprit was given corporal punishment- three to five strokes of the cane on bare buttocks – made to carry a metal plate round the neck with inscriptions such as I AM STUPID or I AM A DONKEY. Sometimes the culprits were fined money they could hardly afford (p.11).

With these and other harrowing experiences came a turning point in the formal and ideological direction of his life when he subsequently renounced English, Christianity and the name James Ngugi as a colonialist and changed his name back to Ngugi wa Thiong'o.

In 1967, he became a lecturer of English Literature at the University of Nairobi until 1977, during which time he served as well as a fellow in Creative Writing at Makerere (1969-1970) and as a visiting Associate Professor of English and African Studies at North Eastern University (1970-1971). He was at the centre of the politics of championing the changing of the name English in African Universities to literature so as to reflect world literature with African and third world literatures at the centre.

In 1976, he assisted in setting up The Kamiriithu Education and Cultural Centre which among other things organised African Theatre in the area. The political message of his play Ngaahika Ndeenda (*I will marry when I want*) provoked the then Kenyan Vice- President, Daniel Arap Moi who ordered his arrest. An account of his prison experience is found in his memoir *Detained*: A

Writer's Prison Diary (1982). While in Kamiti Maximum Security Prison, Ngugi made the decision to abandon English as his primary language of creative writing and committed himself to writing in Gikuyu, his mother tongue. Following this decision, he wrote his first modern novel in Gikuyu, *Gaitani Mutharabaini* (1981) translated to *Devil on the Cross* (1982) on prison-issued toilet paper while in prison. Ngugi wa Thiong'o together with the duo of Owuor Anyuba and Taban Lo Liyong championed the course of abolition of the English department in African universities, thereby initiating a global debate which later became the heart of postcolonial theories. These three lecturers were emphatic in their rejection. Part of their statements as recorded in *Decolonising the Mind* (1986) reads:

> We reject the primacy of English Literature and culture. The aim in short should be to orientate ourselves towards placing Kenya, East Africa and then African at the centre. All things are to be considered in their relevance to our situation and the contribution towards understanding ourselves…. In suggesting, we are not rejecting other streams, especially the western stream. (94-95)

In furtherance of their aim, they prepared new organizing principle which would mean a study of Kenyan and East African literature, African literature, third world literature and literature from the rest of the world. Part of such demands as stated also in Ngugi's *Decolonising the Mind* (1986) reads:

> We want to establish the centrality of Africa in the department. This we have argued is justifiable on various grounds, the most important one being that education is a means of knowledge about ourselves. Therefore, after we have examined ourselves, we radiate outwards and discover people and world around us with Africa at the centre of things, not existing as an appendix or a satellite of other countries and literature. Things must be seen from the African perspectives. (94)

This new organising principle was accepted after a long debate which engulfed the University of Nairobi, which at one time also included all the participants at the 1969 Nairobi Conference of English and Literature Department of the University of East and Central Africa. But the syllabus was not immediately made to reflect this new order until 1973 when the majority of the staffers in the department were Africans. After Amnesty International named Ngugi wa Thiong'o a 'prisoner of conscience' and his release secured a year later from Kamiti Maxmum Security Prison by an international campaign, he was never reinstated to his job as a professor in Nairobi University.

In exile, Ngugi worked witha London based committee for the release of Political Prisoners in Kenya (1982-1998), which championed the course of democracy and human right in Kenya. He also served as a visiting professor at Byrenth University (1984) and Writer in Residence for the Borough of Islington, London (1985). He took time to study film at Dramatiska Institute, Stockholm, Sweden in 1986. After 1988, he became a visiting professor of English and Comparative Literature at Yale University between 1989 and 1992. Between 1992 and 2002, he was a Professor of Comparative Literature and Performance Studies at New York University from where he moved to his present position at the University of Califonia Irvine. He was in exile for the duration of Moi Dictatorial regime between 1982 and 2002. On August 8, 2004, Ngugi and his wife, Njeeri returned to Kenya after twenty two years in exile. On 11 August, 2004, robbers broke into his high security apartment, assaulted him, his wife and went away with valuable items. This made Ngugi wa Thiong'o to return to America.

In 2006, the American Publishing Firm Random House, published his first new novel in nearly two decades, *Wizard of theCrow*- an English translation of Gikuyu language novel, *Murogi waKagogo*. He has edited some literary journals such as *Penpoint* (1963-1967), *Zuka* (1965-

1970), *Mutiri* (1992) and others. He is a distinguished speaker in many universities around the world. He is a novelist, essayist, playwright, journalist, editor, academic and social activist with many honours including the 2001 Nonino International Prize for literature and many others.

1.3 Political and Socio-economic Development in Contemporary Kenya

The fiction about Mau Mau in Kenya which was an armed struggle drawn out of Kenya Africa Union (KAU) by the Gikuyu peasantry against the British Colonial forces prior to Kenya independence, constitutes significantly to the large body of literature in East Africa. This is because after Kenya's independence in 1963, "Mau Mau" became the subject of historical research by the academic historians of variety of persuasions (Maughan-Brown 1985: 5). This gave birth to various bodies of writings of which two distinct groups of authors emerged. The first were colonial authors whose works can be found majorly around 1950s while the second were black writers whose works dwell on the prevailing situation of post-independence Kenya.

The condition of the black in colonial Kenya being what persisted in post-colonialKenya, attracted the attention of black writers who condemn this act in their writings in order to uphold the principle upon which new Kenya should be ruled. Since Maughan-Brown (1985), defines ideology as "an expression of the relationship between men and their world", the relationship between the white settlers and the black inhabitants in the colonial era should of necessity be different from the relationship between a black man (as new leader) and another black man as a follower in the post-colonial Kenya. But since the new ruling class of the new independent Kenya maintained the status quo of oppression left by the white, a new body of writing emerged that satirises this act so as to give birth to "a government of the majority" as the aim of the Kenya African Union (KAU) of 1944 craved. A dominant voice among these writers, Ngugi waThiong'o, directs his crafts towards exposing the poverty and the poor socio-economic and

political conditions of the peasant Kenyans. He uses satire in some of his works to ridicule the oppression of the masses.

The attempt to put human relationship in proper perspective in post-colonial society has made Ngugi to be critical of the system that barely enforces old order, hence his focus on the socio-political and economic condition of post-colonial Africa.He sums this up in an interview in 1964 as recorded in Maughan-Brown's *Land, Freedom and Fiction* thus:

> …the history of Kenya has been one of racial tensions, racial quarrels: one of African people feeling they have been rejected, or feeling they have been subjugated to a certain class or position. Now the problem with the African writer in Kenya is surely one of being able to stand a little bit detached; and see the problem, the human relationship in its proper perspective (253).

For instance his first published novel, *Weep Not, Child,* deals with the relationship between Africans and the British colonists. As a novel so critical of colonial rule, it deals with "the bewildering dispossessing of an entire people from their ancestral land (Charles: 1995). It satirises the use of black man by white man to oppress his own people. Jacobo is an example of African leader who becomes a rich man by his dealings with white settlers. He fought with the white against the rising activities of Mau Mau for Kenya's political and economic independence. *Petals of Blood* is a critique of underdevelopment in post-colonial Kenya. It deals in large part with the scepticism of change after Kenya's freedom from colonial rule as it exposes the perpetuity of the oppression of Kenyans during colonial period. Ngugi evinces in *Petals of Blood* that the demands that informed independence struggle have succeeded only in elevating new indigenous ruling elite, merely replacing white ones; a situation Fanon (1961) says "the national bourgeoisie steps into the shoes of the former European settlement." Being a product of his society, Ngugi's political outlook which manifests in his writings is shaped by thecultural and

social environment of Kenya and Africa. *Petals of Blood* is widely regarded as an important transitional work in Ngugi's career where he moves from the anti-colonialist critique in his early works to a condemnation of the neo-colonialist regime of the African comprador bourgeoisie (McLaren, 73-89). According to Cook and Okenimkpe, "*Petals of Blood*is the first of Ngugi's novels which is fairly and squarely about independence Africa". Being more political than most of Ngugi's works before it,*Petals of blood* deals with the consequences of rampant corruption, maladministration and their effects on ordinary citizens of Kenya.

Ngugi's works are directed towards the plight of the poor who have always been displaced by white colonialist and now black who seized power after independence. This is also portrayed in *Devil on the Cross* which tells of a young girl, Wariinga who is so promising in her academic but her hope destroyed by being impregnated by a wealthy old man. As a result of Ngugi's great impact on the novel in East Africa, particularly his attempt to give literary voice to the poor Kenyans plus his continued critique of colonization, neo-colonisation and oppressive regimes, critics have regarded him as the voice of the Kenyan people. For instance, Helen Hayward posits that "his early works such as *A Grain of Wheat, The River Between and Petals of Blood* act as important document in the history of postcolonial writing distinguished by the urgency of their political engagement and the subtlety of their historical group." The idea of Eurocentrism in these novels as the major cause of conflict in African society in both pre- and post-colonial Africa, thereby bringing about human suffering, maladministration, corruption and others that undermine the projection of the image of Africa, are exposed by Ngugi with the aim of redefining Africa so as to achieve the original aim of the struggle for independence.

Meja Mwangi is another prolific writer of East Africa whose works dwell on the history of Kenyans and their social conditions. In *Kill Me Quick,* he portrays post-independence

disillusionment of protracted poverty and problem of maintaining livelihood. It expresses how what he sees in post-independent Kenya is a far cry from his expectation. In the characters of Meja and Mania, he exposes the failure of a society that pays no value to formal education and the general plight of the masses in neo-colonial Africa. He chronicles as well the realistic detail of everyday Kenyans who are seemingly silent against oppression. According to Kurtz (1998) and Udenta (1993), his literary agenda is to present life in all its details, free of any preconceived notions of its meaning. Mwangi opposes in his novel the failure of the new state to give opportunity to the youths and condemns the accumulation of wealth in the hands of the privileged minority.

Binyavanga Wainaina is another radical East Africa writer who major most of his works in satirizing Western perception of Africa. Popular in this direction is his satirical work, "How to write about Africa" where he lampoons the betrayal of Africans in Western literature with the phrase "in your text, treat Africa as if it is one country" whereas Francis Imbuga, a dramatist based most of his works on power structures within post-colonial Kenya.Writersfrom other regions of Africa also write to depict the continued presence of Eurocentric idea as the basic tenet of stunted growth of African society. For instance, Achebe deals with restoring the black man's dignity through the reconstruction of the past to mirror the present. Such works of his include*Things Fall Apart*(1959) which deals with the conflict between dignity of social custom and intrusion of western civilization. In *No Longer at Ease*(1969), Obi Okonkwo responds to tragedy of change in the face of dilemma placed between commitment to tribal norms and involvement with westernized society. After securing a job in the administrative unit, he is now faced with the request of his people represented by the Umofia Progressive Union which sponsored his education abroad. It is ironical that the same society that expects him to reflect

their pioneer status in his character also expects him to live a luxurious life to show his new status and use his position to find jobs for their people whether they are qualified or not.

The work of African writers according to Achebe, "is to look back and try to find out where we went wrong, where the rain began to beat us". He also states that writers should depict in their writings the racial and political issues of contemporary Africa.Part of the needs for literature to mirror society has been discussed by writers to be necessary for political involvement which will accordingly enable readers to know about their society. These writings attack African leaders in various ways such as political, religious, and economic while the masses in some cases are also attacked for inaction against oppression. *A Man of the People* (1966) which is a political novel in this direction typifies and ridicules the political life of a newly independent Africa. The character of Odili as a corrupt man is a good device for exploring the relationship between ideals and reality that typify the true situation of those who took over from the white colonizers. Ngugi wa Thiong'o who also belong to this class of writers illustrates through his work of fiction and nonfiction, the problem of underdevelopment in Africa.As a victim of colonial exploitation in every ramification, Africa was culturally and politically conditioned to believe in the superiority of Europe as a centre of civilization and the only source of good thing. This therefore became the centre of African process of learning and everything about African, including the rich cultural heritage which became savage and relegated to the background.

This led to serious battle of African nations against colonialism. The battle which was aimed at ending certain abuses such as forced labour, corporal punishment and the attainment of political rights, did achieve its aim as African nations gained political freedom from their colonizers and fashion out another form of literature called post- colonial literature.Unfortunately, the lessons learnt from the departure of the colonizers show that the seeming backwardness of Africa is not

solely the result of the injury of the colonised people by white colonisers but as a result of the intellectual bankruptcy of African intellectuals. Fanon in *Wretched of the Earth*(1961)posits in this regard that:

> The national middle class which takes over power at the end of colonial regime is an under developed middle class. It has practically no economic power, and in any case it is in no way commensurate with the bourgeoisie of the mother country which it hopes to replace. (119-120)

A further insight into the lack of preparedness of Africans to govern themselves by Fanon (1961: 120) reads: "The national bourgeoisie of under-develop countryis not engaged in production, nor in invention, nor building, nor labour; it is completely canalized into activities of the intermediary type".

Post-independence writers in Africa have therefore employed different literary techniques to actualize the capturing of the experience and predicament of African society. They believe that a message must be conveyed and one of the literary techniques to actualize this is "satire". In this direction, writers create literary works and characters that are satirically meant to ridicule the perpetrators of the societal predicament in order to expose the fragmented and social disorder in the life of African.These literary works and characters expose the ills of the contemporary society by drawing attention to everyday contemporary societal situation.For example, the recurring theme of exploitation in the works of wa Thiong'o is predominantly meant to expose and ridicule the powers that be so as to foster a change in any African nation where various exploitative acts are still in practice. This however is akin to what obtains in *Matigari* and *Wizard of the Crow*, where political and social exploitations of Africans by their leaders in the twenty first century are being satirised through the lenses of the oppressed who are tired of their subjugation. At the heart of postcolonial studies as well, we find anincisivecritique of

Eurocentrism and a strong focus on those who in one way or another have become the victims of Eurocentric thought, attitude, politics, exploitation and other inhuman treatments that undermine the African identity that we collectively build. This work decries African Eurocentrism, the dehumanisation of Africans and her inability to support and protect themselves and family because of bad leaders and also bemoan the sudden shift in value of creating identity to loss of identity plus political, religious and economic challenges

1.4 Statement of Problem

The challenges of leadership have often been addressed as a two dimensional problem. While critical literary works often project the dimension that implicates the nonchalant attitude of leaders as a major source of leadership problems, not much emphasis have been laid by literary scholars on how the oppressed affects leadership. This study examines the problem of leadership in Ngugi wa Thiong'o's *Matigari* and *Wizard of the Crow* by looking at the way leadership actions and inactions affect the society and how they are exposed and ridiculed by Ngugi. It directs its focus on the society of *Matigari* and *Wizard of the Crow* through expression of dissatisfaction by the oppressed via struggle such as confrontation to challenge the status quo of misrule. Marxist Socialist Realism is used to delineate the various conflicts informed by class difference and how the oppressed respond to leadership burdens. The following further constitute the components of the research problem:

1. Critical works are scanty on the position of the oppressed in *Matigari* and *Wizard of the Crow* particularly how their individual and collective actions through struggle, satirise and expose the absurdity in the activities of leaders.

2. The issue of oppression in *Matigari*and *Wizard of the Crow*projects the problems of 21st Century Africa.

3. Existing Marxist approaches to *Matigari*and *Wizard of the Crow*often attack the leaders as a major component of change as against the possibility of the oppressed as an option for a changed society.

1.5 Aim and Objectives

This work satirises leadership ineptitude of twenty first century postcolonial Africa as represented in *Matigari and Wizard of the Crow* by Ngugi wa Thiong'o and particularlyhow leadership pursuit of personal riches and vendetta caused serious societal decadence. In furtherance of this, the following objectives are specifically pursued:

1. To present satire as one of the literary techniques employed by writers to capture the experience and predicament of man in modern society.
2. To bring to fore how Ngugi explored satire as a tool to mirror political and other social problems in society as he perceives them.
3. To demonstrate through *Matigari* and *Wizard of the Crow* how literature can influence society.
4. To decry the wanton urge in African leaders to be like the white colonialists and the effects of their actions on African society.
5. To use struggle as the weapons possessed by the deprived masses to overcome oppression.

1.6 Significance of Study

This work uses satire as a literary term to explore the vivid picture of African leadership situation as portrayed in Ngugi's *Matigari* and *Wizard of the Crow*. It exposes through struggle by the oppressed, the various leadership activities that inflict pains on the down trodden members of the society plus the self-help steps taken to overcome oppression. It is of academic concern and relevance because it constitutes a body of knowledge which gives a clear picture of the complex realties that confront contemporary Africa. It serves as a source material for researchers and also significant as it ironically sees silence among the oppressed as contributing to oppression and thus projects them as an option for a changed society through consistent struggle that exposes and ridicules leadership burden on them. The texts therefore illustrate how satire can be used to explore the tension between the oppressed and their oppressors. In essence, these novels are example of how writers indirectly deploy satire to ridicule leadership from the perspective of the oppressed. This shows the dynamics that characterise the use of satire in the process of representation in literature.

1.7 Scope and Delimitation

Ngugi's *Matigari* and *Wizard of theCrow* typify the evil legacy of colonialism, particularly as expressed by our indigenous political leaders, whichthis work aims at bringing to fore. The choice of this topic was informed by the need to deploy satire as a means of confronting the social, political and leadership challenges in Africa. This is because satire usually presents the representation of societal ills in a fictional way with fictional characters. The choice of the texts understudy is informed by the fact that they express issues of timeless significance,for instance,

in relation to crisis of leadership in Africa, *Wizard of the Crow*vividly portrays the realities of 21st century Africa while *Matigari*, apart from also presenting the picture of Africa society from independence to date, satirises changes therein from communalism to individualism plus the radical (revolution) steps that need to be taken. Secondary sources with established approaches to satire will help foreground the propositions that this study proceeds on as a means of justifying the potency of satire in exploring the leadership issues that confront Africa.

1.8 Methodology

The focus of this research is the satirical dimension of Ngugi wa Thiong'o's *Matigari* and *Wizard of the Crow*. This work uses qualitative research that makes use of expository and analytical methods as a research design, *Matigari* and *Wizard of the Crow* serve as primary materials while other fictional and nonfictional works of wa Thiong'o and other authors that bear direct relevance to this work are used as secondary materials. Other sources of materials include reflexive journals that bear direct or indirect allusion to this work. Materials are also sought online for analysis.

1.9 Theoretical Framework

This work uses Socialist Realism of Marxist literary theory in its analysis because according to Selden (1985; 25), this theory addressed certain major questions about the evolution of literature, its reflection of class relations and its function in society.

Marxism began as an economic theory termed "communism"by Friedrich Engel and Karl Heinrich Marx through their jointly written Communist Manifesto of 1848 and German Ideology of 1845 where they expressed their belief in state ownership of industry rather than private ownership. Marxism according to Bressler (2002) "has already flourished in nineteenth century

as a pragmatic view of history that offered the working class of society an opportunity to change their world and their lives by providing both a philosophical system and a plan of action to initiate change in society". As a literary theory, Marxism came about in twentieth century when it was used for textual analysis, particularly on the relationship between text and society. However,the origin of revolutionary text in literature can be traced to Joseph Stalin (1879-1953) who countered Leon Trotsky's postulation of non-revolutionary literary textin a book titled *Literature and Revolution* (1925) that "the content of a literary work need not be revolutionary" Bressler (2002: 166). Stalin founded Soviet Writers Union in 1932 which decreed that "literature should exhibit revolutionary progress and teach about the spirit of socialism" (Bressler 2002: 166). This is buttressed by Louis Althusser that "it is not through guns or bottles or the shedding of blood, but through artistic expression of their own cultural activities that the working classes can successfully revolt and usurp the hegemony of the dominant class." Socialist Realism as a Soviet theory has revolutionary politics as its major tenet. This therefore gives credence to the origin of revolutionary literature which Ngugi adopts in these two novels.

As exemplified in *Matigari and Wizard of the Crow,* Socialist Realism sees progress as a product of struggle for power between different social classes. This struggle is however seen in the form of competition for economic, social and political gain which invariably brings about one class dominating the other, hence the exploitation of one class by the other. The exploited class is however subjected to perform fragmented and repetitive tasks which he has no overall control, thereby alienated from the product of his efforts. This is a process where "workers are bereft of their full humanity and are thought of as 'hand' or 'the labour force'… and people in a word became things (Barry 1995:157). On the relationship between literature and society which is central to this work, Georg Lukacs sees literary works as reflections of an unfolding system and

uses the term reflectionism to draw a connection between literature and society. According to him, "to reflect" is "to frame a mental structure" transposed into words. People ordinarily possess a reflection of reality, a consciousness not merely of subjects but human nature and social relationships (Selden; 1985). Reflectionism explains that a text will reflect the society that produces it, particularly through the use of characters that depict the real social, economic and political situation of a particular time in the society. However, as literature reflects what happens in the society, Althusser adds that "literature and arts can affect society."

Therefore, this work focuses more on the prevailing mode of production in society or organization which Lukacs says gives rise to contradiction which are exposed in class struggle. The economic conditions underlying the society are called material circumstances, and the ideological atmosphere they generate is known as the historical situation (Dobie 1976). As the mode of production is socialized, the means of production structure is privatized which leads to workers not having anything to sell but their labour (Selden; 1985). The economic forces of a society are grouped into two; the bourgeoisie who own property and control the means of production and the proletariat, the workers who are controlled by the bourgeoisie. Through Socialist Realism, a work of art expresses a high level of social awareness, by revealing the true social condition of a society. The social awareness leads to the conflict and rivalry between the bourgeoisie and the proletariat. The proletariat constitutes the base because they are responsible for production process which shape the society while the bourgeoisie controls the superstructure which is the institution generated by the base structure which ranges from the political, social and ideological system that generate value. In this regard, Dobie posits in *Theory and Practice; An Introduction to Literary Criticism* (91), that "the group known as reflectionists… see the superstructure as being formed by the base…making literature a mirror of society's

consciousness."Because of the domination of the superstructure by the bourgeoisie, thereby controlling the working class, thus exposes the internal working of capitalism to create awareness for the workers of their condition and demand for their right. The demand for their right can only be achieved when all workers unite in a revolution to face the bourgeoisie in order to create a classless society. Dobie (2002) put this thus:

> The fall of the bourgeoisie and the victory of the proletariat Marx deemed to be 'equally inevitable' and the new system born of such revolution would be a classless society in which everyone has equal access to the goods and services such as food, education and medical care. (90)

Ngugi uses this concept of workers recognizing their subordinate rolesin *Matigari*and *Wizard of the Crow*to cause revolution that hopes to ameliorate the sufferings of the masses. As Selden (1985) puts, the conflict of social classes establishes the ground upon which ideological conflict arises. Literature and arts belong to the ideological sphere. An ideology can be positive when it leads to a better world for the people and negative when it only serves the interest of a repressive system (Dobie 2002: 94). The function of literature is however linked to the ideological learning of a text which can either be found in its form or content. For instance, Ngugi in *Matigari and Wizard of the Crow* criticises the ills of their various societies by making the public aware of them and besympathetic to take action that will wipe those ills away. This, being found in its content, supports the position of most Marxists who believe in 'what' a text says than how it says it. "The'what' is important because it overtly expresses an ideology, a particularview of the social relations of its time and place" (Dobie2002: 95).

As well, literature through its ideology can awake those who are unfavourably treated by the system,make them know that they are not free and that they are under subjugation. It can also instigate people to resist oppression and change the system by making social injustice a public

knowledge. “Literature is a product of an ideology which is itself a product of history. As well, ideology is a result of the actual social interactions that occur between people in a definite time and location” (Bressler 1983: 169).

Socialist Realism approach to Marxism as analysed above, shows the social plight of the working class as a way of understanding our world, particularly his relationship with the privileged class. This leads to the point that this helps us to understand ourselves and how we relate with our society. It is also common with the various voices that the study of literature and society are closely related. According to Bressler (2002):

> Such a relationship demands that a Marxist approach to a text must deal with more than conventional literary theme, matters of style, plot, or characterization, and the usual emphasis on figures of speech and other literary devices utilized by other approaches to literary analysis. Marxists theory must move beyond these literary elements and must uncover the author’s world and his or her worldview by placing the text in its historical context and by analyzing the author’s view of life (172).

The worldview of Ngugi about his society is no doubt expressed in *Matigari and Wizard of the Crow* by showing the social dominance of the privileged class on the working class. He however uses various satirical techniques to denounce and show how the proletariat is caged and oppressed. Ngugi’s perspectives are based on class analysis of society because of his belief that arts must serve functional needs. This he achieves in most of his works by raising people’s social awareness towards revolutionary change. In all, Socialist Realism exposes the dominant class, it shows the methods used by the bourgeoisie to control and oppress the working class, and the means by which the working class can reject control from the bourgeoisie, thereby bringing about a classless society.

So, as the principal source of the subject matter of the work of Socialist Realism is made up of problems linked with the life, the work, thought and actions of the people who are struggling for their right in the capitalist countries, the affirmation and strengthening of new socialist relation, construction of socialism and communism plus the struggle against imperialism and its servants also form part of its aim. Other aims are to bring to life the new, the progressive and the positive minded people and value, to unmask people with negative features, to destroy old order and its hero and to create new order and new hero who will defend the interest of the people.

CHAPTER TWO

LITERATURE REVIEW

2.1 Satire as a Literary Term

Satire according to Elliott (2004) "is a genre of literature, and sometimes graphic and performing arts in which vices, follies, abuses and shortcomings are held up in ridicule with the intent of shaming individual, corporation, government or society into improvement", while with Jonathan swift in Preface to *The Battle of the Book*sas quoted in Elements of Literature by Holt, Rinehart and Winston (2003: 485), "satire is a sort of glass, wherein beholders do generally discover everybody's face but their own."

The word "satire" according to Kharpertian (1990: 176), originated from the Latin word "satur" and the subsequent phrase "lanx satura". Satura was first used by Quintilian to denote only Roman verse satire which first appeared in the form of poetry and later became popular and was used to describe any literary work with element of satire (Branham 1997: xxiv). However, it was during the arrival of the four scholars; Horace, Lucilius, Juvenal and Persus, that satire became synonymous with social, political, religious and personal literary criticism, hence the major categories: Horatian, Juvenalian or Menippean satire (Arnold: 1973).

Horatian satire, named after the Roman satirist Horace (65-8 BCE), gently ridicule the dominant opinions and philosophical beliefs of ancient Rome and Greece (Rankin). Rather than writing in harsh or accusing tone, Horace addressed issues with humour and clever mockery. A Horatian

satirist makes fun of general human folly rather than engaging in specific or personal attacks. According to Shamekia Thomas, "in a work using Horatian satire, readers often laugh at the characters in the story who are the subject of mockery as well as themselves and society for behaving in those ways".

Juvenalian satire was named after Juvenal, a Roman satirist around 1st - early 2nd century AD. It opposed the opinions of the public figures and institutions of the time and attacked them in his work of literature.Podzemny believes that Juvenal utilized the satirical tools of exaggeration and parody to make his targets appear monstrous and incompetent. Juvenalian satire unlike Horatian, attacked public officials by regarding their opinions as wrong and evil. The major aim of this type of satire is to provoke a kind of change in the political setting of a society through mockery. A well-known writer in this category is Jonathan Swift, who according to Podzemny "borrowed heavily from Juvenal's technique (his critique) of contemporary English society", while Menippean satire according to Branham (1997: 17), named after the Greek cynic parodist and polemicist Menippus around third century BC, is characterized by attacking mental attitudes rather than specific individuals or entities

The aim of satire is to convince as many readers as possible that society is inferior to what it should be. It identifies the disease while hinting at the remedy. Historically, "satire has satisfied the popular need to debunk and ridicule the leading figures in politics, economy and religion and other prominent realms of power" (Augusto 2006: 265-6). According to Forbes (2010), "satire confronts public discourse and the collective imaginary, playing as a public opinion counterweight to power (be it political, economic, religious, symbolic, or otherwise), by challenging leaders and authorities. For instance, it forces administration to clarify, amend or establish their policies. Satire exposes problems and contradictions and it's not obligated to solve

them. Because of its nature and social role, satire has enjoyed in many societies a freedom and a license to mock prominent individuals and institutions. Augusto (2006:265-6) also explains that the state of political satire in a given society reflects the tolerance or intolerance that characterizes it and the state of civil liberties and human rights. He asserts that under utilitarian regime, any criticism of a political system expresses satire. For example, satire of everyday life was allowed in USSR and the most prominent satirist being Arkady Raikin. Here, political satire existed in the form of anecdotes that made fun of Soviet political leaders. In *Gulliver's Travels*, Swift satirises the Prime Minister Sir Robert Walpole, whom he believed to be corrupt.

Instead of healing, satire uncovers hidden wounds but leave the victim to nurse it without providing any remedy. It is often negative rather than positive, for while it makes us aware of some tangible evil, the contrasting good often need to be further defined and remains in any case a mere idea. Satire encourages us to combat indolence; it uses rhetorical devices to achieve its aim- by which it succeeds in arresting attention, causing anger or laughter to gratifying our taste of literature. Irony plays an important role in satire. As a means of communication, it is concerned with people by calling attention to some truth, idea or norm. This is because it is not normal to condemn abuses unless questions are first raised about the validity of the established order.

Exaggeration makes folly and vices appear ridiculous. Satirists are not always objective by showing the good and the bad traits of a character. Instead, they exaggerate through generalization. For example, they may picture all politicians as dishonest and all young adults as reckless. They know that such generalization may not be accurate but for satirical purpose because exaggeration helps to achieve result. Satirists sometimes use understatement, the opposite of exaggeration and expect their reader to detect the presence of satire in them. Other

literary devices that help satire to achieve result in this work are parody, irony, allegory, humour and others. According to Peter Childs and Roger Fowler (1973), parody is an apparently self-contradictory statement, though one which is essentially true while irony is a mode of discourse for conveying meaning different from, and usually opposite to the professed or ostensible ones. Allegory is an 'Extended Metaphor' in which characters, actions and scenery are systematically symbolic, referring to spiritual, political, psychological confrontation whereas humour is any element in a work of literature, whether a character, event or utterance, which is designed to amuse or to excite mirth in the reader or audience (Abram 2005; 420). Apart from drama, satire is also used in many artistic forms like commentary television shows and poetry.

Satire can also be classified according to topics. From the time of Aristophanes according to Clark (1991: 116-8), the primary topics of literary satire have been politics, religion and sex. This is because these constitute the most pressing problems of every man in any society. So, apart from theassertion of Corum (2002) that there are types of satire that are not meant to be funny at all and that it is not all humour even on such topics as politics, religion or arts are necessarily satirical, the following characteristics of satire become so important:

1. It is a way of writing that bridges the gap between a positive ideal and a negative reality.

2. Communication through satire is indirect because it takes the shape of an attack by shedding light on the very reverse of what is actually being recommended.

3. It makes a reader aware of truth at the expense of an intellectual effort that consists in reversing the situation presented.

4. To achieve his aim, a satirist uses some rhetorical devices among which irony plays an important role.

2.2 *Matigari*

*Matigari andWizard of the Crow*being novels that address many global issues, have enjoyed many literary appreciations from writers from different continents of the world. This work however looks at a handful of these works to establish its own angle of study for proper understanding.

Afolayan (2015) in "Ngugi wa Thiong'o's and his Mathe-logic of revolution in *Matigari*: Re-introducing militia struggle" analyses *Matigari* as an archetype of revolution by using Ngugi's below assertion as the basis of his analysis:

> I once heard a story being told to my children by one of my sisters. The story, so simple, is of a man who has an incurable wound and is in search of a cure. He is told of a medicine man whose name is Ndiiro, but he does not know the way to Ndiiro's place. He encounters different people and asks each one of them the way to Ndiiro's place. The story depends on a repetition of the song that describes Ndiiro. I used the same structure in the construction of *Matigari*, the story of a wanderer in search of social justice in a postcolonial society Ngugi (2008).

Afolayan sees *Matigari* as a blue print of revolution which makes him to use the concept of 'logic' in the title to align with the author's Marxist maxim to scheme a revolutionary document that will provoke the masses against the internal colonial oppression that Kenyans are trapped. He creates a paradigm of equation called mathe-logic which by extension can be equated to Foucault's (1993:17) idea of revolution called "courage of truth".

In a joint article, tittled "Ngugi and Postcolonial Africa: History, Politics And Morality In *Petals Of Blood* And *Matigari*",Addei, Osei and Annim (2013), examine how Ngugi through his writings sheds light on postcolonial independent Kenya to expose some injustices therein, particularly showing a society where people do not know who controls wealth, how it is being distributed and who benefits from it. They give prominence to history in their work whereas the elements within a society and how their activities bring about oppression within their societies is ridiculed here vial the use of satire.

The use of Christian God is ex-rayed by Masson and Durham in their work "God and the Novelists." According to them, Matigari is a mythological figure of Christ who returns to see if indeed Kenya is free as a result of his previous sacrifice but only to meet it deeper in oppression and injustice.

On oral narrative, Balogun (1995) analysed that *Matigari* was written to conform to the characteristics of the traditional African oral epic narrative performance. He uses the role of Gikuyu oral literary tradition in the concept of the novel, its mode of characterisation, structure, the linguistic and stylistic formulas used, its geographical detail and its narrative performance. According to him, these are meant to conform to the characteristics of the traditional African oral epic narrative performance. He also explained that the centrality of the role of oral tradition is the primary distinction between the literature of Africa and the Western world.

As a non-materialist discourse however, Breidlid (2005) sees *Matigari* to have addressed the urgency of the polarise situation of postcolonial Kenya. In the article which he titled "Ngugi's *Matigari*, a Non-Materialist Discourse and Post-Modernism", he sees Ngugi to have strayed away from a strict materialist discourse of Marxism by challenging the multiple ways of the

present order and the inevitability of the postcolonial situation, while Malaba (1998) in his "The Portrayer of Missionaries in African Literature", refers briefly to *Matigari* while challenging the discriminating policies of some white missionary settlers that justify colonialism as a civilised mission. He does this with a particular emphasis on the manner in which Christianity, missionary endeavours and religious strife have been presented in *Matigari* and how they have generally contributed to African literature.

Liman (2001), in what he titled "Revolutionary Spirit and Oral Narrativitty in Ngugi's *Matigari"*, explores Ngugi's experiment with proverb, oral tales, fables and other oral narrative means to achieve revolution. In what he calls the "synthesis of oral techniques and modern narrative style", he explains Ngugi's ability through the character of Matigari to speak directly to the people using these oral means to re-awaken in them the spirit of revolution. To make these effective according to him, "Ngugi employs the necessary figurative devices that give the Gikuyu language its nuances and flavour" (Liman 2001: 292).This include for example the use of proverb by Matigari to codify the desires of the workers, to forewarn the oppressor on the certainty of struggle and change and oral songs to convey revolutionary message such as: "Even if you kill us/victory belongs to the people/victory belongs to the people" (p. 127).

Oral songs according to him is further used as a narrative mode which give instructions on the oppressive nature of common people and as well use throughout the text to re-echo revolution. Another example include the consistent radio report which he calls "Effective organ of reactionary propaganda" and which increases the need to engage struggle to eradicate the violence of social injustice that has pervaded the nameless nation. From these, he submits that: "the synthesis of African traditional oral forms and narrative style of modern prose fiction holds a lots of promises and prospect for Africa's colonially ruptured culture, societies and history in

their search for not only progress and development" (Liman 2001: 294) but also for what Ngugi sees as a means of "freeing culture from colonial legacies (Ngugi 1993: 60).

This work however, though a satire too, focuses on the various means the down-trodden members of the society consistently express their resentment against leadership failure to bring about a society that will accommodate, value and recognise their interest. It also dwells on the dearth of joint critical work of satire on *Matigari* with Socialist Realism as analytical framework to address the plight of the oppressed by exposing the continuing colonial legacy among African leaders, with special attention to how their pursuit of personal riches have caused serious societal decadence.

2.3 *Wizard of the Crow*

Colson (2011) in an essay titled "Arresting Time, Resisting Arrest: Narrating Time and the African dictator in Ngugi wa Thiong'o's *Wizard of the Crow*", presents a nameless Ruler who seeks to stop the progress of time in order to suspend the end of his rule and make it eternal. This action of arresting time is propelled in the Ruler by the fear of the inevitability of an end to his rule. Colson quotes Ngugi thus: "[He] may rule for many years, but there is always a possibility that legitimacy will be lost, that ability and loyalty will decline, and that misfortune will overtake [him]" (27). In order to overcome this fear and the sudden eclipse of his reign, Colson exposes some of the Ruler's attempt to halt the progress of time in order to prevent the inevitable end of his reign. According to him, "He first revises the national history to centre on him, partly as a defensive measure against challenges to his authority" (Colson 2011:138).

Colson explains that in order to achieve this, he did not only punish those who omit him from the historical record, but he positions himself at the centre of everything by exercising his power,

a centripetal force, to be the "supreme dictator"(565), the "teacher of teachers, the number one teacher… the source of all knowledge in the world" (541). The curriculum he sets includes such diverse topics as "the Ruler's mathematics, the Ruler's science…the Ruler's philosophy and the Ruler's history…which would take care of the demand by anyone to know their country first" (565). Rachael's house arrest is the second example given by Colson (2011), because she asked about the rumour of the Ruler's dalliance with schoolgirls. In the house of her arrest, "[a]ll the clocks… were frozen at the second, minute, and the hour" (8) which lead her tosomepuzzles as:"The clocks tick-tocked but their hands did not move". The house reproduce(s) the exact same moment down to the detail of food, clothing, bed linens and television/radio programme. She is to remain in this house, living in a "frozen present" (9).

The focus of Colson's essay is on satirising African dictators, particularly their efforts at buying time to remain perpetually in power while this work goes beyond dictators alone to satirise, using struggle by oppressed, the various ways the activities of leaders generally oppress the down-trodden members of society.

Spencer (2012) in another article titled "Ngugi wa Thiong'o African dictator novel", published in a Journal of Commonwealth Literature, presents *Wizard of the Crow* as a dictator novel rather than a novel about dictatorship. In his article, Spencer makes a distinction between dictator's novels which are directly concerned with the dictator and his rule and novels that are about or set in dictatorships. He opines:

> I am painting an unapologetically totalising picture of Africa after independence. My only defense is the observation that dictators are prevalent in African fiction because dictatorships are prevalent in Africa and dictatorship are prevalent in Africa because the colonial and neo-colonial powers have willed this to

> be so with a force and persistence that have been (and still are) very difficult for African people to withstand (147).

In his analysis, Spencer alludes to three factors to be responsible for the commonness of dictators' novels in Africa. They are the dictatorial nature of European colonial rule; the enduring interest of western powers in discouraging and where necessary actively forestalling democratisation; and the interest of African ruling classes in preventing the process. This work however, tends more towards novel in dictatorship because of the involvement of many characters who directly or indirectly compel obedience to their order and predominantly on how the oppressed act as check on leaders within Africa.

In a different approach, Olaoluwa (2012: 125-135) in an essay titled "There was a Time: Postcolonial Ecology and Mourning in Ngugi wa Thiong'o's *Wizard of the Crow*" presents the novel as a critique of ecological depredation in Africa. According to him;

> I identify ecological dislocation in Africa as a direct consequence of decades of postcolonial power-wielding. During the period, the ruling classes of several African countries conspired with foreign forces of economic imperialism to exploit the continent's resources without any thought to replenishment (127).

Olaoluwa believes that the neglect of ecology and environment resulting into various pollutions have caused many Africans to migrate from their immediate community of exploration to a safer abode. This is because he sees the neglect and absence of social security for the citizens to find a parallel in the neglect of the ecology and environment, Olaoluwa (2012: 128). The neglect of ecology as Olaoluwa (2012) puts is synonymous to the neglect of human beings which this work looks at as a result of the absence of social services resulting from the search for personal riches by the leaders who are supposed to provide them.

Dalleo (2012) analysed *Wizard of the Crow* to show how the colonial ideology of education celebrated by the critics is critiqued in Ngugi's work as still gendered and hierarchical. In the essay titled "Ngugi wa Thiong'o's *Wizard of the Crow* and postcolonial pedagogy", Dalleo posits that:

> I want to look at how *Wizard of the Crow* returns to an issue that goes back to Ngugi's earliest published fiction: the issue of education. *Wizard of the Crow* may not seem as obviously about education as some of Ngugi's earlier works; but as my discussion shows, *Wizard of the Crow* features a variety of teachers and educational situations and proves to be deeply invested in exploring different philosophy of pedagogy (139).

He analysed how various characters in *Wizard of the Crow* were teachers at one time or the other. His list includes Kamiti's first love, Wariara, whose interest in teaching profession could not be realised as she ended up a commercial sex worker (66-70), Kamiti's father, Mwalimu Karimiri lost his job because he tried to unionize teachers in his area (129), the Ruler himself, a former teacher who is referred to as "teacher of teachers, the number one teacher" and "the source of all knowledge in the world" (541) and many others including Titus Tajirika, who succeeds the Ruler as emperor of Aburiria. This of course differs from the focus of this work which purely satirises leadership activities that oppress the masses and upheld struggle against oppression.

In his article, titled "Violence: The (Un)real, Power, and Excess in Ngugi wa Thiong'o's *Wizardof the Crow*", Sithole (2014), traced the nature, form and content of violence in *Wizard of theCrow*, situating it within postcolony. He traced the elements of violence in the novel by means of exposition, particularly how political practice by citizens questions the manner in which they are ruled and how this same political agency provokes violence from the Ruler. Using Aburiria as a postcolony, he shows that the manner through which power dramatizes itself

is through violence. According to him, this comes best through the displaying of luxury and splendour plus what is done to those who are dissidents from the existing order of power in the postcolony. He brought out in his analysis how power is legitimised through violence under what Jackson (2004: 223) refer to as the "aesthetic regime of power", as portrayed in how it (power) is exercised in an arbitrary fashion over the citizens of Aburiria who are marginalised and dispossessed. Again, this tends more towards the dictatorial analytical angle of Colson (2011) and Spencer (2012). Conversely, some elements of violence are brought to fore in this work but are initiated by the oppressed to question the legitimacy of power rather than power being legitimised through violence as Spencer puts and to challenge the status quo of oppression by the oppressors.

Karajayerlian (2010) in a dissertation under the heading: "Critical Cosmopolitanism and Stereoscopic Vision in the Global Postcolonial Novel", looks at the new development in the politics and narrative style of the global postcolonial novel of which *Wizard of the Crow* constitutes one of the books analysed. He exposed in *Wizard of the Crow*, the narrative desire for globality and the plight of illegal immigrant and global strangers. He contends that *Wizard of theCrow* as a postcolonial novel "envision the 'large world' that are at the global forefront always in relation to the small places that are within and beyond national demarcation and often below visibility" (Karajayerlian, 2010). He cited the wizard's imported mirror as a device that generate a critical cosmopolitanism, informed by a stereoscopic negotiation of transnational alliances and as well Kamiti's magical ability to flight and divination in his crow like form around the world and back as also cosmopolitan. This work however analyses the oppressed in their homeland and how the burden of leadership plays on them.

Wizard of the Crow in another sense according to Smith (2015) should be understood as an ecological fiction where Ngugi links economic inequality in Aburiria (Ngugi's fictional African State) to the ruined environment in which its characters live. In this article titled "Wizard, Superwonders, and a Fictional African State: Money and the Ecology of the Grotesque in Ngugi wa Thiong'o's *Wizard of the Crow*", Smith places side by side the efforts of Aburiria dictator to separate economic accumulation from the ecology to which it is tied and the efforts of the Movement for the Voice of the People to bring the country's economic life back in line with the ecology of the region which its people called home. Smith sees Marching to Heaven which is to be constructed on top of "Ruler's Park" (192) as an ecological devastation meant to consume the only green space in the city. He therefore considers Marching to Heaven as a means of "stripping the land of whatever productive resources it has left and of leaving little more than waste behind" (Smith, 2015). Smith's satirical analysis is based on ecology while this work bases its analysis on oppressed and their oppressors.

Osaaji (2010) however, wrote on the use of oral dialogue such as proverbs and riddles between characters as narratives techniques. He notes that the bigger narrative of Aburiria decadence comes to the reader through the eyes, ears and thoughts of Kamiti (wizard of the crow), Nyawira (the limping witch) and Constable Arigaigai Gathere (A.G). Another familiar article on *Wizard of theCrow* useful to this work is what Mclaren (2008) titled "From the National to the Global: Satirical Margic Realism in Ngugi's *Wizard of the Crow*". His emphasis is based on satirical magic realism, which according to him serves as a literary style for the purpose of mockery, ridicule and humour rather than use in the portrayal of characters and events. Seeing in scope to be global, he posits that the global dimension of the novel suggests some of the real problematic relationship between international capital institutions and African regimes. This is therefore

different from the scope of this work which is within Africa and whose mode of analysis engages the characters within the novel using satire as a literary tool to situate them within Africa.

While Olaoluwa (2014) again in *Wizard of the Crow*, examines the value of the dynamism of African oral performance through the illustration of the notion of "Cannibalization". In his article "The Being that Animates all Things: Cannibalization, Simulation, and the Animation of Oral Performance in Ngugi's *Wizard of the Crow*", he challenges the anxiety expressed on the fate of oral performance in Africa and opines that oral performance remain vibrant in Africa through the process of cannibalisation as *Wizard of the Crow* serves to allay the fear about the scary prospect of its disappearance. From the angle of history, Deborah (2014) in "Literature as history: A Study of Ngugi wa Thiong'o's *Wizard of the Crow* (2006) and Meja Mwangi's *The Big Chiefs* (2007) sees *Wizard ofthe Crow* as a portrayal of the relationship between literature and the history of Africa. She links the situations within the novel with East African situation, where leaders instead of work towards the attainment of the objective of independence use their positions for selfish reasons.

From the foregoing, the commitments of Ngugi to exposing the condition of the down trodden members of the society is more predominant than his passive attempt at satirising the character of leaders. These conditions as seen in his early works such as exploitation and oppression are also repeated in *Matigari* and *Wizardof the Crow* which writers above explored in their works, particularly on how it affects the people and their environment. However, as against experimenting with satire in his other works, these two texts are full blown satire of leadership. So, this work goes beyond the passive satirical analysis of *Matigari* and *Wizard of the Crow*as seen above by different scholars to dwell on their elaborate satirical analysis in relation to leadership in Africa. In the above review also, leaders have not been predominantly used and

classify with features of satire within *Matigari* and *Wizard of the Crow*to mirror the contemporary classed African society. But this work commits itself to the use of satire to expose and ridicule the absurdity in the activities of political leaders as told from the point of view of the colonized which is basically geared towards impoverishing them. The effects of oppression on the social and political life of the oppressed are also explored while the various ways the oppressed consistently confront oppression such as through individual and collective effort are meant in this work to ridicule and make mockery of leadership failure.

CHAPTER THREE

3.0 Satire and Revolutionary Struggle in *Matigari*

Since Ngugi believes that the ruling political and economic African intellectuals have compromised themselves through collaboration with foreign forces to undermine African independence, this chapter exposes the various forms of these collaborations and oppressions and how they negatively affect the masses. The ways the consistent struggle by the oppressed masses against oppression satirises the policies of new leaders as represented in *Matigari*, are also examined.

Ngugi uses confrontation in*Matigari*through the character of Matigari as an instrument of class struggle against oppressive regime in Africa. Having fought for the freedom of the land for many years in the forest, he expects to meet a truly democratic society where everyone will have enough to eat and no longer in hunger but instead of these, he meets a society that is worse than

his expectation, a society where the effect of democratic rule could not be seen in the life of the people because it is meant to promote western culture. This is peculiarly seen in Ngugi sarcastic use of "parrotary" which Liman (2001: 294) says "exposes and denigrate the character of neo-colonialist regimes." Parrot being a bird that mimics human utterance is used by Ngugi to ridicule the imitation and replication of western ideology in the general way of life of neo-colonialist regime that is supposed to champion the course of creating African identity. For instance, since "the emblem of the ruling party has a picture of a parrot" (100), it means the government of this nameless nation is an extension of western government. This manifests itself in the satirical and sarcastic way the media that is supposed to creatively project the image of the new independent state and critically denounce western ideology and its impart is named "Daily Parrotry"(101) to further sing their values. This is also seen in the way academic curriculum is modelled towards western culture where degrees are awarded in "parrotology" such as "Ph.d in the philosophy of parrotology", to the point of becoming a "Professor of the history of Parrotology" which means becoming an expert in singing western praises as seen in the way the Professors sing "songs of a parrot" to promote western values to the detriment of African culture. The struggle of Matigari leads to this discovery which accounts for all the evil in the society.

After his emergence from the forest, Matigari encounters two policemen, a tractor driver and two men in a compromising act of collecting bribe from the children so as to allow them into the garbage yard. He challenges them in barrages of rhetorical questions thus:

> So these five were busy dividing among themselves the money they had taken from the children? So a handful of people still profited from the suffering of the majority, the sorrow of the many being the joy of the few? (12).

This question is informed by the decadence he sees after he emerges from the forest which confirms Terry Eagleton's assertion in Literary Theory that: "the mode of production of the material means of life determines in general the socio political and intellectual process of life". Eagleton posits as well that "it is not the consciousness of human beings which determines their existence; it is their social existence that determines their consciousness". The social environment that Matigari sees, its manifestation through the living condition of the children, the police (representation of state) harassment of Guthera and others spur some discharges from him which he begins to activate.

At the "vehicle cemetery" (15), the mode of survival of the children by feeding on rubbish from garbage yard is first exposed by Matigari which creates an image of a dirty and spoilt society plus the general living condition of the poor in the nameless independent state. This being the failure of the leadership of the nameless independent state which is supposed to take care of children and make their warfare a priority, serves as the beginning of many other injustices exposed in the novel by Ngugi particularly through the character of Matigari, Ngaruro wa Kiriro and others.

The first confrontation by Matigari is seen in his efforts to rescue Guthera from police harassment. This encounter exposes and ridicules societal injustice against Guthera who become a prostitute against her own wish. Guthera lost her mother at birth and her father whose responsibility it is to cater for her and her younger ones is found carrying bullets in his bible in his struggle for independence. He is however killed as a result of Guthera's refusal to trade her purity for his freedom. The responsibility of taking care of her young ones therefore turns Guthera into a prostitute, hence, her vow never to involve the police in her new trade. It is in the encounter between police and Matigari that the audience is aware of the previous injustices of

government against Guthera. The police tells Matigari that "do you know this woman has disobeyed police order to stop? We are here to ensure peace and stability" (31) but Matigari who was just let into the secret of the rivalry between Guthera and police counter him thus: "the peace and stability to ensure theft and robbery? Why don't you admit that it's because she won't open her legs for you that you are harassing her? (31). Police is seen here as an instrument of state power, used to oppress the poor like Guthera while Matigari represent the masses as he exposes the illicit acts of the police. As well, Matigari's encounter with the children at the garbage yard and now Guthera with police harassment give clear picture of classed society in Socialist Realism which the character of Matigari tries to eliminate by first creating awareness of societal injustice in the mind of the people through indiscriminate and rhetorical questioning of the members of the public in order to instigate them for his subsequent plan of action. The exposition of the state of the masses is what Dobie (2002) posits that "the Marxist, then works to reveal the internal contradictions of capitalism so that the proletariats will recognise their subjugation and rise to seize what is rightfully theirs". Ngugi uses Matigari as a political vanguard to create the awareness that the lives of the masses have been subjugated. The use of animal imageries like "scavengers" (11) and "vermin" (11) symbolise limitless oppression because they compete with the children for food in the garbage dump. Dog as well is an image of oppression as seen in its use against Guthera.

After Matigari confronts the policemen who set their dog on Guthera (their innocent victim), he comes in contact with John Boy Junior and Settler Williams where he demands for the key to his house. From their conversation, it is clear that independence has really aggravated the plight of African the more. When he gets to the house, Matigari "walked past the two men on horseback and reached for the gate" (13) but John Boy shouted "Can't you see that sign?...Or can't you

read? That isn't the way to the servants' quarters" (44). This exposes and ridicules the plight of an African man who despite independence continues to be seen and taken as a servant who is expected to live in servant quarters as it was in the colonial era. Ironically, this is caused by black leaders and not white as epitomises in John Boy Junior and not Robert Williams. When asked: "do you know whose house it is? Do you know whose home this is? (45), Matigari dares to tell and correct him that "of course I do! It's mine. It belongs to me and to all my people" (45). This encounter is an allusion that satirises the true position and living condition of African after independence.

The episode between Matigari, John Boy and Robert Williams leads Matigari to prison where he is further exposed to the problems confronting the society which changes his search pattern from his immediate family and home to that of the society. His question "where can a person guided with a belt of peace find truth and justice?" engages him in deeper dialogue with different people until it takes him to the Minister of Truth and Justice where his confrontation first wins the heart of the masses who there and then first determined to free themselves through a collective song and refused to be stopped by the minister and his cohorts. Being another face of confrontation, Matigari dares to remind the minister of his believe that "the differences between the robber and the robbed can only be settled in struggle" (114), hence his resolution to go for his buried war instruments. According to Dobie (2002), the struggle will take place between the bourgeoisie who controls the means of production by owning the natural resources and the proletariats who supply the labour that allows the owners to make profit. Dobie explains further that the conflict is sometimes realised as a clash of management and labour. Upon the condemnation by the minister that "this man that calls himself Matigari ma Njiruugi should be hanged" simply for his temerity, Ngugi puts that:

> Matigari now turned abruptly and once again stood facing the Minister for truth and Justice, the police chief, the judges, the Provincial Commissioner, the priest, Boy, Williams, the Permanent Professor of Parrotology and all the other dignitaries on the platform (124).

This being the entire segments of government, plus "guests from Western countries" (111), Matigari boldly confronts and bares his mind before them thus:

> The house is mine because I built it. The land is mine too because I tilled it with these hands. The industries are mine because my labour built and worked them. I shall never stop struggling for all the products of my sweat… And you, imperialist, and your servant Boy- with all your other lackeys, ministers and leaders of the police force, the army and courts, the prisons and administrations- your days are numbered! And many more of us are being born each day. John Boy, you shall not sleep in my house again (124).

This extract explains the resolution of Matigari to end oppression at all cost even if killed. He affirms without fear to all the dignitaries that he has followers that will take over from him among whom we presume to be Guthera, Muriuku and perhaps the children who have started associating with him and ever ready to confront anybody with stone. His decision never to allow John Boy to sleep in his house again leads to the climax of the novel. It is instrumental to see this scene as aninitiation of revolution by Matigari as the minister and police could no longer control the outburst of songs from the crowd nor could continue the meeting but end it willy nilly thus:

> The meeting is over! The minister shouted. Go home! You have all been dismissed! And don't stop on the way! You are not allowed to walk in groups of more than five people, the police chief added. But the people sang louder than ever before. Some started shouting the release of Ngaruro wa Kiriro. Others shouted slogans, down with theft and lies (125).

Having been gingered by Matigari, the masses now puts on the spirit of fighting oppression out of the land. The silence which has engulfed the people because of fear is broken here as a result

of Matigari's audacity. This also connotes that the people have been groaning under the government of His Excellency Ole Excellence without been able to express themselves because of the fate that will befall them. This is a satire of African democracy, which curtails the freedom of people to express themselves as against upholding it for collective participation.

The establishment of Althusser's (2002) notion that if the dominant idea of hailing the subject fails, another hegemony can come to dominate, and revolution can occur, manifests itself in the town hall meeting called by the Minister of Truth and Justice. The dominant class's hegemony is weakened when Matigari boldly confronts the instrument use by dominant class to achieve domination such as silencing the police to prevent the insurrection of the working class. Althusser's proposition that "if the dominant class's interpellation or hailing the subject fails, then another hegemony can come to dominate, and revolution can occur" manifests itself in the town hall meeting. The trepidation of the police and other government officials at this meeting after the confrontation of Matigari, must have brought about the "failure of hailing the subject" that made the people to violate police and the minister's order which made them to dismiss the crowd in a hurry. From here too, an alternative hegemony which Althusser proposes is established as the people longed to know and be associated with Matigari's ideology which eventually leads to revolution in the novel. It is at the point where dialogue fails that revolution becomes inevitable as we see Matigari who resolves to go back to the arms he initially buried for peace to reign in the society.

There is satire on failure of dialogue in African democracy as a representative government. The Minister of Justice and Truth fails to listen to Matigari and Ngaruro wa Kiriro's plea on behalf of the workers. It is even ironical that a Minister of Justice could not provide answer to "where justice can be found". The realisation of the workers' state of subjugation which informs their

decision to support Matigari that later leads to the burning of John Boy's house, can be likened to Madam Loisel in Guy de Maupassant's short story "The Necklace", who realises that her life has been controlled by others and decides to speak openly and honestly to her friend who has put her under subjugation to free herself. The burning of John Boy's house however is significant too because, as it symbolises that the masses are tired of perpetual subjugation, so does it as well symbolises the cleansing of African land from exploitation, subjugation and other societal oppression. By the burning of the properties of the bourgeoisie like cars and houses with solidarity songs like:

> Their cars must burn!
> Yes, their cars must burn!
> Let all the other oppressors' cars burn!
> Yes, let all the other oppressors' cars burn!
> And those of the traitors too!
> Yes, and those of the traitors too! (167)

The masses engage in revolution by rejecting outrightly bourgeoisie values imposed on them. The collapse of John Boy and the sleepless night of other comprador tycoons is a parody of the defeat of the system of oppression through confrontation and revolution while the rain which "poured as if all the taps in heaven had been turned on full blast" (174), is a sign of purification and cleansing of the land from human exploitation and western value.

Workers' strike is another weapon of struggle used in *Matigari* to challenge post-colonial oppression. Since according to Ngugi, "until democracy minded Kenyans, workers, peasants, students, progressive intellectuals and others unite… things will get worse no matter who sits on the throne of power" (Ngugi 2006:104), the need for African workforce to unite and boot out

oppressive regime becomes imperative. The strike at the factory led by Ngaruro wa Kiriro and the event at the council's social hall could be seen as unity among workers, peasant, students and others. Strike therefore constitutes an important object of unity and a weapon of struggle in the hand of the oppressed against oppressors and oppression. After helping Matigari to clean blood from his face and subsequently moving him to a resting place, Ngaruro wa Kiriro tells him that the factory workers are beginning a strike, hence the need for him to join them immediately.

Through the daring of Ngaruro, we get to know that the issue of poor remuneration for work and bad leadership are the immediate causes of the strike which explains the major conflict of clash of management and labour between the socio-economic classes, the bourgeoisie and the proletariat and the various ways by which the rights of Africans are trampled on plus the various efforts to surmount them:

> Our dispute is between the company owners and the workers. Ours is a dispute between labour and capital…We are only asking for adequate remuneration for our labour. The labour of our hands is all we own. It is our only property. We sell this labour in the labour market…We also demand that John Boy Junior and Robert Williams be removed from the board of directors, and to have new directors appointed in their place. The two are worse than those who were there during the colonial days. (109-110).

Since a society is shaped by its forces of production, that is, the production of food, shelter and others and the method of production known as the base being constituted by workers whose labour produce the wealth to which they have no access, their labour being their only product should therefore be rewarded. The above extract exposes and satirises the absence of this reward. The strike under the leadership of Ngaruro wa Kiriro also exposes the failure of African leaders in crisis management. In a democratic setting, such word as "decree" is not usually used. Dispute

between employer and employees is best settled in dialogue and not by veto power as done by the Minister for Truth and Justice:

> I shall now give the verdict on the dispute between the employers and workers. Firstly, I want all the workers to go back to work now and end the strike immediately. Is that clear? From this minute on, the strike is over (108).

This is a satire not only on the arrogance and insensitivity of government towards its subject but also on the lack of diplomacy and tact in handling public dispute. The Minister for Truth and Justice does not deem it fit to hear the cause of the strike but goes to give a verdict. This berates the attitudes of our democratic leader towards their subjects. The workers' union could also be seen as what Louis Althusser called "alternative hegemony" whose function is to compete with the dominant hegemony for supremacy.

Ironically, the response of Robert Williams, John Boy and the entire agents of government to the strike shows that their lives really depend on the workers whom they seem to care less about. Robert Williams tells John Boy: "… And I have to find out the latest about the strike…" (49). The efficacy of the strike is also revealed through the Voice of Truth thus:

> Reports say that police yesterday dispersed a workers' meeting at the Anglo American Leather and Plastic Works where effigies of the two directors, Robert Williams and John Boy, were burnt. The police used tear-gas. A number of workers were arrested. The Minister for Truth and Justice will be visiting the factory to settle the dispute in justice and truth (70).

This is what Barry (1995) says that "when capitalist goals and questions of profit and loss are paramount, workers are bereft of their full humanity…" Being a collective confrontation meant to savage the people from servitude, the spontaneous response of government caused by the seemingly paralysed economic activity satirises self-centeredness of government and lacklustre

attitude on public issues. Because economic activity has been paralysed, action needs to be taken to avoid economic breakdown. This is a satire of a government that is forced into performing its civic obligations.

The struggle for survival can also be seen in the determination of the children at the "vehicle cemetery" (15) to survive by making the dented and wrecked cars their homes. Their resolve at surviving includes guiding their territory against intruders like police which is an agent of the government that has failed in its duty to give them shelter and will still not allow them to rest by stealing from them. Throwing of stones becomes their weapon of defense as seen in their treatment of Matigari whom they later reconcile with because they see him as their potential saviour. The efforts of the children and what they go through however satirise the failure of parents in taking care of their children and the disruption of the future of a nation since children are said to be leaders of tomorrow. Also in this category is Guthera. Her efforts at combating poverty by being a prostitute in order to take care of her younger ones plus her resolution not to trade her new profession with the police are also seen as confronting the system in her own silent way. Her refusal to yield to police demand to the point of her father's death is a confrontation against bribery and corruption. It is also ironical that the decision made by Guthera against the state which is "I will never go to bed with a policeman" (37) that forms her eleventh commandment, is also broken against the state. When Matigari is arrested, Guthera sleeps with the police officer in charge in order to have Matigari released from police custody so that his battle against the state can continue.

It is also important to know how Ngugi's *Matigari* satirises policy system in Africa. Matigari virtually defeats the police in his encounters with them either as individual or collective without being armed. He first shouts the two policemen that harassed Guthera down, he and his colleague

escape from police cell without the knowledge of the police officer in charge, he creates enormous fear in the heart of policemen at the meeting called by the Minister for Truth and Justice, he escapes the second mental prison and the two police cars that try to sandwich him between them rammed into themselves. At John Boy's house too, where stationed all the police in the country including military, he escaped from them and could not be stopped from burning the house, the purpose of which they gathered. These expose as well as satirise the cluelessness of African security system.

The concern of Ngugi for character goes beyond a mere representation or just for surface level literary aim. He draws characters in *Matigari* from the two major classes of the society situated within the novel and replicated in Africa- the oppressed and the oppressors, which are the dominant forces in Socialist Realism. The use of phrases for characters such as His Excellency Ole Excellence, minister for Truth and Justice who always work against the truth, Madam the Minister's Wife, the prostitute who will not live by example, Guceru the informer, and others stress the nature of the freedom debate in *Matigari*. These scornful phrases satirise the negative political triviality of African politics and its leaders because through them, readers are exposed to many societal rots that ridicule Africa.

Many social issues which ridicule African government and leaders are raised in *Matigari*. Insecurity is one of these issues, particularly during the meeting called by the Minister for Truth and Justice. The bellow drama occurs when the Minister tells Matigari to "come forward! Let us have a good look at you":

> As Matigari drew closer to the platform, the police chief suddenly whipped a pistol from the holster and pointed it at Matigari, shouting, 'hands up!' Matigari took his hand out of his pocket, grinning as he suddenly realized how frightened the

> police chief was and why. Then he said 'I have girded myself with a belt of peace!' But the police chief was not satisfied. He waved at two policemen and indicated to them to search Matigari. He had no gun, no knife, not even the least of weapons. Yet still they handcuffed him (115)

Matigari is presumed to be fully armed and thus cause panic among policemen. This satirises a government that is not secure among the people it governs and the people also not safe in the hand of government. The characters of Guthera and Muriuki who both break every government protocol to get Matigari released from both prison and mental home also talk about porous security system, failure, clueless and careless government that cannot protect its citizen at any level. The possession of materials like matches, bottle, knife and others by the prisoners that can be used to cause more harm to themselves and the prison in general satirises a careless government. The arrest of Ngaruro wa Kiriro without trial for speaking the truth about the strike is a social issue that can be compared with the case of Papa Jimoh in Festus Iyayi's *The Violence* who is locked up for three days in a cell without committing any offence. Ngugi uses *Matigari* to condemn a system which creates palpable fear in people. He also satirises the act of punishing and silencing unnecessarily the like of Ngaruro wa Kiriro, who is able to summon up courage and speak on behalf of the masses and the general subjection of people to perpetual silence in the face of mismanagement, maladministration and general misery in the land.

3.1*Matigari* as Satire of Blackman Imitation of Whiteman

The war within Africa against colonialism and subsequently neocolonialism is aimed at addressing the oppressions within Africa which were formerly heaped on colonialism, but which the departure of colonial rule made so clear that the backwardness of Africa is no longer solely

the result of the injury caused by the white colonisers but a result of the intellectual liquidation of African leaders that take over power from colonial regime. Fanon (1961) in this regard posits:

> The national middle class which takes over power at the end of colonial regime is an under develop middle class. It has practically no economic power, and in any case it is in no way commensurate with the bourgeoisie of the mother country which it hopes to replace… the national bourgeoisie of under developed countries is not engage in production nor in invention, nor building, nor labour; it is completely cananised into activities of the intermediary type (119-120).

The interest to be like the white colonisers makes the new black leader to keep the idea of governance that tends more towards the acquisition of material gains which Efurosibina et al (1999) say "form the basis of all interaction within society." This therefore constitutes the philosophy of Eurocentrism in Africa which African literature sees as the bane of all forms of oppression in Africa. In *Matigari*, the status quo of governance remains the same after independence which immediately attracts the reaction of some soldiers who in a mutiny demand for increase in wage immediately after independence. His Excellency Ole Excellence through The Minister of Truth and Justice addresses the situation thus;

> It was a great shame for the soldiers of national army to go on strike for higher pay soon after independence. They had never gone on strike against the colonial regime. Why now?... All workers should disassociate themselves from those who are disrupting industrial peace by demanding increases in wages. Such workers were not better than the soldiers who had disrupted the peace with their attempted mutiny… (7).

As a new independent state, the soldiers who probably fought for the independence deserve better pay from their own government different from colonial government but because of the urge in the new leadership to occupy the position left behind by the white and acquire wealth, the function of dictating order like their former white master becomes theirs. For instance, at the

wake of independence, we hear the minister for Truth and Justice says "Government bans opposition party. His Excellency, Ole Excellence has said that this is people's government… The people do not want opposition party as they only cause disorder in the country" (7). The government of this new independent state instead of the pursuance of collective development that will outdo the evil of colonialism, engages in what Barry (1995) refers to that "when the capitalist goals and question of profit become paramount, workers are bereft of their humanity"

The encounter of Matigari with Robert Willians and John Boy Junior exposes further the capitalistic nature of African post-independence leaders. John Boy Junior represents a leader who having been schooled in European culture tries to impose it on African culture. He brags to Matigari thus:

> I went to England where I schooled at the London School of Economics, better known as LSE. There I got a number of diplomas in administration. I used to eat dinners in the Inns of Court, where I learnt how to dress like a gentleman (48).

The capitalist education acquired by John Boy in this extract, is brought to Africa as he boasts to Matigari of having almost everything with Robert William who is still an agent of foreign capitalism in Africa:

> He is a director of Anglo-American International Conglomerate of Insurance (AIU) and Agribusiness Co-ordinating International Organisation (ACIO); and he is also a director of the local branch of Bankers' International Union (BIU). We are both members of the board of governors of the leather and plastic factory (50).

As a writer who is concerned with creating African identity, Ngugi uses John Boy to portray the imitation and transference of colonial ideology by the new leader of Africa at independence that undermines African development. The taking over of Howard Williams' house by John Boy

Junior, his horse and other inherited luxuries satirise the urge to continue in the shoe left behind by the white and do everything possible to retain this position. John Boy asks Matigari: "were these not the houses which had once belonged to the colonialist settlers but now belong to the very rich, the foreign and the local people of all colours- black, brown and white?"(43). This encounter between John Boy and Robert William satirises betrayal of independence struggle when Africans are supposed to be united and boot out every remnant of colonialism.

Ngugi also satirises the concept of individualism brought about by foreign education when John boy Junior tells Matigari:

> Mzee, I would ask you to learn the meaning of the word individual. Our country has remained in darkness because of the ignorance of our people. They don't know the importance of the word "individual" as opposed to the word "masses" (48)

According to freedictionary.com, individualism advocates that interest of individual should achieve precedence over the state or social group. But this is opposed to African concept of communalism. Ngugi satirises this to be a result of the greed of trying to become like the white. The concept of communalism is also seen in the character of Matigari with statement like: "spread the message: Settler William is dead, John Boy is dead. We must go home, light the fire and rebuild our home together" (23-24). This constitutes the bane of African culture which is vehemently opposed by John Boy because of civilisation. His efforts to substitute African communalism with European individualism with the support of The Minster of Truth and Justice is faced in many instances with crises by Matigari and Ngaruro wa Kiriro who constantly use 'we' in their collective demands. This is a satire of African leaders who sacrifice African communality to European individuality due to personal aggrandizement.

The search of Matigari for his children is also a representation of the children of the nameless country (collectivism) who he expects to be free and live in oneness. When Muriuku asks him "but would you recognise them?" (15), he answers that "they look like you, like all the others. You look as if you all come from the same womb…same mother, same father" (15). "Mother" and "father" here mean Africa while the "womb" is a symbol of unity that binds Africans together. Socialist Realism believes that the conflict between individual approach of John Boy (capitalist) and the collective approach of Matigari (proletariat), will lead to a radical change in the economic base of society from feudal system of power based on inherited wealth and status as shown in John Boy Junior who inherits Williams' house, to a capitalist system base on ownership of private property. Karl Marx frowns on the individual ownership of private property which capitalism brings and upheld the principle of communism which according to him is society's ultimate goal. When a society reaches this goal, which is called "the workers' paradise", benevolent self-rule will finally reign (Bressler 2002: 163). To achieve this, Ngugi satirises Eurocentric ideology of John Boy by making them face with opposition every time in the novel.

The culture of paying less or no value on African goods and seeing goods from west as superior is also satirised. Ngugi achieves satire here with the use of minister of Truth and Justice who is supposed to be the custodian of locally made goods as the promoter of foreign goods:

> I have a seven-storeyed house here. I have three swimming pools…yes, three…one for the children, one for the guests and one for me and my wife. I have also got saunas modelled on those in Finland! The house is decorated with marble, from Italy. Imported Italian marble! I have what the English Lords call a family coat of arms… (103)

The need to maintain this European lifestyle and value creates class division within society- the oppressors and the oppressed. This leads to inequitable economic relationships which results into class conflict. In order for the minister and others in his class to maintain and retain their luxurious life, the workers suffer from poor remuneration, non-payment and others as seen in the novel.

The use of media to promote foreign culture in order to entrench European value and compel compliance from the masses is also satirised, particularly in delivering contradictory and misleading information to the public. A case of this is seen in the student who narrated to Matigari thus:

> I rushed to the university to hide among the students. I found that they called prayer meeting at the church to pray for those who have been arrested. They also wanted to pray for peace and love in the country… As we were kneeling down, our eyes closed in prayer, soldiers and policemen surrounded us. Some of us had our arms and legs broken. Twenty five students were killed instantly. One woman was eight months…she had a miscarriage there and then. Was all this reported or mention on the radio? The Voice of Truth? No! (90)

As an instrument of imperialism, The Voice of Truth propagates foreign values to the detriment of local values that will improve peoples' well-being. The dictatorial nature of his Excellency Ole Excellence to silence his subject is only heard through the voice of Truth, the only medium through which his character is felt in the novel. His characterimposes dual charactership on the minister of Truth and Justice. Such dictatorial policy through the voice of Truth includes the announcement:

> …this is the Voice if Truth… This is an urgent announcement.The minister for Truth and Justice has authorised the police to shoot down all madmen…Shoot on sight…The police have been told not to harass white people even if they are

> wearing long beards and have unkempt hair or even if they are dressed in rags and dirty clothes, or are hitching lifts, or are without fare. The police made this announcement after the United States, and British Government complaint through their embassies here that their citizens are being harassed on the roads in the belief that they are madmen, merely because of their beards and their long, unkempt hair… The chief police has told the police and members of the public that, in any case, white people do not go mad (135).

Apart from being tyrannical and place less value on African by her leader, it is humorous that "white people do not go mad" but black people do because of the choice they make by keeping their hair, that "anyone with no bus fare is mad" (135) and that "madmen have no money on them" (135) satirise a man (Africa) who kills his children but spares the children of others. This ridicules the relationship between African leaders and the masses. It would also restrict definitely the freedom of movement of the people as those without money to shave their hairs would not go out for fear of being killed while those who go out because of lack of this information may be innocently killed simply to fulfill their capitalist goal.

African dependence on west particularly through exporting funds and goods is another way of foreign dominance on Africa. The use of such funds and what they are used to purchase add more burdens on the political and economic lives of African which make the masses to continue to grope with the same social and political upheaval under colonial rule. In *Matigari*, the Voice of Truth announced that:

> …Britain and the European Community have given this country a loan of several million pounds for the development of the administration of instance justice. The loan will be used to buy handcuffed, hand and leg chains, uniforms for prison warders, electric fences to help guard prisons and rope for hanging those who have been sentenced to death. All the materials must be bought from British factories or from the other CCC countries. Part of the loan will be used to send prison warders, high court judges, riot police and district commissioners abroad for

> retraining in modern method of thr administration of instant justice (132).

This extract satirises leadership with no interest of his people at heart, leadership that is ready to propagate the interest of his former white master by using loan from them to purchase their goods for the impoverishment and imprisonment of his own people instead of developmental project. On African dependence on the west even after independence, and its attendants consequences, Monsieur Leon Mba, a former president of Garbon once said in an official visits to Paris that: "Garbon is independent but between Garbon and France, nothing has changed, everything goes on as before" (quoted from Fanon Wretched of the Earth, 1967: 52). This is an allusion to what obtains in most African countries after independence where any assistance from the west to their former colony would be targeted at improving their own economy in reverse order. Guthera once laments the ever presence of the west in the news of the Voice for the Truth that: "they are forever reporting on the USA and Soviet Union" (45). The ironical use of the Voice of Truth is a satire on a radio station that never says the truth on any matter but manipulate information for the favour of His Excellency Ole the Excellence and his government. This assertion replicates itself when Matigari tells Guthera that "our first independence has been sold back to imperialism by the servant they put in power" (172).

The Eurocentric imitation of white include believing only in the superiority of what comes from the west for our use without being able to do things on our own. The Chairman of the local branch of the ruling party KKK tells the people in the council's hall meeting called by the Minister for Truth and Justice that "I shall get the USA to establish one of those open-air-birth-control clinics where women can have their wombs closed. No more children for the poor! Let us give that responsibility to the wealthy… fucking among the poor should be stopped by a

presidential decree" (119-120). This is not only ridiculous but also satirise the failure in one's duty and the attempt to take over the position of God whose responsibility it is to give children.

Ngugi is a writer whose duty like other African writers is to expose internal slavery brought by post-colonial leaders which Ayi Kwei Armah refers to in *The Beautyful Ones Are Not YetBorn* as "the Black leaders with white soul" as seen in Koomson and Estela who grow so use to luxury and become insensitive to human suffering. John Boy Junior could be linked with the example of Ahmah's "black leaders with white soul" because of his ability to do anything to stay on top of the societal ladder. Ngaruro wa Kiriro describes him as "worse than those who were there during the colonial days" (110). A factory worker also says of him that "I have worked in the factory for many years. I have seen French, German, Canadian and Italian directors come and go, but I have never seen worse directors than Boy and Williams. Boy is the worst of the two" (60-61). The level of his involvement in luxurious lifestyle is seen when he fainted and rushed to hospital during the burning of his house. Through his activities also, one of the representatives of the masses used by Ngugi laments; "yesterday it was imperialist settlers and their servants. Today it is the same. On the plantations, in the factories, it is still the same duo. The imperialist and his servant. When we will, the family of those who toil, come into our own?" (78-79). This is a lamentation of the betrayal of independence hope.

Beginning from its front page, *Matigari* shows the image of a society surrounded by forest where various wild animals that are enemies of man are seen. This is Ngugi's attempt at liken this nameless country to a forest and its various leaders to animals because of their inhuman nature. Examples of these are images of oppression such as "horse", "dog", "vultures", "rats", and "hawk". For instance, a dog is set on Guthera by the police while both John Boy Junior and Robert Williams ride on horseback to torment Matigari. The "vultures", "rats" and "hawk"

oppress the children by competing with them for valuables at the garbage yard. The use of "scavengers" and "vermin" are symbols of limitless animals hence limitless oppression.

"Handcuff", "prison" and "gun" are symbols of oppression used to silence the masses from fighting for their right and to arrest their souls, "Stone" as used by the children at the vehicle cemetery is a symbol of defense against oppression, "Mugumo tree" serves as a symbol of peace and war while the river to which Matigari disappears represents freedom.

There are many instances of the use of allegory as a literary device by Ngugi to impress his message on the reader. The idea of the existence of colonialism in post-independent Africa is seen in what Ngugi expressed in Matigari as "a white man and a black man sat on horseback on one side of the narrow tarmac road next to the gate. The horses were exactly alike" (43). This is an allegorical statement that equate post-colonial Africa represented in the statement "a black man" with colonial Africa ruled by the white man.

In *Matigari*, there are allegories to weakness in the characters of the "student", the "old widow", the "teacher" and the "priest" in the various ways they attend to Matigari in his quest for justice. The action of the crowd during the harassment of Guthera by the police is also an allegory of the "fear" that has pervaded the land. Ngugi uses these individual characters to describe "fear" which seems to be the general problem of the masses to speak against bad government. Inside the cell, the characters of the "drunkard", the "peasant farmer", the "teacher", the "vagrand", "Matigari" and the two others are allegories of subjugation and oppression. Their situation paints the picture of what common man goes through in the society. The burning of the effigies of John Boy Junior and Thomas William represent communal revolution against oppression.

The use of magical realism is seen in the magical nature of the character of Matigari who is able to appear and disappear at will and in any shape. The mystery of Matigari's escape from the cell and mental home without any trace also has some attachment of magic. For instance, the priest takes his character as the second coming of Christ until Matigari meets him. The concept of magical realism is prevalent in African literature because according to Cooper, (1998), magical realism arises out of particular societies post-colonial, unevenly developed places where old and new, modern and ancient, the scientific and the magical view of the world co-exist.

Many examples of exaggeration exist in *Matigari*. For example, it is said of Matigari that "when the stones reached him, they changed into doves" (73), his words are said to be encouraging that even "if one had sat on fire one would not have noticed it" (74) and that "people were so absorbed in the extraordinary tales of Matigari that they often forget to drink their tea or eat their food" (74). It is said of Matigari that "smoke was gushing out of his nose, mouth and ear" and also describes to be as "tall as giant and that his head touches the sky" (159). These literary devices enable Ngugi to achieve satire of African leaders.

From the foregoing, prior to the emergence of Matigari from the forest, silence pervades everywhere because fear prevents people from asking question about their relegated state in the society but the arrival of Matigari signals a new era that puts not only the leadership on their toes but also gear up the oppressed from their slumber. For instance, Ngaruro wa Kiriro receives courage from his encounter with Matigari. This courage as Ngugi puts: "Ngaruro wa Kiriro sprung up as if new strength and confidence had been instilled in him by his brief contact with Matigari" (24), later enables him to execute the strike previously planned. Therefore from Matigari to Ngaruro wa Kiriro, to the children at vehicle cemetery down to the factory workers, we see collective struggles that later result to a brief respite for the citizens, hence the

actualisation of Marxist proposition of collective revolution by the oppressed as prerequisite for a free society.

CHAPTER FOUR

4.0 Political and Social Satire in *Wizard of the Crow*

The delineation of this chapter into political and social satire arises from the need to adequately capture the essence of *Wizard of the Crow* in relation to Ngugi's wa Thiong'o's struggles in his craving for identity for Africa. The narrative in *Wizard of the Crow* embodies many issues that have bedeviled African in the 21st century. These issues which are caused mainly by the leadership style of post-independence African societies constitute the activismof Ngugi for a truly independent African state. His use of satire as a literary technique in addressing African issues is premised on the prevalence of the situation discussed thereto in Africa. This chapter therefore presents *Wizard of the Crow* (2006) as both political and social satire that replicate Africa in a fictional form. It imitates the situation of most countries in post independent Africa, particularly the political actors who are being driven by selfish desires at the expense of the masses and how Ngugi exposes these selfish desires by ridiculing the actors as well as portraying their actions as the bane of underdevelopment in Africa.

4.1 *Wizard of the Crow* as a Political Satire

Wizard of the Crow is a satire of post-colonial Africa on the behaviour of African leaders and their cronies. It creates a world of political hegemony where leaders are detached from the masses, which is a clear picture of the 21st century African political system inhibited by corrupt

and morally insolvent ruling class who do not have at heart the interest of those they are meant to govern. Political satire being a humorous, ironic or sarcastic examination of a political arena in an attempt to expose absurdity and hypocrisy of political actors (wiseGreek: 2003), it also bring to fore political scandals using various literary devices as exaggeration, irony, imagery and humour. This work is careful to distinguish humour from political analysis because too much joke by a satirist could turn a satirical piece into mockery, thus not achieving its purpose. But since humour too is an integral part of satire, it will be adequately captured to give room for apt examination of ridiculous political analysis rather than a political attack and social situation which this work aims to achieve.

In *Wizard of the Crow,* Ngugi effectively merges humour with suitable political analysis to create a balance for effective critique of African political reality that is opposed to the objective of independence. The regime describes in Aburiria is a replica of most regimes in post - independent Africa where leaders personalise state resources and run government as their personal empire with the intention of becoming perpetual leaders.

One of the theories attributed to the illness of the Ruler is the aging of his rule. It is believed that "he sat on the throne so long that even he could not remember when his reign began. His rule had no beginning and no end" (5). This is a phenomenon common to despot in Africa which actually makes them think that being on throne is a birthright that must always be protected. In this narration, the Ruler believes that he is Aburiria and Aburiria his personal property when he said to Machokali during their sojourn in America thus: "I did not ask you to read it silently to yourself… read it aloud and firmly like a man. Substitute the word Ruler for the country, as I am the country" (513).

Ngugi uses this expression to lampoon dictators who always think that God is only on their side. In an interview with Ken Olende in 2006 after the publication of *Wizard of the Crow* and on the state of African continent, Ngugi posits about the god-like nature of dictators thus:

> There is an element of dictatorship that always needs to say that God is on their side. In the past, authoritarian leaders would quite literally say 'you must accept us because we have been conversing with god'. I want to bring in that element.

This is also clearly expressed in the expression "his rule had no beginning and no end" which is an allusion to Jesus which bible records that his rule shall have no end. The action of claiming equality with god is both humorous and satirical of African leaders. Ironically unlike god who is vested with the power of managing the affairs of man, the Ruler could not manage the affairs of his cabinet members, let alone the entire people of Aburiria. In his attempt at eternal reign which is also reminiscent of dictatorship, he tries to replace his autocratic regime with dictatorial democracy in the name of Baby D. (Baby Democracy) (698), where he will become the nominal head of all political parties and be chosen willy-nilly by all political parties as their sole candidate for president, this of course is still synonymous to dictatorship. This attempt by the Ruler is what Colson (2011: 134) refer to as "limiting the freedom of the people and by exercising his authority over time to rule eternally". This being an attribute of God (to rule eternally) is analogous to tenure elongation termed "third term agenda" in Nigeria. In George Orwell's*Animal Farm*, under the leadership of Napoleon, the animals, particularly pigs imbibe the attribute of man who is supposed to be god to them. Contrary to their collective seven commandments immediately after the expulsion of Mr. Jones from Manor Farm, exception to all rules comes when Napoleon assumes his dictatorship role. In his attempt to be like man (god), the commandments begin to change from "four legs good, two legs better" simply because the pigs have started to walk on two legs. George Orwell sums this up thus:

> After that it did not seem strange when next day the pigs who were supervising the work of the farm all carried whips in their trotters…it did not seem strange when Napoleon was seen strolling in the farmhouse garden with a pipe in his mouth-no, not even when the pigs took Mr. Jones's clothes out of the wardrobes and put them on… (Animal Farm, 93-93)

The pigs in this extract assume the supervisory role of man while Napoleon in particular takes up the role of Mr Jones

Another parody of dictatorship of postcolonial Africa used in *Wizard of the Crow* is the Marching to Heaven initiated by Machokali which is similar to the concept of Windmill in *Animal Farm* initiated by Snowball. As Marching to Heaven is the pet project of Machokali, a rival to Sikiokuu, so is Windmill a pet project of Snowball, Napoleon's rival. Ngugi displays the theatricality of politics through the character of Sikiokuu and Machokali. The idea behind the concept of Marching to Heaven as announced by Machokali is to portray the Ruler as equal to God. He explains:

> The whole country, the Minister of Foreign Affairs was saying, the entire Aburirian populace, had decided unanimously to erect a building such as had never been attempted in history except once by the children of Israel, and even they had failed miserably to complete the House of Babel. Aburiria would now do what the Israelites could not do: raise a building to the very gate of heaven so that the Ruler could call on God daily to say good morning or evening or simply how was your day today God… (16).

This however is satirized mainly by the inability to execute the project (marching to heaven), precipitated by their failure to set up its economic importance in order to secure money from Global Bank to further the satisfaction of their material thirst as well as serving as the mirror through which injustice, poverty and societal rots are measured as seen through the narration of Alhaji Arigaigai and other activities of the masses. The failure to draw out the economic

importance of Marching to Heaven and its subsequent failure is also a satire on the economic policy of Africa, where sentiment, greed, nepotism and lot more by politicians override collective interest. Ironically too, the people of Aburiria, on whose behalf Machokali presents this project to the Ruler are those who vehemently stand against it through the character of Nyawira and her people in the Movement for the Voice of Aburiria People. This too exposes and ridicules the representation of government in Africa as leaders who are expected to represent the people only represent themselves. Ngugi uses this to satirise hypocrisy among political leaders and to create a political world occupied by leaders who are detached from the people.

Greed for political power and the extent man can go to actualise his desire is satirised by the "power Daemon" where Ngugi exposes what Machokali, Sikiokuu and Benjamin Mambo go through to secure political power. For example, Machokali enlarges his eyes "to the size of electric bulb" (12), Sikiokuu enlarges his ears "larger than a rabbit's" (14) and Benjamin Mambo whose tongue elongation nearly cost him his life. Apart from these acts being humorous and iconic, it tells of the nature of rivalry that undermines Africa development due to the interest of these actors for personal gain at the expense of the masses. The humour here arises from the impossibility of the external structure of "eyes", "ear" and "tongue" to affect their internal structure thereby uttering their functions. In fact, the size of any of these organs could impair its function as seen in the first enlargement Benjamin Mambo did to his tongue in Paris which render speech impossible. According to Nahem Yousaf, (2010), "General definition of satire presupposes that what is depicted will be exaggerated in order to act as a chilling warning of what might ensue". Ngugi's use of body part is a deliberate attempt at ridiculing his political characters. As well, the use of body part is an attempt by Ngugi to conform with the use of impressionistic literary technique more than linguistic expression which modernist writers say

would create lasting impression in the heart of readers. It is risible that the Ruler could actually consider these hypocritical act, borne out of what to gain for themselves, for devotion and hence appointment.

Yet, Machokali's big eyes could not perform the function that is commensurable to its size. Sikiokuu too could not hear beyond the capacity of the internal organ of his ears as the sordid events of their characters show. This aspect of body part expansion also typifies the cartoonic aspect of political satire. In this direction, Jeff Turrentine posits in The New York Time Book Review that: "Ngugi writes simply and unaffectedly about his characters and the cartoonish trouble in which they land"

The Ruler is also an epitome of greed and tyranny. After the introduction of Marching to Heaven to him, without considering its economic importance to Aburiria, he becomes obsessed with its majestic value of becoming a personal monument to the Ruler "…the first and only superwonder in the history of the world" (17), which is also to his credit. Also, on the information that dollars grow on tree, he gives order that armored cars be sent to the prairie as fast as possible to retrieve the dollar trees and the precious soil on which it grows. He instructed them to drive slowly like tortoise so as not to allow any dollar leaf to fall off.

The Ruler's aim for this act is to plant the dollar trees in his vineyard so as to be less dependent on Global Bank for money. This is made known when he reasons within himself that "the wizard of the Crow was the only person who, in addition to providing knowledge of money growing on trees, a knowledge that would lessen the Ruler's dependence on Global Bank…" (613). The idea of money growing on tree or that money buried by Kamiti could actually grow into a tree that produces its kind is an absurdity that ridicules African leaders, particularly for the fact that

money is not a living thing that germinate. Apart from this, the Ruler's interest here lies in the fact that the money in question is in dollar, yet Aburiria currency is not in dollar but in Buri. This as well, explains theyearning of African leaders for foreign product at the expense of local product within their country, hence the little or no efforts to develop locally made goods.

The Ruler's absurdity deepens when he promotes Tajirika to the post of Central Bank Governor simply because the whole idea of money growing on tree originates from him. " a crook after my own heart, the Ruler muttered to himself, mesmerised by the simple beauty of Tajirika's plan, and he was glad that he had appointed him governor"(647). The Ruler's greed also leads him to the point of planning to secure for himself Kamiti's sorcery power.

> Whether he disappeared him after securing a cure and the secret of growing dollars or after appropriating all his powers: or retained him under lock and key in the State House, using him as the need arose, only the Ruler would be in the know. Whichever, he would have a permanent spirit in the house as his adviser on matters (672).

The devilish nature of this action by the Ruler is poignant in the innocence of Kamiti and on the Ruler's desire to feed on his blood like other innocent victims on whose blood he bathes. This being a peculiar nature of African leaders, Andrew Vandervlies of Time Literary and Supplement avers that: "By turns witty and wise, beguiling and exasperating, this is Ngugi's most barbed (even bitter) satire on the betrayer of independence by corrupt government in neo-colonial Africa".

Greed triggers in African leaders the concept of self and others which make them to monopolise commonwealth, thereby causing public misery. The Ruler is only interested in what will benefit only him and not even his household. Ngugi portrays this concept of accumulating everything as

what actually makes leaders susceptible to failure. The degrading level of the Ruler's greed and his cabinet members can further be seen in Tajirika's advice thus:

> We should volunteer Aburiria to be the first to be wholly managed by private capital, to become the first voluntary corporate colony, a corporony, the first in the new global order. With the privatization of Aburiria and with the NGOs relieving us of social services, the country becomes your real estate (760).

This advice which is capitalist in nature manifests itself as Tajirika later takes over government and turns Baby D. into an imperial democracy, himself being the emperor, thereby privatizing Aburiria. This, being the goal of capitalist economy and which enables the bourgeoisie with economic power to gain social and political control of the society is countered by what Louis Althusser called alternative hegemony which is represented by Nyawira, her friends at the Movement for the Voice of the People and Kamiti who virtually make it impossible for the capitalist hegemon to privatize Aburiria.

There is satire on the lack of patriotism among political leaders. The activities of the trio of Machokali, Sikiokuu and Kaniuru ridicule governance as the interest of the masses which they represent is sacrifice on the altar of personal gain as we see in their hypocritical jostle for favour before the Ruler for more position that will enhance their physical and social status. The rivalry among the ministers over meaningless things that will not further human interest but simply to win points before the Ruler is used by Ngugi to "demonstrate how postcolony has been turned into a stage for bizarre self-gratification: an absurd display of buffoons, fools and clowns…(Ogude 57). The more this is done, the more suspicion is raised and the more they fall down the Ruler's ladder of grace, hence their respective destruction. Ngugi uses this to satirise everyday greed among African leaders and a system where the self-interest of individual leader

overrides the overall decision making process. In this regard, Mohd Ashraf Bhat (2014) posits about *Wizard of the Crow* thus:

> A greedy political class that is driven by the greed is projected by the writer as the main source of corruption. It is the greed of this political class that is held up to ridicule and shown as the main reason of mess in post-colonial Africa.

Greed among African leaders is also exemplified in Achebe's *A Man of the People,* which is another satire on post-independence Africa. Chief Nanga like Machokali and Sikiokuu is more concerned with protecting his seat as a minister than the welfare the people he represents. He can also do anything to get power. For example, as Kaniuru implicates Sikiokuu to be promoted, Chief Nanga also implicates Makinde to win favour from the Prime Minister, which is an indication of personal aggrandizement. Machokali, Sikiokuu like Chief Nanga are cunning politicians who represent the elite ruling class that are indifferent to the plight of their people. The rivalry between Chief Nanga and Dr Makinde can as well be likened with that of Machokali, Sikiokuu and Kaniuru.

There is satire on political propaganda and power which inadvertently results into the various social milieus in Aburiria. Political propaganda use to achieve political objective is carefully used by Ngugi not only to achieve opposite result but also to ridicule the characters involved. The queue that emanates from Tajirika's office as a result of leadership failure in providing job is later suggested to be used by Machokali for political gain:

> The sight of people lining up for whatever the reason, wherever, whenever, and however should create a very good impression of the state in Global Bank missionaries…Take a cue from me: use the queue, don't abuse it. Instead of banning queuing we should present it to the world as the very picture of a nation lining up behind its leader's vision (160 and162).

Ironically, the queue being promoted to enhance and accelerate Global Bank acceptance of their loan request is one of the reasons the same Global Bank used against it. This is made known to the Ruler while in America thus:

> That's the point Mr. President. Everything is upside down in your country. Your women are challenging the natural order of things, even setting up what they call people's courts: and the queues challenge the social order. Mr. President, go back to Aburiria. Put your house in order. (499-500)

Still on propaganda, Sikiokuu obtains forceful confession from Tajirika against Machokali but the same confession does not work for his favour before the Ruler when he returns. Kaniuru also used propaganda against Sikiokuu, his benefactor by conniving with his girlfriend to save the bribe he gets from deputizing Tajirika as the Chairman of Marching to Heaven in his name without informing him. This later costs him his job when Tajirika becomes the Governor of Central Bank and finds out the truth. It also forces him to marry Kanyori against his wish.

The rivalry among the ministers is centred to both propaganda and power which they did not hide from themselves. Machokali tells Tajirika that "even among us state ministers there are fierce struggle for power and influence" (258). This satirises leadership ineptitude in Africa which hinders development. Sikiokuu condemns the queue in the presence of the Ruler to pull down Machokali his rival that:

> Were there some in their midst who were subtly inciting citizens to queue as the first step of a revolt of the masses? Perhaps those who had arranged the Bank's visit had something else up their political sleeves (159-160).

Ironically, when this refuses to bother the Ruler and Machokali eventually wins the debate over the queue, Sikiokuu immediately reverses from his earlier stand against the queue and volunteered to announce the Ruler's gratitude over prime-time radio and TV thanking people in

the name of the Ruler for supporting Marching to Heaven through the queue. Machokali who is not saddle with the responsibility of capturing Nyawira informs Tajirika to be his eyes in Aburiria while his journey with the Ruler in America lasts and to hand over Nyawira to Benjamin Mambo if caught so that Sikiokuu will not take the glory. Sikiokuu also abandons his assignment of capturing Nyawira to the pursuit of wizard of the crow. This explains absurdity and hypocrisy of political actors in a humorous way so as to expose the unpatriotic nature of Ngugi's political characters. It depicts the political disillusionment in Africa as well as portrays and ridicules African leaders who do not know their role, thereby making mess of government by not being able to achieve set objectives.

The use of "shit" is another striking and iconic use of humour to satirise African system of government. Tajirika uses it as a form of defense while he is in the same cell with wizard of the crow. When he gets to Sikiokuu's office as Ngugi puts:

> Tajirika stepped forward, but as he put the pail on the table, the better to extend his hand for the handcuff to be removed, he suddenly tripped over a chair and fell, splashing the contents of the bucket all over the office. Some of it found its way onto Sikiokuu's face and clothes. Some on Kahiga and the two police officers, and some on the Ruler's portrait on the table (390).

At this moment, Sikiokuu's office could be seen as representing the entire Aburiria because of the elements thereto, Sikiokuu to represent ministers, Kahiga and the two police officers to represent police force, Tajirika for business body and the portrait of the Ruler to represent the Ruler. The spread of the shit on all these characters plus the odour it emits is a symbol of a rotten society. It also portrays as well that these are the people responsible for the decay of Aburiria since the shit is evenly spread and leaves nobody untouched apart from the innocent masses. The dots of shit on the Ruler's portrait even refuse to go as the narrator puts:

> Now he started working on the portrait of the Ruler, trying to clean the spot, but every time he thought he had finished another seemed to emerge as if from inside the portrait, and in the end he gave up and cover it with a towel. (391-392)

The re-emergence of the dot of shit on the Ruler's portrait could be linked with the pocket of crisis in Aburiria and the inability of the Ruler and his cabinet members to find a drastic measure to it. It could also be seen as ridiculing the Ruler's refusal to vacate office, his various dirty adventures and his dirty end. It also portrays that the Ruler is a stain on Aburiria. Ngugi uses this to express his disgust with African leaders. He sheds more light on this thus:

> I thought it would be healthy to define what I thought was so perverted about these neo-colonial vampires. The moral decay that is part of that kind of society. I think scatological humour helps to capture the moral decay (interview 2006).

The use of pail for excrement by Tajirika is also similar to Odili in *Man of the People* who finds a notice in a newspaper urging people to provide pail for excrement. The imagery of shit is used to draw attention to moral decadence and corruption. There is also allusion to shit in the display of women during the unveiling of Marching to Heaven as explains by Nyawira to Kamiti:

> All of us in the area suddenly faced the people, our back turned to the platform. All together we lifted our skirts and exposed our butts to those on the platform, and squatted as if about to shit en masse in the arena. Those of us in the crowd started swearing: MARCHING TO HEAVEN IS A PILE OF SHIT! MARCHING TO HEAVEN IS A MOUNTAIN OF SHIT (250)

This ridicules policy system in African. Shit is also synonymous to the smell Kamiti persistently perceives in the streets of Eldares, particularly at political arenas, for example, at Tajirika's office, Sikiokuu's office, the Ruler's office and at the presence of every political leader who visits his shrine including money and anything that emanates from them. This is similar to "Chichidodo" in *The Beautyful Ones are not Yet Born* which also replicate rotten societies. It is

the point where the masses recognise their subjugatory role and decides to free themselves by speaking against it.

4.2 *Wizard of the Crow* as a Social Satire

Wizard of the Crow as a social satire focuses on the societal decay that emanates from the different actions of political actors. Being sarcastic and full of wit, it focuses on current events and prevailing societal situation as it directly affects the people. It is also largely a result of the rivalry among political class for power and it attendant effect on the society, which satirises a typical African situation where the masses suffer the lack of adequate social services because of the activities of the political elites. In this direction, Ngugi (2006) posits:

> The struggle between a class or social consciousness and a national consciousness, which may also be a black or social consciousness, is also fascinating. There is a meeting point between different types of resistance, but often they are so divergent and this always fascinates me.

A typical resistance in *Wizard of the Crow* is exemplified in the struggle of the masses against social disorder of Aburiria society caused by the activities of the political elite in order to survive which gives birth to the two ideological groups in the theory used in this work- the oppressed and the oppressors, hence the various unrest in the novel.

Wizard of the Crow as in most of Ngugi's writings, further advocate for the improvement of human values by exposing the decadence of Aburiria society to depict Africa using different literary techniques in an amusing ways to arouse our pity. He takes great pains in showing how ordinary people are not only deprived of basic necessities of life but also on how they live in squalor within their society. This is shown in the character of Kamiti and Nyawira who both represent the social class that are socially and economically irrelevant in the hands of their

leaders. They represent the class of people who are dislocated, exploited and alienated from their own home. In this direction, Olaoluwa, (2012: 127) opines that "the complex interrelation between various forms of exploitation and violence on the one hand and dislocation on the other hand is also at the heart of Ngugi's *Wizard of the Crow*".

Kamiti, a master's degree holder is introduced by Ngugi as a wonderer that is frustrated and longed for death because of the hopeless economic situation of his society. The situation gets so bad that he scavenges for food at refuse site. During one of his periods of scavenging for food at refuse site, he laments in his frustration thus:

> Maybe I should let them bury my body…What use am I in Aburiria? I am thirsty, I want water to drink; I am hungry, I want food to eat; I am naked, I need some clothes; I am out in the rain, I need some shelter; I am ill, I must find a doctor. I must catch a bus but I have no money. I must pay school fee, taxes… isn't it simpler to let everything go? (40)

Ngugi employs satire here by using refuse site as a place that provides succour for the masses of Aburiria. He does this to specifically provoke angry reaction from the people against the perpetrators of the act. The action that takes place here ridicules Aburiria as a nation where those who eat by scavenging for food like Kamiti are being looked up to for survival, as seen in the three men who search his bag for valuables.

Kamiti's predicament is not of self-will but because of what political actors make out of their society due to their quest for material satisfaction. With some tone of exaggeration, Kamiti with "B.A in economic" (53) and "Master of Business Management MBA" (53), Ngugi satirises that nothing guarantees employment in Africa, not even the highest level of university degree as Nyawira puts: "even PhDs are unemployed. They walk the streets till their soles wear out, looking for work" (62). However, one of the major causes of unemployment in Aburiria which is

in tandem with Africa is importation. During a walk around the street of Eldares one afternoon, Kamiti tells Nyawira that:

> Then conditions looked really bad, and I could not see how much worse they could become… what is to prevent them from worsening? When the farmer and manufacturer grow and make things within, the neo-imperial class imports en masse the cheapest from abroad and undermine the efforts within (760).

This satirises a situation where farmers and manufacturers who grow and produce things locally are not being patronized and left to their own fate. This constitutes the bane of underdevelopment in Africa. As a result of unemployment, poverty and hunger become prevalent in Aburiria that a piece of paper is misplaced for a piece of bread as shown below:

> A little dazed, his belly aching with hunger, Kamiti stood on a side-walk to collect himself. He saw a piece of Chapati carried in the air by the breeze and followed it with his eyes. Now the bread was floating just above his head. Instinctually, with whatever energy he still had, he retrieved it and put it in his mouth. Oh, no- it was only a piece of paper (47-48)

Kamiti is used here to depict what happens to an average Aburirian who on daily basis scamper for what to eat. Funny and hyperbolic as Ngugi's description may sound, is akin to the true situation of Africa as Stream Louis puts:

> Whether people like or dislike satire, everyone knows that it's true. That's why it's funny. It's funny but also sad because we know that there is something wrong. Maybe that's how satire encourages change.

It is poverty and hunger that lead to the first major crisis in *Wizard of the Crow* as narrated by Nyawira to Kamiti. This happens at paradise hotel at the Ruler's square where barefooted individual and beggars gather to beg for arms and for a share of largesse, geared by their believe that the visitors from Europe come with cash. Ngugi describes this situation thus:

> But that night they were there in unusually large numbers, looking for all the world to see like wretchedness itself. The blind seemed blinder than usual, the hunchbacked hunch lower, and those missing legs or hands acted as if deprived of other limbs. The way they carried themselves was as if they thought the Global Bank had come to appreciate and even honour their plight (73-74).

Ngugi exaggerates the real situation which according to Ashraf (2014) "make the work more chilling" in order to arouse pity to the plight of the poor. It is also important to note that beside beggars, under-employed like Nyawira also gathered to obtain what will further boost their economic well-being. The situation here also shows the negative effects of postcoloniality and how it has been used against the masses.

Lack of hope and despair among post independent Africans is also satirized by Ngugi. The situation at Paradise Hotel can be seen as loss of hope by Africans in their leaders, hence their resolve to seeing foreigners as saviour. This is expressed in the song of the beggars to foreign delegates during the inauguration of Marching to Heaven which says: "you are the way; we are the world! Help the poor! Help the poor!" (74). This song is raised base on the notion that the Global Bank has come to appreciate and honour their plight. The women's court also demonstrates and expresses in various colours their anger by ridiculing their leaders particularly during important occasion, using a mixture of humour and wit.

Alienation which is the estrangement of an individual from his community or society is analogous to dislocation which according to Olaoluwa, (2012: 127) can be read at various levels, the first being the alienation of elites or the privileged political leaders from the masses. This in *Wizard of the Crow* includes cabinet ministers who are less concerned with the interest of the masses but with high penchant for wealth accumulation that results into class stratification which has polarized Africa. A similar situation can also be found in Ayi Kwei Armah's *The Beautyful*

Ones are not Yet Born, where cabinet ministers represented by Koomson concern themselves only with leisure and pleasures by making parties, going to night clubs and running after girls. Another level of dislocation according to Olaoluwa (2012: 130) is the condition of human dislocation witnessed in the text as a consequence of opposition to the Ruler's tyranny and the dislocation of Kamiti and Nyawira from Eldares to prairie which represent the other many dislocations in the text. Among the people dislocated from the Ruler's tyrannical reign include all the ministers who run out of mercy with the Ruler, Rachael, his wife, Constable Arigaigai and others.

Other forms of alienations are that of a person from his society and himself. Kamiti and Nyawira are alienated from their society because of their stand against corruption. They became outcast in their motherland. Also, Koffi Billy and Teacher in *The Beautyful Ones Are Not Yet Born* take to drug abuse while Gautama, A.G., Kahiga and Njoya in *Wizard of the Crow*, turn both delirium and drunk as a result of the social situation in their society. The hopeless situation in their environment weakens them a great deal. The decay in the social order in Aburiria becomes a subject of concern and discuss to Aburirian. One of such is about Kamiti during his sojourn in America:

> Yes, it is true that he is still in America, others would say, but not in jail, unless you consider schools and colleges to be prisons…what is there to entice him back here? Aburiria of crooked roads, robberies, runaway viruses of death, hospital without medicine, rampant unemployment without relief, daily insecurity, epidemic alcoholism? Yes, an Aburiria whose leaders had murdered hope? (586)

This extract sums up the social situations of Aburiria. This does not only expose as well as ridicules the fate of the poor in their own society but also express their joint disapproval of it, their tiredness cum the hope of getting out of it which can be said sides Ngugi with the poor

people of Africa whose everyday groan affect his humanity, hence his writings on the poor social services mentioned therein. Political killing, sudden disappearance of people, particularly political rivals is another set of social issues that have bedevilled Africa. Machokali disappears because he is accused of plotting secretly to dethrone the Ruler which is similar to why Koffi Billy is killed in *The Beautyful Ones Are Not Yet Born* because of the allegation that he moves too fast (knowing the truth). Also in *Wizard of the Crow,* the unfortunate members of the break-away Aburirian socialist party whose dislocation takes the form of their dispatch to the land of the dead is an illustration of the genocidal dimension of the dislocation in question (Olaoluwa: 2012: 130). This satirises the ironic extent at which an African leader can go to sacrifice the followers they are meant to protect.

The scourge of bribery and corruption which are endemic in Africa are also satirised by Ngugi. He uses the length of the queue at Eldare's construction to denounce the gory state of bribery, corruption and unemployment in Aburiria. For example, because of the one or two positions to fill, an endless queue immediately established itself. This portrays the level of degeneration of unemployment and the desperate efforts of people to getting out of it. The announcement of Tajirika as the Chairman of Marching to Heaven, brings people from different areas "with envelopes of self-introduction" (529), "to make acquaintance"(317), as Tajirika puts so as to be remembered for contract. As if not enough, the queue later moves to Kamiti's shrine for spiritual power so as to be preferred and considered for contract before the other. The endlessness of the queue and other various attempt of political leaders who frequented the shrine of the wizard of the crow for magical power for political gains are Ngugi's attempts at using magical realism to mock political leaders in Africa. By using magical realism, he mocks at the eccentricities of characters holding political ambitions... making his political characters look buffoonish and

absurd behaving in a strange manner (Ashraf: 2014:18). The length of the queue connotes the spread of bribery and corruption while the difficulty in putting an end to it signifies how deep it has affected Africa. It also ridicules the spread of corruption and unemployment in Africa.

Male chauvinism which is the bane of Africa belief system is ridiculed through the activity of the women via women's court and through the Movement for the Voice of the People. Women are seen as second class citizens in Africa and as object to be used and dump by their male counterpart. The role of men in this direction is satirized by the efforts of the women's court to seemingly put an end to the act beating women. The treatment of Tajirika is a point in this regard:

> Tajirika did not even know who touched him first or from what direction, but the next second he found himself lying flat on the floor with three women sitting on his back: one at the neck, another at the waist, and the other one at the feet (434).

This action satirically places woman ahead of man and creates the fear of women in the heart of their men as it puts an end to Tajirika beating Vinjinia. The activities of the Movement for the Voice of the People also scuttle all the plans of their male counterpart (political class), particularly the Marching to Heaven, thereby reducing the suffering of the masses. This is similar to J.P Clark's Wive's Revolt where women staged a walk-out to challenge the injustice of men against them. The walk-out works for them as favourable formula is later reached to meet their demand. It is ironical that the masculinity of the men in these societies is ridiculed by women who are supposed to be the weakened side.

There is a metaphor of failure of policy system of postcolonial Africa, particularly the disruption of some legacies of white colonialist. During the public presentation of Marching to Heaven, the

dance by the women mean to disapprove the project further exposes some shameful policies of government. As put by the author:

> The platform on which he and the guests sat had begun to sink slowly, as if a power from within the bowels of the earth were pulling it down. A liquid oozed from the platform, slowly forming a muddy pool. Had the platform been erected on a bog? (252).

The cause of this sudden change of events is explained to Kamiti by Nyawira thus: "I can only assume that the sewage system installed by the colonial administration and never maintained or repaired had run amok" (252). The breakage in the sewage system in the presence of foreign dignitaries ridicules, condemns as well as shows the ineptitude of leaders left behind at independence. It also condemns lack of proper maintenance culture by government who is supposed to build on the good legacy of colonial administration. Beyond the embarrassment this causes the Ruler, it is clear that this is a nuanced narrative strategy by Ngugi to critique a postcolonial administration that abhors maintenance of public facilities, thereby endangering both humanity and nature (Olaoluwa (2014: 128). There are also strands of absurdity in the steps taken by government in curtailing the stench from the bog. Some of these ridiculous measures include:

> The City Council went into damage control: they hired a company to plant flowers all around the pool and another to pour perfume into the pool, but no matter what the company did, the flowers would not grow and the perfume could not drive the stench away (253-4).

The action of pouring perfume and planting of flowers to control damage sewage system, apart from being humorous, satirises a government that is bereft of the ability to think, poor policy formulation system in Africa as well as ridicules economic spendthrift and ineptitude of leaders in Africa. It further ridicules misplacement of priority in government spending. The inability of

these measures however to stop the stench from the bog is also a satire of leadership failure in Africa as replicated in the failure of the Ruler to govern the people of Aburiria well.

The concept of Eurocentrism is another area that Ngugi directs his satire. According to Routledge Dictionary of Literary term, Eurocentrism is a way of thinking that privileges Europe (or, 'the West') as the centre of historical development, and posits European culture as superior to all others. This means viewing African way of life either consciously or subconsciously in the perspective of Europe and believing in the pre-eminence of European culture. It is this notion among African leaders that brings about the notion of "whiteache" in *Wizard of the Crow*. In an interview in 2006, Ngugi explains his use of whiteache thus:

> You have to look at colonialism at a psychological level. Whatever else it does economically or politically, it messes with the mind. For a long time, the bourgeoisie from the ex-colonial states have an image of the bourgeoisie in the west. This may not accord with reality, but they have an image of the international bourgeoisie and they are always looking for approval. But at the same time they are saying we are different.

"whiteache" is a disease of word malady prompts by inner desire of becoming like the Whiteman. This is used by Ngugi to ridicule the various methods by African leaders to be like their former colonial master either through inordinate ambition for wealth or a change of skin colour. Another derogatory name use for it is "daemon of whiteness". Kamiti tells Vinginia thus:

> Daemon of whiteness took possession of your husband the night he brought home these three bags of money. You remember how you told me that it was after he counted the money that he rested his leg on the table and closed his eyes? That was the evil hour. As he looked into the future, he suddenly realized that at the rate the money was coming in he would end up being the richest man in Africa, and the only thing missing to distinguish him from all the other black rich was white skin. He saw his skin as standing between him and the heaven of his desire (179-180).

When Kamiti forces the trapped word out of his mouth, it reads: "if…" "my skin…" "were not…" "Black…" "if only…" "my skin" "were white…like a…white man's…skin (413). Also, words stuck in Sikiokuu's mouth with the pronunciation of "if", "if" as he thought of his ambition to become the Ruler, whereas the Ruler while in USA lost the power of speech because "the Global Bank denies a loan for Marching to Heaven" (486). Fanon (1961), who believes that these desires for whiteness must have emanated from black man encounter with white man during colonialism avers in *Wretched of the Earth* thus:

> In its willful narcissism, the national middle class is easily convinced that it can advantageously replace the middle class of the mother country…and it is only too true that the greed of the settlers and the system of embargoes set up by colonialism has hardly left them any choice (120)

He further adds that:

> Since the middle class has neither sufficient materials nor intellectual resources (by intellectual resources we mean engineers and technicians) it limits it claims to the taking over of business offices and commercial houses formerly occupied by the settlers. The national bourgeoisie steps into the shoes of the former European settlers (122).

This being the origin of black man's wanton desire for whiteness is satirized by Ngugi, with his arrow drawn towards leaders. According to Colson, (2011: 135), "one of the striking features of Ngugi's latest novel is the amount of attention that he pays to the ruling elites, exposing their infighting, insecurities, paranoia and fear". His use of disease to qualify this act shows how chronic the act is and the need to get rid of it. These names which range from "whiteache" (181), "malady of words" and "daemon of whiteness" (179) affect their victims whenever the urge for whiteness arises. But because of the lack of technical expertise among African leaders for innovative and creative ideas for new inventions that will equate them with white man, they

resolve into amassing the wealth meant for the masses so as to be able to acquire whatever brings comfort and live like the white man. However, the various efforts of the political characters to become white and their attendant effects are exposed by Kamiti as wizard of the crow. Since the economic effect of this act robs on the masses, it is ironical that the same masses represented by wizard of the crow rescues the leaders from their entanglement with the various diseases associated with this desire.

Ngugi condemns the attitude of blackman crave for whiteness when he says that " blackness is not all that makes a man… a whiteman would always be a white man but a black man trying to be a whiteman is wicked" (*Weep Not, Child*: 164). In the same way, Armah, (1969) also supports Ngugi's position when he says "there is something so terrible in watching a black man trying at all point to be the ghost of a European". Apart from the desires to be like the white through material acquisition as expressed, Tajirika and Vinginia go a step further to exemplify their desperation of becoming a whiteman and a whitewoman respectively through their alteration of body parts:

> Tajirika and Vinginia were soon back in New York, and after one week Vinginia was the happy recipient of a more youthful face and firmer breasts and Tajirika had added a white left leg to his one-white armed body. Half white, half black (742)

The inability to complete the transformation of Tajirika from blackness to whiteness, his ogre-like nature and its attendant fear on his children are deliberate act by Ngugi to show the absurdity thereto. The seemingly potency of western science and technology, particularly in medicine over African power through the use of sorcery or other means, is also ridiculed by the inability of Dr. Clement C. Clarkwell and Prof. Din Furyk, who represent western science to proffer solution to the Self-induced expansion (SIE) of the Ruler until Kamiti (wizard of the crow), who represents

Africa power is invited to do so. However, the success of Kamiti in making the Ruler to speak despite the fruitless efforts of these trio portrays some of the endowments of Africa over the West but the inability of Africa to believe and explore this potential betrays the manifestation of its ability, hence the inability of the West to also believe in African power.

The belief system of Africa in the superiority of foreign product also applies to Eurocentrism as a concept. Sikiokuu sells the idea of the mirrors he imports from abroad to the Ruler and he succumbs to it because of the high sounding of some names as: "Asakusa in Japan" (671), and "Venini in Italy" (671) which according to him genuinely sound foreign. However, it is ironical that mirrors that are not of Aburiria origin are imported to mirror Aburiria situation.

It is of essence to explore some literary techniques such as exaggeration, humour, sarcasm, parody, irony, hyperbole, symbolism, imagery and others with particular reference to how they are used and how they help in realising the objective of this research of which Owunor (2006) says:

> *Wizard of the Crow* is rich in metaphor, symbolism, and biblical allusion and Thiong'o employs his razor-shap wit throughout the book to contrast two parallel worlds… that of the powerful and that of the powerless.

The use of imagery and symbols because they are picture related serve as important literary tools in creating societal impression in the heart of man. To buttress this, Bamikunle (1991) avers that "symbolism imbues… with lasting values because of the unlimited connotation it possesses which makes new revelation of new meaning possible with every new reading". Some of the imageries and symbols employ by Ngugi in *Wizard of the Crow* include animal imageries, eerie and supernatural imageries and natural imageries.

The use of imageries and symbolism by Ngugi to achieve satire in *Wizard of the Crow* begins from the front cover with a picture of a "bird" robed in cloth and military cap that both carry the colour of the flag of most countries in Africa. The use of bird here is symbolic in the mockery of Africa. Bird as an omnivorous animal can prey and defecate on anything; it is an agent of dispersal of either good or bad and hypocritical in nature, it spies and also bears tales. Therefore, being an agent of disorderliness, the image of bird in *Wizard of the Crow* captures the various confusions in Aburiria. The image of the bird here represents the Ruler who in turn represents Aburiria. Being in military cap, the bird is also an image of oppression as replicated in the Ruler.

The image of a "goat" is also connected with the Ruler's character from the beginning of the novel which Ngugi describes as:

> Instead of burying the evil inside the belly of a beast by inserting flies, standing for the epidemic, into its anus, they would insert the Ruler's hair, standing for the evil, into the belly of a he-goat through its mouth. The evil-carrying goat, standing for the Ruler would then become an outcast in the land… (4).

The recalcitrant nature of a goat is seen in the Ruler throughout the book. For example, as a goat is stubborn and does not listen to instruction, so does the Ruler who listens to nobody including the advice to relinquish power until staked and consume in a coup organised by Tajirika. The Image of a goat is used to prepare us for what to expect of his character. As an omnivorous animal like bird too, the Ruler preys on anything including his political rivals as seen in the bellow extract:

> It is said that the walls and ceiling of the chamber were made from the skeletons of the students, teachers, workers, and small farmers he had killed in all the regions of the country…the bodies of his victims falling down to his left and right like banana trunks…every morning, the Ruler, after first bathing in the preserved blood of his enemies… (10-11)

This extract also confirms the predate-like nature of the Ruler like bird in order to create the impression of the heart of a typical African leader. The image of "snake" as an animal which is first seen among the audience during the presentation of the gift of the ambitious programme of Marching to Heaven to the Ruler as a birthday gift also connote evil in Aburiria. The use of animal by Ngugi is to paint a derogatory picture of African leaders and their evil exploits-like animal's that inflict pains on the masses. Still on animal imagery, there is the use of "rabbit" to qualify the enlargement of Sikiokuu's ear. "His ears were larger than a rabbit" (14). Rabbit as a sensitive animal, is fast and seldom preyed on by other animals because of its many escape routes. This typifies Sikiokuu who is smart with many escape routes out of trouble as exemplified in the way he uses mirror as an escape route from his house arrest. He tells the Ruler "Yes my Lord and Master. Just use my mirrors and you have a slave to your need for life (672).

In addition to the use of these animal imageries in *Wizard of the Crow*, "a frozen dog, barking at the birds", "butterflies in frozen flight", "ducks", "chickens" and a "cock" trying to mount a hen but frozen in motion plus two "antelopes" are imageries of stalemate. It depicts a society of disorderliness and where nothing works. The pool which becomes a lake where these happen is also referred to as "Museum of Arrested Motion" (443). The "Red River" is an allusion to biblical "Red Sea" which consumes the Egyptians, the enemies of Israelites because the Red River also consumes in most cases the enemy of the Ruler of Aburiria while the Crocodile therein are symbols of death.

There is also the use of eerie and supernatural imageries in *Wizard of the Crow* such as "Skeleton", "skulls", "bones" and "blood" which signifies death while "fly whisk" stands for power. The floating of the Ruler's body which Tajirika says has "conquered gravity" and which Ngugi compares with a balloon as bellow:

> Tajirika could not reach the dangling feet, even on tiptoes. The Ruler's body, now more passive than ever, seemed impossibly light; only the ceiling prevented it from floating away. Tajirika stood on a chair and grasped at the Ruler's feet but no matter how often he did, the Ruler would again rise like a balloon (650)

is a weird and strange image that represents abnormality because its cause is not known as it negate solution.

The "limping witch" is an imagery of all possibility as seen in the strangeness in the way she rescues wizard of the crow from state house (Ruler's Sanctuary) amidst state security apparatus. The way she also disguises herself without being recognised by anyone is an allusion to her all possibility status which helps to ridicule government activities. Wizard of the crow also has confusing, dual or multiple images to many Aburirians like A.G who takes Nyawira to be wizard of the crow and tells her thus: "Me? There is no way I would not recognise you even if you were to turn yourself into a bird or a turtle…And don't think that I don't know that you can change yourself into anything" (220).

Wizard of the crow is also an imagery of many things as seen in his dual characters such as in bird and human form. As Ngugi puts, "when a slight breeze blew, it lifted him out of himself to the sky where he now floated" (38). "He looked like a bird and floated like a bird" (38). "He had a bird eye" (38), "so I am not alone, he heard himself say to his bird form" (39). Ngugi deliberately creates these conflicting characters on the masses so as to be able to actualise their aim as seen in Kamiti who in his bird form is able to see the many rots in Africa. These characters constitute supernatural imageries use to satirise the situation of Aburiria and Aburirians. These characters also ridicule the activities of politicians which only manifest negatively in the life of the masses. For instance, the expansion of the Ruler's body like a balloon satirises greed while limping witch's escape mission ridicules government clueless

security apparatus. The imagery and character of wizard of the crow also point to the power of the supernatural in the affairs of man in Africa.

Natural imageries include the use of living and non-living things, weather and other materials such as concrete and abstract to symbolise human activities and to qualify their traits. “Queue” is naturally a symbol of peace and orderliness but Ngugi uses it to ridicule unemployment and bribery. The endlessness of queue in Aburiria paints a picture of the gravity of unemployment and bribery. It is a satire because of the reverse in the natural order of queue from orderliness to disorderliness. “Dirt” and its attendant odour is a symbol of a spoilt society. The reader is introduced to the image of “dirt” at the beginning of these novels as seen in the situation of Kamiti at the “foot of the mountain garbage” (38) which prepares and gives hint to the readers of the nature of the society in each novel.

The burning of the effigies of Machokali, Mambo, wizard of the crow and Nyawira represents victory over oppression, the characters of Sikiokuu, Machokali and Kaniuru in *Wizard of the Crow*are allegories to corruption and oppression whereas the character of Nyawira, wizard of the crow, Matigari and Ngaruro are for liberation.

Humour as a literary technique is moderately employed by Ngugi to achieve satirical purpose, particularly in *Wizard of the Crow.* This can be seen in the enlargement of Machokali’s eyes to the “size of electric Bulb” (13) and Sikiokuu’s ear “larger than rabbit’s” (14). Apart from giving the lesson of the hypocritical nature of the extent man can go to get political power, Ngugi employs editorial cartoon which is another form of social satire to make it humorous so as to draw peoples’ attention to it. Though not all humour provoke laughter but the aspect of it which

provokes laughter is common in *Wizard of the Crow*. For instance, the image of the Ruler as described by Tajirika to Dr Kaboca is full of humour and also provokes laughter:

> In response to Dr. Kaboca's "how are you?" a seated Tajirika simply pointed at the ceiling. The doctor did not understand the meaning of Tajirika's gesture, and for a moment he thought that may be Tajirika was mentally unbalance and that it was because of him that he had been summoned to the state house. Where is the Ruler? Dr. Kaboca asked. "Can't you see that the Ruler has conquered gravity!" Tajirika said impatiently. Dr. Kaboca looked up, and soon found himself bent over the doctor's prostrate body, fanning him with handkerchief, trying to revive him. "It looks as if the doctor himself is in need of a doctor!" came a voice from the ceiling. "It is the heat" Dr Kaboca said after he had regained consciousness (651-2)

The image of the Ruler provides another instance of humour as Ngugi puts that the more the Ruler gets angry the more his body expands

> …he had become so angry that his body started to expand even more…while waiting for Tajirika, he had read some more newspapers, only to feel his anger mount until it almost choked him, and that was when he felt himself lifted uncontrollably (652).

There is also the tone of humour cum exaggeration in the action of the Ruler and his entourage to America as put by the narrator:

> Rumour has it that the Ruler talked non-stop for seven nights and days, seven hours, seven minutes, and seven seconds. When they become too tired to stand, they started kneeling down before the Ruler until the whole scene looked like an assembly in prayer before the eyes of the Lord. But soon they found that even holding their bodies erect while on their knees was equally tiring and some assumed the cross legged posture of a Buddhist. Others for the crouching posture of a Muslim at prayer, touching the floor with their foreheads and taking their time to lift their heads. A few unable to lift their heads, pretending to be in continuous obeisance, with heads and hands on the floor and their buttocks in the air (496-7)

It is laughable that for seven days the Ruler talks non-stop. This action of the Ruler and his ministers as describe in this extract serve as comic relief to the reader. It is also ironical as well as humorous that the officials from the global bank feel the Ruler and his ministers are praying when they arrived.

The use of sarcasm also helps Ngugi to achieve result. For example, when Tajirika asks Kamiti "where did you learn the language so well? He said "At the University of treetop". A case of exaggeration is seen when the man who arrives at the police headquarters is described with the expression such as "his hair was down to his shoulders, his beard reached his knees". Concerning the pool of arrested motion too, Ngugi writes:

> Parents added their bits to the scary lore: the pool became a lake that turned any living thing that touched its surface or flew over it into stone. Even looking in its direction or looking at it, others added could turn somebody into stone (443).

This form of exaggeration could be a deliberate ploy by parents to turn the attention of their children away from the pool.

As seen above, the activities of political leaders and the rivalry among them for political posts constitute the bulk of the problems faced in the society. It could also be seen that the unrelenting effort of the oppressed to checkmate their leaders by exposing the absurdities in their leadership role resulted into the various changes of government in Aburiria that enable the people like Nyawira and Kamiti relative peace and freedom to move about in the streets of Eldares. It is also important to know that the failure of the altering of body parts like tongue elongation and ear enlargement to achieve their purpose is a deliberate ploy by Ngugi to satirise desperation among African leadership while the various forms of unrests by the masses against the policies of the

Ruler and his cabinet tell of the nonchalance and indifference of leaders towards the plight of the people they govern.

CHAPTER FIVE

CONCLUSION

This work uses Socialist Realism of Marxist Literary Theory to look at satire in *Matigari* and *Wizard of the Crow*. Satire being a means through which writers examine and project social reality, the above analysis brought to fore how through the efforts of the oppressed via struggle, the leadership ineptitude in Africa that bears much pang on peoples' survival and the general underdevelopment in the continents are variously exposed and ridiculed as represented in *Matigari* and *Wizard of the Crow.*

This we see in *Matigari*after the emergence of Matigari from the forest. He exposes the problems in the society beginning with the situation of the children at the vehicles cemetery to the abuse of Guthera and her family plus the general condition of factory workers. Apart from these sets of people, the ridiculous situation of the society is further exposed when Matigari takes a walk round the whole nameless nation in the name of looking for truth and justice.

In *Wizard of the Crow*, the problem of underdevelopment is replicated and ridiculed in the queue that emanates from Tajirika's Eldares Modern Construction and Real Estate and spread across Aburiria and also in the crowd of destitute begging for what to eat at the inauguration of Marching to Heaven. These two actions and others by the oppressed, expose to both local and international community the failure of government of Aburiria.

As there exists meeting points in these novels so are some divergent points. For instance, the poor remuneration system and the poor general working conditions in *Matigari* which are exposed to the public by Ngaruro wa Kiriro at the town hall meeting called by the minister for Truth and Justice is similar to the gathering of destitutes begging for what to eat at the inauguration of Marching to Heaven in *Wizard of the Crow*. The Workers' Association in *Matigari* and the Movement for the Voice of the People in *Wizard of the Crow*serve as channels through which the masses express themselves which Althusser refer to as "alternative hegemony" to the bourgeoisie hegemony. This body in *Wizard of the Crow* forms a parallel body that challenges and brings the anti-people's policy of government to ridicule. For instance, a sub-group called the "women's court" emerges from it and challenges the patriarchal society of Aburiria by summoning Tajirika to their court which vehemently stopped the menace of wife beating. It is also through the activities of the women's court that the poor sewage system that ridicules government policy of poor maintenance culture is exposed while poor security system

is also ridiculed through Nyawira's character as a "limping witch." The escape of Matigari from both prisons, his beating of state security apparatus to burn John Boy Junior's house are cases of porous security system.

This work from the above shows the position of Socialist Realism on class struggle between the bourgeoisie and proletariat where the proletariats will recognise their subjugation and rise up against it to demand for what rightfully belong to them. The demand of Matigari for his house, the demand by Ngaruro wa Kiriro on behalf of the workers for commensurate wage to their labour in *Matigari*, the persistent efforts of Nyawira and Kamiti in *Wizard of the Crow*to pull down the oppressive regime of the Ruler, plus the support they enjoyed from the masses point to this aim. This work shows the realisation of the proletariats' poor condition and how the expression of such dissatisfaction leads to rivalry that eventually end in revolution. The revolution that leads to the burning of John Boy Junior's house is as a result of the masses realising their subjugation and defending it against bourgeoisie's value.

As satire's primary purpose is not to change society but to suggest it by drawing attention to societal vices, the discontentment of the masses against such vices as seen in this work is an awareness created by satire which is its own way of helping to change the society. In this work, satire exposes the rots within the societies of *Matigari andWizard of the Crow* and leavesthe people to decide their fate.

In that decision of fate, the masses of *Matigari and Wizard of the Crow* confront the oppressive system of their respective society when they could no longer bear it. In *Matigari*, the burning of John Boy Junior's house plus all the neighbouring houses and cars connote the end of oppression while the rain which Ngugi referred to as "the rain poured as if all the taps of heaven has been

turned on full blast"(174) is a symbol of purification, cleanliness and supernatural support. It could as well connote that colonialism and its evil have been cleansed off the land, hence a new hope. Also in Aburiria, the birth of Baby D and the subsequent taking over of government by Tajirika are borne out of the unrest in Aburiria cause mainly by the Movement for the Voice of the People. The transition from the Ruler to Tajirika also gives hope of further transition that will transform the society. This relatively unburdens their burden of oppression and gives them a sense of freedom.

As satire's subtle way of provoking change is by revealing how a society should not be governed, the primary aim of Socialist Realism is to fight to destroy the old order and to create a new one where the interest and right of the people who are struggling for recognition would be protected. This, being in line with Ngugi's critical approach to oppressive regime in Kenya and by extension Africa is achieved at the end of this two novels where he tries to create a voice for the voiceless masses. This plays out in *Matigari* when it says "The people split into groups and moved to the different houses and estates" (168) and set houses, car, culture and more on fire. This symbolises that freedom is achieved for the oppressed, particularly when "Their owners ran for their lives" (168). As well, the many government transition in *Wizard of the Crow*such as from Baby D to Imperial Democracy could be traced to the activism of Nyawira. This eventually gives a suggestion of freedom for the oppressed as represented in the movement of Nyawira and Kamiti in the streets of Eldares in at the close of the novel. There is also rain which some people say "maybe would wash away some of the filth on the street of Elder. Through the character of Matigari, Ngugi succeeds in creating awareness about societal rot and successfully mobilise the down trodden masses against such rot in the society

It could therefore be deduced as the aim of this work posits that the oppressed members of the society have a role to play in order to end oppression and this starts from the recognition of their debased position and their collective decision to stand against it as seen in the above analyses. This work therefore finds *Matigari* and *Wizard of the Crow* as examples of satire that project the oppressed as a catalyst of change and a means of addressing leadership ineptitude in post-colonial Africa.

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