

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA

MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH

UNIVERSITY OF MOHAMED BOUDIAF - M'SILA

FACULTY OF LETTERS AND FOREIGN

LANGUAGES

DEPARTMENT OF ENGLISH

N°:



DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

Dictatorship and Satire in Ngugi's
Wizard of the Crow

**Dissertation Submitted to the Department of English in Partial fulfillment
of the Requirements for the Degree of Master in Literature**

Candidates

Mr Khalil BEY

Miss Fatima Zahra DEBABI

Supervisor

Dr Mohammed SENOUSI

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Board of Examiners

Chairperson	Ms. Imane Cheriet	Univ of M'sila	MAA
Supervisor	Dr Mohammed Senoussi	Univ of M'sila	MCA
Examiner	Ms. Khaoula Rebahi	Univ of M'sila	MAA

Declaration

We hereby solemnly declare that the work we are going to present in this dissertations entitled "Dictatorship and Satire in Ngugi's *Wizard of the Crow* " is our own to the limits of our knowledge, has not been submitted before to any other institution or university or degree and all sources that we have used and quoted from have been indicated by means of complete references.

This work is to be carried out and completed at Mohamed Boudiaf University M'sila, Algeria.

Dedication:

I dedicate my dissertation work to my family the symbol of love and giving. A special feeling of gratitude to my loving parents all. I also dedicate this work and give special thanks to my wonderful partner Fatima Zahra Debabi, I would like to thank you a lot for all the help you have provided me.

To my stubbornness, ambition and will

Khalil

This thesis work is dedicated to my mother, who has been a constant source of support and encouragement during the challenges of graduate school and life. I am truly thankful for having you in my life. This work is also dedicated to my dear family and my friends who have always loved me unconditionally and whose good examples have taught me to work hard for the things that I aspire to achieve. I also dedicate this work and give a special thanks to my dearest partner Khalil Bey, I am deeply grateful for your partnership.

Fatima

Acknowledgment

First, gratitude to Allah the almighty who gave us strength and mercy to finish this work. Second, we would like to acknowledge the assistance of our supervisor Dr Mohammed Senoussi for his patience, support, guidance, and valuable comments throughout the course of this research study. We are deeply indebted to him also for his prompt and constructive feedback to accomplish this dissertation.

We would like to thank him for accepting to examine and evaluate this study.

Abstract

This research examines the portrayal of dictatorship and its corrupt elites in postcolonial Africa. It studies Ngũgĩ wa Thiong'o's novel *Wizard of the Crow* and examines its use of satire as a literary technique. Ngugi uses satire to reveal the barbarism of African tyrants and their regimes, who have defined the postcolonial period in Africa. The goal of this dissertation is to answer two primary questions: How dictatorship and the ruler are represented in the story? And how does Ngugi use satire to portray the authoritarian regimes in Africa? The study findings reveal that *Wizard of the Crow* examines the legacy of colonialism via the dual lenses of fantasy and satire, not just as it is perpetuated by a native dictatorship, but also as it is engrained in a purportedly decolonized civilization. The paper concludes that *Wizard of the Crow* has been one of the most satirical African postcolonial novels. Other literary techniques employed in this work, such as the narrative approach, grotesque, and suspense, all contribute to its uniqueness and help express the message clearly.

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Introduction

Africa has watched the most unjust killings, slaughters and massacres that let the world just stood and wondered about the powers of greed and over-ambition, with no regard for human life. As Ali Mazrui explains that all these problems are brought as a result of Africa being at the bottom of the global heap, with the Western world at the top (3). Africa is considered as a third world countries that is always invaded by afflictive forces, massacre, disasters and corruption because of the lack of well oriented leadership, terrible management and dictatorship. As we know the African continent is no stranger to dictatorship.

The postcolonial period in Africa has been marked by African dictators and their governments. Nearly all African republics had devolved into dictatorships or single-party systems within a decade after independence, and the repercussions of their authoritarian regimes are being felt across the continent today. Corruption, mainly political, dictatorship and other evil practices left the people only disappointed. Since the rise to power of authoritarian governments across Africa in the early years of freedom, artists, filmmakers, writers, poets, photographers, and song-writers have been fascinated with the captivating figure of the dictator, putting him in the spotlight in their work. Their preoccupation with the issue of authoritarianism necessitates minimal conjecture. In all these, and this obvious stimulated Ngugi to depict a prototype picture of a typical African dictator in his full-length novel *Wizard of the Crow* (2006). Also moves towards a way of writing in which he could express his rage and disillusionment as such satire has become one of his favorite forms of writing to convey his disillusionment. *Wizard of the Crow* is first and foremost one of the great, spellbinding tale, probably the crowning glory of Ngugi's life's work that present a world in the fictional rendering that resembles Kenya of its time and unmask the intrinsic fallibility of power. The novel set in the fictitious Free Republic of Aburiria, *Wizard of the Crow* depicts a

fight for the souls of the Aburirian people between a megalomaniac dictator and a jobless young man who takes up the role of a magician. In this great work of magical realism, Ngugi wa' Thiong'o -one of Africa's most widely read writers fashions the stories of the mighty and ordinary into a brilliant mosaic, revealing mankind in all its constantly fascinating complexity. Ngugi converts storytelling's power into a weapon against Authoritarianism, which his novels reveal themselves to be a platform for democratic debate rather than totalitarian rule. *Wizard of the Crow* performs power in the way of staging power's operations, dramatising its precariousness and exposing its crimes to public, as It also allows for a better grasp of dictatorship's predetermined roots.

Statement of the Problem

The dictator novel unfolded much later in Africa than in Latin America, and has thus received considerably less critical attention. It is a literary response to the political global issue of totalitarian regime, in which the terms dictator and autocrat have pejorative significances. African dictator novels have often been read as historical novels, experimental novels, or novels of disillusion. (Magalí Armillas-Tiseyra)

For a long period of time authors have been fascinated by rulers, who have had a firm grip on the minds of novelists and more than any African writer, Ngugi is best known for his literature of revolution and resistance, his writings have in no doubt contributed to several positive changes and adjustment in the political situation in Kenya, but in his most recent fictional novel *Wizard of the Crow* we witness a writing that articulates the problems of power, neo-colonialism, imperialism, dictatorship and corruption that have become the bane of the African continent. *Wizard of the Crow* is a masterful piece of literature that can be best described as political satire, in which Ngugi abandoned the cause of his Kenyan people to address a larger theme of the problems of his African continent, the major problem as he located is the leadership problem of many African states in the hands of dictators, Ngugi uses the image of a dictator as his central theme in examining the interplay of global forces and Africa.

our research discusses *Wizard of the Crow*, a political satire that criticizes the Kenyan government and its dictator Daniel Arap Moi, "the second president of Kenya," who the author Ngugi opposed. Using magic realism, he shows the idiosyncrasies of most post-colonial African nations in stark clarity.

Objectives of the Study

The main objective of our study is showing how Ngugi uses the elements of satire to

portray the ruling elites and to develop an understanding about the dictator's barbarity and mind-set.

In addition to that, this study anatomizes to African people, how to maintain their human dignity and spirituality rooted in the soil of their native lands and guide them out of the cave to see behind the shadows, despite the ruling elites or The Ruler, as the nameless head of state of the Free Republic of Aburiria is simply referred to throughout the novel, who could simply rule.

The result of this study will be valuable to outline that, like *Matigari*, *Wizard of the Crow* can be read as an outcome of the change which took place in Ngugi's conceptualisation of the relation between literature and reality. Particularly, the study has the following sub-objectives:

- 1- It offers a distinct image of the dictator, who must placate external interests in order to remain in power.
- 2- It provides a comprehensive review of the use of satire in the novel as a creative tool to reveal the truth by mocking leadership in Africa.

Research Questions

This thesis is chiefly intended to discuss these two essential questions for which the Kenyan writer Ngugi Wa Thiong has tackled in his masterful *Wizard of the Crow*: How dictatorship and the ruler are represented in the story? And how does Ngugi use satire to portray the authoritarian regimes in Africa.

Literature review

In their article about the book *Fictions of African Dictatorship (2018)*, Charlotte Baker and Hannah Grayson examine the fictional representation of the African dictator and the performance of the authoritarian regimes through genres in Ngugi's novel *Wizard of the Crow*, they claim that the novel as a dictator fiction work shares many traits with postmodern historiographic metafiction. In this article that scrutinizes the intersections of real and literary space, they argue that Ngũgĩ employs sorcery fiction to make the development of the African continent as a controversial field in which the question of the possibility of an African democratic life must be addressed. The novel aspect of Ngugi's work is the use of witchcraft figures and performances (cursing, dance, divination, and incantations) to make a statement about development on the African continent after independence, the two researchers tackle all of which investigate the correlation between the fictional and the political. (Charlotte Baker and Hannah Grayson, pp02).

In the same context, many researchers have shown interest in offering a dictatorship and the dictator psychology representation within literature. Among the researchers who have tried to investigate the authoritarian leader mind-set is dr. Mohammed Senoussi. In his article "The Psychology of Dictatorship: A Journey into Muammar Gaddafi's Mind in Yasmina Khadra's *The Dictator's Last Night*" shows how can the absolute power led to madness, this study strongly has shown that the postcolonial period in Africa resists dictators and their regimes, using psychoanalytic approach Mohammed Senoussi investigates the mechanisms that arise to a dictator's distorted mentality. Furthermore, he attempts to offer some images, metaphors, symbols, and figurative language that used to depict the hyperbolic figure of the dictator that is the novel's core theme historically or mythically. (Mohammed Senoussi 01).

Besides to Senoussi, Joseph McLaren has tried to discuss in his article “From the national to the global: Satirical magic realism in Ngugi’s *Wizard of the Crow*” the high level of literary artistry of Ngugi in which he offers a postcolonialism critiques using satirical magic realism, that refers to this literary device for mocking the corrupt leaders and rulers as a primary goal, rather than merely portraying persons and events in ways that push the boundaries of so-called conventional reality. This article reveals that Ngugi's fiction, as portrayed in *Wizard of the Crow*, does not significantly deal with the diaspora issue, despite the fact that he has lived in the West for nearly twenty-five years. *Wizard of the Crow* reinvents patterns presented in *Matigari* as the concern with dispossessed and marginalized citizens, therefore Matigari, who stands up to the cops in defense of Guthera, and Kamiti, who becomes the *Wizard of the Crow*, are both transformed into modern folk heroes.

Methodology

In this paper, we will be discussing, criticising and analysing the portrayal of the ruler and the the autocratic regimes in Africa therefore this immensely novel “*Wizard of the Crow*” is going to be studied with a stylistic and thematic approaches with reference to history, so this research attempts an exploration of the stylistic analysis.

Research Plan:

This research is elaborated on stylistic and thematic approaches and divided into two chapters. The first chapter covers a socio-historical context that shows the background of postcolonial Africa and Kenya and the postcolonial power, with representing dictatorship and its corrupt elites, and a theoretical framework that reveals the dictator novel emergence and how satire is used as a literary tool, as it demonstrates how Ngugi wa Thiongo depicts this

reality on paper. The second and last chapter builds on the analysis of the novel from postcolonial a stylistic perspective to present the greedy political class, which Ngugi portrays as the main source of corruption, and the primary source of chaos in the novel. Furthermore, this chapter is devoted to the representation of dictatorship through the use of literary techniques.

Chapter One

Chapter One: Socio-historical context of Postcolonial Africa and Kenya

Introduction

War, political turbulence, and the dictatorship of many post-independence African countries have inspired much of Africa's major writing. The continent's regimes Consequently, those who one can ponder how fast postcolonial African writing achieved political and moral significance. maturity should keep in mind that the In the womb of colonialism, lessons were learnt, in opposition to negations and despotism colonialism. Colonialism exists in almost every country. Africa did not reach its "liberal" phase till the year 2000.following the Second World War.(Biodun Jeyifo,p355).

In postcolonial Africa, literature has had a huge impact, and African writers have been important in the fight to construct modern democratic societies on the ashes of the colonial state and against the brutalities of the continent's various totalitarian post-independence governments. These governments have banned numerous African writers' writings, many have been imprisoned for lengthy periods of time, and many have been killed or forced into involuntary exile. Idi Amin's Uganda, Kamuzu Banda's Malawi, and Daniel arap Moi's Kenya have all been apartheid states, most oppressive to the arts and human existence however, literature has also been a source of inspiration, embattled in the most "benevolent" or pater-familias-like manner nalistic regimes, such as Houphet's,Kenneth Kaunda's Côte d'Ivoire, Boigny's Côte d'Ivoire Zambia and Zimbabwe, ruled by Robert Mugab.(Biodun Jeyifo,p355).

Part One

1. Background of postcolonial Kenya and Africa

The impacts of colonial interaction were passed down from the colonizer to the colonized, and a lasting legacy of colonialist activity maintained in Africa under what is known as Neo colonialism. Postcolonialism began to be seen as a concerted attempt by former colonial powers and other wealthy countries to stifle development in developing countries and keep them as suppliers of cheap raw materials and labor, as Aijaz Ahmad argues, "...all that came before colonialism becomes its own prehistory and whatever comes after can only be lived as infinite aftermath" (qtd. in Ahluwalia 5). Anne McClintock also addresses this issue, stating that "colonialism resumes at the moment of its departure" after the formal period of empire has ended. (1992: 2). Mwakikagile believes that Western colonization not only distorted African history, but also created a slew of issues that postcolonial Africans are still dealing with today. They exploited and continue to exploit African countries across the continent, causing political, economic, and social problems for the people who live there. The former colonizer, on the other hand, has no intention of assisting; all that counts is their security and the advancement of their political and economic interests. (Post-colonial Africa 273). In fact that globalization has been used to further the western world's imperialistic interests. In her quest for hegemony, the west has always worked to draw other cultures closer together so that dominance and exploitation can be complete and permanent. Perhaps the most potent influence shaping Africa's terrain now is global homogenization, that is dominated by western liberal capitalism, which is most active in pursuing neocolonial goals. It is constantly reshaping not only individuals, but also the continent of Africa. It does, however, have its own set of advantages. (Pal Ahluwalia.p16)

The postcolonial era did not offer Africans with any significant changes that distinguished it from the colonial period. The African state, on the other hand, swiftly degraded, and the entire continent was engulfed in corruption in all areas. Postcolonial Africa plagued by Authoritarian regimes and its corrupt systems. The postcolonial African world characterized by a lot of dictatorial systems,(Josaphat B. Kubayanda.pp5), Here, the dictators is placed with the greater set of problems that African newly independent countries face (see Fanon 1961). These include the long-term repercussions of colonization, neocolonial forces, and the emerging postcolonial elite's participation with such foreign forces. (Magalí Armillas-Tiseyra.pp01).

Speaking of postcolonial African dictators, His Imperial Majesty Bokassa the First, Apostle of Peace and Servant of Jesus Christ, Emperor and Marshal of Central Africa,(this was his actual, self-given title, I kid you not).Bokassa, a former commander in the French Army, had an obvious Napoleonic desire for imperial grandeur. The only significant difference between him and Napoleon was that Napoleon had an empire to reign over. He declared himself 'President for Life' in 1972 after capturing power in the Central African Republic in a coup in 1966, and then crowned himself emperor in 1977 in a ceremony that cost \$20 million — well over a fifth of the country's entire national budget at the time.(Stephen Bhasera.pp01). Traditional traditions had been destroyed by decades of colonialism, and authoritarian authorities fought to restore and protect them. Despite the complexities of determining who has the authority to define what is African, many authoritarian governments swiftly condemned democracy as foreign to the continent (p.34). Minority rights were not protected by authoritarian governments. They advocated unity as a result of one-party control, but their ideas about governing were inherently undemocratic and linked to regime maintenance (p.35).A primary example can be seen in postcolonial Kenya, a fight rages over political plurality. On one side, there is a movement committed to restoring

multiparty democracy and unleashing a once-thriving economy that is now stumbling under the weight of statism and corruption. On the other hand, President Daniel arap Moi, a longstanding foe of open political competition, came to power in 1978 and four years later enacted a constitutional prohibition on multiparty politics. In which both the Kenyatta and Moi regimes within the larger framework of power, and how, via it, the two regimes effectively countered the many types of resistance that tried to undermine their legitimacy on a regular basis. It is clearly proven that an elaborate network of forces, both colonial and post-colonial in nature, worked to undermine the two regimes' nationalist projects. (Peter Wafula Wekesa, pp3). Several African countries have lately taken steps to either restore democracy where it has been suppressed or to build it where it has never existed. President Moi of Kenya, on the other hand, has proclaimed that one-party rule would continue and has warned to deal "firmly" with those who want change. Despite this, increased repression has had little effect. The democratic movement is pressing its case, and a clash with the administration is inevitable. Kenya is now in a state of tension and instability. Despite the fact that the constitution and the Public Order Act guarantee everyone's right to freedom of association, only members of the ruling party are allowed to use it. (Gibson Kamau Kuria, pp115-117).

Following independence, Western capitalist industry and meddling Western politicians continued to control Africa's economic and political progress. The majority of Western firms stayed in Africa, continuing their parasitic connection with the continent, syphoning resources and profits back to their home nations.

2. Dictatorship in the Global South

Dictatorship is defined as a phenomena resulting from the intersection of local political struggles and unequal global power distribution. It's a challenge shaped by colonial history,

neocolonialism, continued economic marginalization, and proxy wars between more powerful nation-states. The authoritarian regimes thrived Throughout most of what was formerly known as the Third World. The rise of dictatorship has cast doubt on optimistic historical perspectives based on the deterministic belief that material growth leads to political improvement. Simultaneously, a worldview that is too narrowly focused on the fight between communism and capitalism must be refocused in order to comprehend the creation of a third World. As the history of fascism in the twentieth century demonstrates, authoritarianism and tyranny are not challenges exclusive to the global south. Nonetheless, the archetypal "Latin American," "African," or simply "Third World" tyrant is instantly identifiable as egotistical, harsh, pompous, and prone to all kinds of excesses. This theme appears in a variety of types of cultural creation, as well as in broader discussions about politics in countries of the world considered to be part of the Global South.(Barry Rubin.pp01)(Magalí Armillas-Tiseyra.pp01).The less developed countries of Africa, Asia, Latin America, and the Middle East are referred to as the "Third World." Hundreds of new countries in this region gained freedom from European colonization after 1945. Their new leaders were full of ideas for quick growth and development. Foreign well-wishers even predicted that Third World political, economic, and spiritual advances would teach the West a lot. The Third World, on the other hand, experienced tragedy rather than grandeur in the second half of the twentieth century. That reveals Dictatorship representations from the Global South, which condemn the dictator and dictatorship, in which in the 1970s and 1980s, the world got much more complex for the west to comprehend. Hundreds of nations in the Third World have seen a seemingly unending cycle of coups and revolutions. Asia, Africa, Latin America, and the Middle East's concerns and demands have increasingly been the focus of international issues and crises. The news was dominated by tyrants from the Third World, whose personalities and motivations were unknown to Westerners. As Niccolò Machiavelli argued:

There is nothing more difficult to carry out, nor more dangerous to handle, than to initiate a new order of things... partly from the incredulity of mankind, who do not truly believe in anything new until they have had actual experience of it.

The rhetoric of tyrants in the Third World was difficult to interpret. Their harsh battles were dubbed "liberation." Their version of liberty resembled slavery, their state-run media acted as mouthpieces, and their "genuine" democratic regimes resembled dictatorship. A great example can be seen in Cambodia, where millions of Cambodians were slaughtered by the country's new Communist leaders. Idi Amin, the Ugandan dictator, alternated between being a tyrant at home and a comic abroad. Iran's Ayatollah Khomeini kept American diplomats captive and rejected America's attempts to intervene. Muammar al-Qaddafi, the Libyan leader, threatened to chop off President Ronald Reagan's nose. (Barry Rubin, pp01-02). In Latin America and Africa High expectations for a new age of elected civilian rule have been repeatedly dashed; throughout the Third world, true parliamentary-based regimes are almost non-existent. A great example can be seen in Kenya's dictator Daniel Arap Moi who came to the presidency in 1978, and declared that one party rule will not end threatening those who call for change. Moi was elected president and immediately proceeded to impose an autocratic and brutal one-man dictatorship. Moi linked insecurity and instability to open critiques and challenges to his programs and leadership style. Moi's leadership style has so remained characterized by patronage and devotion, allowing him to concentrate and personalize his control. Moi has remained what has been called as a "tribe paramount chief" for more than two decades as Kenya's head of state, the second longest reigning president in Sub-Saharan Africa. 8 In exchange for favor, he receives unseemly amounts of praise from civil officials. For example, a senior minister commented while pointing to him at one of the many official gatherings he attended: "There, is enshrined in human form the popular will ... Even lobsters and fishes of the sea, out to the 200- mile limit and even beyond, pay obeisance to our

great president the Honorable Daniel Arap Moi".Moi's administration's concentration and personalization of power prepared the groundwork for a dictatorship and numerous human rights abuses. Moi responded to Jaramogi Oginga Odinga and George Anyona's attempt to create a socialist opposition party in 1982 by declaring the country a de jure one-party state. He made competitive politics and criticism of his leadership illegal. 6 Throughout the 1980s and 1990s, the security forces, notably the police, were deployed to crush any opposition to his dictatorship.(Adar amd Munyae.p02) (Barry Robin.p33). The Kenyan dictator Moi has often proved his unwillingness to safeguard the sanctity of human rights in his own country. His administration has been ambivalent in dealing with the country's persistent violence, notably in the Rift Valley and Coast Provinces.Therefore, the Kenyan author Ngugi Wa Thiango who was one of hundreds who were arrested for criticizing President Daniel arap Moi's abuses, said that Kenyans who enjoy their independence now should remember that it took 22 years of suffering under a dictatorship to get it. Under Moi's leadership,Dissent was repressed and those who opposed him were hounded and suppressed, with many of them being slain or put to Nairobi's once-feared Nyayo House torture chambers. (George Obulutsa).

In the Global South, democratic movements against dictatorships spawned new forms of repression and dictatorship. In certain Third World nations, rulers held to power despite many losses, failures, and broken promises. And in others, rulers clung to power despite frequent defeats, failures, and broken promises. And many of these presidents were so colorful, with such bizarre and conflicting agendas, that insanity seemed to be the only rational explanation for their actions.(Barry Rubin.p01).

Nearly all African governments had devolved into dictatorships or single-party systems within a decade after independence, and the ramifications of their authoritarian regimes are being felt

across the continent today.(Senoussi.p03)

3. The Rise of the Dictator Novel

The tyrants that arose after independence had a major impact on their countries and the literary world. Tyrants in the global south used a variety of methods, including the media, their countries' history narratives, and prose storytelling, to create a public character for themselves that would eventually become legendary(Sami M. Alkayam.pp01).Therefore, authors have been captivated by dictators for as long as there have been dictators. Dictators have had a grasp on the thoughts of authors for a long time. There is very little that could be contributed to the image of authoritarianism in literature since it is so complete and vast(Senoussi.pp01).Focusing on literature, specifically the dictator novel that is part of the literature and resistance culture, which discover and overthrow the dictatorship's power and violence-based methods. This Dictator novel that begun to develop in the 1970s and 1980s as a part of the wider genre of political disillusionment literature that followed the early-to-mid-century anticolonial and nationalist literature, on the ways of how writers of literature have responded to the performance of authoritarian state authority in Africa, Middle East, Asia and Latin America after independence.

Focusing on literature and the dictator novel in particular, in the early twentieth century, the dictator became a vital character for comprehending Latin American reality. The legacy of writing about and against authoritarian governments in Latin America dates back to the political turbulence that followed independence in the early nineteenth century, whether in the form of caciquismo, caudillismo, charismatic dictatorship, or military junta. In Argentina, for example, the regime of Juan Manuel de Rosas (1835-1852) spawned a slew of literary responses, including Esteban Echeverra's allegorical short story "El matadero" ("The Slaughterhouse," 1838-1840; published 1871); serialized novels like José Mármol's *Amalia*

(1851-1852; 1855) and Juana Manso's *Los misterios del Plata* (The Mysteries of the Plata, 1852;1855); Juan Bautista Alberdi's play *El gigante Amapolas y sus formidables enemigos* (El Giant Amapolas and his Formidable Enemies, 1841); Domingo Faustino Sarmiento's genre-defying combination of ethnography, biography, and political tract *Facundo o civilización y barbarie* (In this framework, discussing the dictator as a matter of national consolidation also meant discussing the new nation's ideal political community). This lineage reaches its pinnacle at the end of the Latin American literary "boom" in the early 1970s, when three dictator novels were published in quick succession: Alejo Carpentier's *El recurso del método* (Reasons of State, 1974; Cuba), Augusto Roa Bastos' *Yo el Supremo* (I the Supreme, 1974; Paraguay), and Gabriel Garca Márquez's *El otoño del patriarca* (The Autumn of the Patriarch, 1975;Colombia), [2](Magalí Armillas-Tiseyra.pp02).

The dictator novel in Latin America, as well as its critique, is widely used as a baseline for thinking about dictator novels in other parts of the Global South. Sovereignty in postcolonial Africa is more than just a statement of absolute power or authority. It means having the authority and capability to decide who may live and who must die, or as Cameroonian theorist Achille Mbembe puts it:" to exercise control over mortality and to define life deployment and manifestation of power"("Necropolitics" 1).His insights on the performance of power in the postcolony are the focus of this issue. De la postcolonie, his groundbreaking work, was first published in French in 2000 and then translated into English as *On the Postcolony* a year later. Mbembe's prior exploration of the "banality of power" in modern Africa is expanded in *On the Postcolony*, which focuses on the aesthetics of postcolonial regimes, their styles of governing, and attempts to portray themselves(Charlotte Baker.pp01).Mbembe continues:

The postcolony is characterised by a distinctive style of political improvisation,by a tendency to excess and lack of proportion, as well as by [the] distinctive ways identities

are multiplied, transformed, and put into circulation. But the postcolony is also made up of a series of corporate institutions and a political machinery that, once in place, constitute a distinctive regime of violence.(102–03)

4. **Postcolonial African Literature.**

The "post" in postcolonialism is distinct from the "post" in a compound term such as "post-independent." It has a broader connotation. It has subversive and interrogative characteristics. The prefix "anti" is suggested by the word "post." Subversion of existing structures, decentring of established centers and orthodoxies, acknowledgement and encouragement of plurality of centers, indeterminacy of meaning, inquiry of the historical process, and so on are all inherent in postcolonialism. This view is supported by Appiah's (1997) assertion, which claims that postcolonialism:

Is all after this and its "post" like postmodernism is also a "post" that challenges earlier narratives. And it challenges them in the name of the suffering victims of "more than thirty republics".But it challenges them in the name of ethical universal; in the name of humanism... and on that ground it is not an ally for western postmodernism but an agonist (p. 123).

Postcolonial African literature, is relatively recent. It began with the arrival of colonization. Given the prevalence of strong oral traditions in Africa, this does not imply that Africans had no literature or culture prior to their interaction with western civilisation (Olatunji, 2009). It criticizes and questions European ethnocentrism, which regards Western civilization as the center of human culture or a "sommun bonum" to which all other cultures must aspire. It highlights the beauty and promise of "third world" civilizations that have been strategically pushed to the fringes. It is the liminalized peoples' cry against the so-called established centres' intellectual arrogance (Amuta,1982; Ngugi,1993;Boehner,1998).

In postcolonial Africa, literature has had a huge influence, and African writers have

played a key role in the fight to construct modern democratic societies on the ashes of the colonial state and against the brutalities of the continent's various totalitarian post-independence governments. These governments have banned numerous African writers' writings, many have been imprisoned for lengthy periods of time, and many have been killed or forced into involuntary exile. Mongo Beti, Breyten Breytenbach, Dennis Brutus, Nurrudin Farah, Bessie Head, Festus Iyayi, Abdelatif Laabi, Jack Mapanje, Micere Mugo, Keorapetse Kgotsile, Maina wa Kinyati, Ngugi wa Thiong'o, Nawal El Saadawi, and Wole Soyinka are among the renowned African writers who have been suffered from The most repressive regimes. The South African apartheid state, Idi Amin's Uganda, Kamuzu Banda's Malawi, and Daniel arap Moi's Kenya have been the most repressive for the arts and the life of the imagination, but literature has also been challenged in the most "benevolent" or paternalistic regimes, such as Houphet Boigny's Côte d'Ivoire, Kenneth Kaunda's Zambia, and Robert Mugabe's. Postcolonial African literature, like colonial African literature, is intensely political. This necessitates a thorough explanation, one that goes beyond Stendhal's famous comment that politics in a novel is like a pistol shot in a music hall to a broader understanding of the link between politics and art. Certainly, protest, agitprop, sarcastic skits in street theater performances, jail notes and journals (sometimes carried out while the writer is still imprisoned), pamphlets and manifestos have all been used to challenge African totalitarian governments after independence. However, beyond these "instant" forms of political literature which is important to remember, often need more courage—some of the best writings of postcolonial African literature involve a sophisticated testamentary tradition that taps the continent's and people's deepest democratic aspirations. Surely, this ties African writing to some of the best literature from throughout the world in this century.' From Bertolt Brecht to Aleksandr Solzhenitsyn, from Primo Levi to Gabriel Garcia Marquez, the voices of postcolonial African literature blend with those of other twentieth-century writers who have

made literature the nemesis of state terrorism and a beacon in dark times, The continent's most powerful literary minds have reacted with monumental masterpieces inspired with the spirit of the human desire for liberty. And only an understanding of this explains the otherwise perplexing fact that, while much of the best postcolonial African writing is profoundly pessimistic, even melancholic, much of it is also "fully empowered," full of verbal vigor, innovative narrative, brilliantly original forms and techniques, to borrow the title of one of Neruda's volumes of poetry. A few examples may help to clarify this notion. Ngugi's *Devil on the Cross* is a literary lesson on neocolonialism's atrocities. The text, on the other hand, is an amazing mix of Aesopian fables, poetic melodies and chants, dramatic inserts, Kikuyu proverbs and stories, violent Swiftian satirical caricatures, and biblical references. Evil and genocide are on the loose in Wole Soyinka's *Madmen and Specialists*, and even the human mind is entered and colonized by this ubiquitous evil. Creeds, families, and nations are torn up, and even the individual psyche is penetrated and colonized by this omnipresent evil. The Old Man, a Sade-like genius, and his acolytes, four beggar-vagrants who have been educated to appear like enraged itinerant circus performers out to confront humanity, give the play its complexity. Thematic pessimism is leavened by the force and originality of the rendering in these works, as well as others like Marechera's *Black Sunlight*, Fugard's *The Island*, Coetzee's *Waiting for the Barbarians*, and Armah's *Fragments*, and this becomes a metaphor of indomitable will against apartheid and the neocolonial nightmares to the north.(Biodun Joyifo.pp354,355)

Certain concerns have piqued postcolonialism's interest at various periods. History is one of these difficulties, where its knowledge is essential because it allows people to learn from the past in order to improve the present and build a better future. When it comes to the significance of history to a people, Woodson asserted that: " If a race has no history, if it has no worthwhile tradition, it becomes a negligible factor in the thought of the world and it

stands the danger of being exterminated” (pp. 10-11). This implies that if a group is to remain responsible members of the human race, they must affirm their past. History, on the other hand, becomes problematic since it chronicles changes and is subversive. It has become a tool for political maneuvering as a result of this, particularly in the hands of dictators and imperialists. In this vein Ngugi Wa Thiango said:

History is the result of struggle and tells of change that is why it is perceived as a threat by all the ruling straits in all the exploitative systems... and it is because it is actually subversive of the existing tyrannical systems that there have been attempts to arrest it (pp. 96-97).

The Eurocentric view of history places Europe at the end of the timeline and denies that Africa has a past or civilization. This attempt by Europe to degrade the other races is shown by Hegel's statements (as cited in Ojo, 2000). He insisted:

Africa proper, as far as history goes back, has remained for all purposes of connection with the rest of the world—shut up, it is Gold-Land compressed within itself—the land of childhood, which lying beyond the days of self-conscious history, is enveloped in the dark mantle of the night. The negro as already observed exhibits the natural man in his wild and untamed state. We must lay aside all thought of reverence and morality—all that we call feeling—if we would comprehend him; there is nothing harmonious with humanity to be found in this type of character. At this point we leave Africa never to mention it again. For it is no historical part of the world; it has no movement to exhibit. Historical movement in it—that is in the northern part—belongs to the Asiatic or European world... What we understand by Africa, is the unhistorical underdeveloped spirit, still involved in the condition of nature... The history of the world travels from East to West, for Europe is absolutely the end of history, Asia the beginning (p. 7).

It is undeniable that racial conflict has existed throughout history. Africans are defying

the European centralist view of history and re-inscribing African history, whereas the European ethnocentric concept asserts that Africans have no history or culture. Postcolonial writers focus on cultural plurality, highlighting the beauty and virility of African culture, This has resulted in theoretical works such as Diop's *The African Origin of Civilization* (1988), *How Europe Underdeveloped Africa*, by Rodney (1996), focuses on the detrimental effects of slavery and colonialism on Africa, as well as the enviable growth of Africa before to the arrival of the Europeans, and many African creative works are founded on the reconstruction of African history. Mofolo's *Chaka* (1931), Achebe's *Things Fall Apart* (1958), and Armah's *Two Thousand Seasons* (1973) are examples of such works. Whereas European universalism claims that European civilization is the standard culture. (Sunday Agboola Olatunji.pp125,126,127).

Part Two:

1. The Representation of the Postcolonial Power

Show a people as one thing and only one thing, over and over again, and that is what they become ... Where does the story start – with failure of African states after independence? With colonization? Depending on which it becomes a different story'.(Chimamanda Ngozi Adichie 2009).

Beyond shadow of doubt, prose fiction has come a long way to engrave its significance on the literary history of Africa as a literary mode for communicating the worldview of Africans, their hopes, as well as their multi-faceted challenges, indeed within the 21st century. As a continent, Africa has passed through three epochal transformations after the Second World War: the age of anti-colonial struggle, the age of independence, and the age of neo-colonialism.

During the epoch of anti-colonial struggle many Africans in the continent had waited impatiently for a better Africa, they prayed and sang sorrowful melodies, songs of hope and liberty for a brightening tomorrow with non stop. Little do they know that even with gaining independence they are still going to hope and sing and pray to see Africa reborn again.

Post-colonial African states have been plagued by challenges such as bribery and corruption, lack of democratic and participatory governance, insecurity, lack of justice and equality before the law, and illiteracy as some of the impediments to sustainable development in Africa.

In any case, African leaders who took up the mantle of control after the colonial masters have not performed ideally within the release of their responsibilities. Instead of giving the new states the much required creative drive to move forward and put the national economy on a new balance, the emergent African leaders demonstrated that they were neither interested in the advancement of the new states nor in breaking the shackles and domination of the settlers but in plundering available resources for self-aggrandisement.

Ngugi succinctly captures the mood of the people when he asserts:

To the majority of African people in the new states, independence did not bring about fundamental changes. It was independence with the ruler holding a begging bowl and the ruled holding a shrinking belly. It was independence with a question mark.

Despite the given promises to the African people, the masters who promised that after independence the continent will gain back its glory but the bitter truth was that none of them was really intending to build up the continent.

As Franz Fanon states by giving a clearer insight into the villainous activities of the African leaders after independence:

Before independence, the leader generally embodies the aspirations of the people for independence, political liberty and national dignity. But as soon as independence is

declared, far from embodying in concrete form the needs of the people in what touches bread, land and the restoration of the country to the sacred hands of the people, the leader will reveal his inner purpose: to become the general president of that company of profiteers impatient for their returns which constitutes the national bourgeoisie.

One would think that after decades of independence and adoption of democratic systems of governance, Africa would be well established into a real democracy. Yet to the contrary, a high amount of evidence and examples of ‘dictatorship of the majority’ can be drawn from most of the African nations, including, but not limited to, Zambia, Zimbabwe, Botswana, Kenya, South Africa, Democratic Republic of Congo, Cameroon, Angola, Equatorial Guinea, and Malawi. Thus, it is worth noting that although current leaders throughout Africa may have been elected through a democratic process, the governments are not creating opportunities for their populations, because what the leaders care about is shaping a power that can protect their own interests throughout their tenure in office and beyond. It is unfortunate that not all elected officials in African countries have the passion and hope like the founders of most nations during the liberation struggle of most African countries from colonialism.

However lack of good governance and purposeful leadership remain the bane of African states.

2. Neo-Colonial Opression

Contextually, Neo-colonialism does not partake the same meaning with imperialism. Still, Neo-Colonialism in post-independent African countries seems to be the practical reality of Lenin's proposition of imperialism Lenin's views cited in Echezona (1989:309) affirms that “ imperialism is the highest stage of capitalism”. In the same tone, Neo-Colonialism can be seen as the loftiest stage of imperialism. This analogy becomes presumptive since both

generalities, imperialism and Neo-Colonialism share analogous qualitative features which include the growth of the power of monopolies and finance capital, vast growth in the import of capital and foreign artistic values, the conformation of transnational monopolies and the profitable division of the world between the commercial nations of Europe and the under developed husbandry of Africa, Asia and Latin America. Since colonialism appears to be the last stage of imperialism, it becomes factual to assert, that the afore- stated epigram that Neo-Colonialism is the uppermost stage of imperialism is true, since it periodically came into lime light after the social period..

According to Nkrumah the Neo-colonialism of today represents imperialism in its final and perhaps its most dangerous stage...

Neo-colonialism is also the worst form of imperialism. For those who run it neo-colonialism means power without responsibility and for those who suffer under it it means exploitation without recompense. (Nkrumah.p3))

He had also defined Neo-colonialism as “the process of handing over political sovereignty to the African people with one hand, and only to take it away with the other hand”. He sees Neo-colonialism as “clientele sovereignty or fake independence”. The case of “clientele sovereignty’ according to Nkrumah suggests the practice whereby metropolitan powers grants a sort of flag independence to a peripheral nation with the concealed intention of making the liberated country a ‘client state’ and controlling it effectively by means other than political domination. Nkrumah suggests the need for pan-African unity as the only panacea to neo-colonialism. To Nkrumah, pan-Africanism would ensure a united foreign policy for a common defense and a fully integrated economic policy for the development of the African continent. (Nkrumah 1965).

As it is written in Neo-Colonialism in Africa: A Perpetuation of Western Interest and Subjugation of Africa can be described as an advanced stage of colonialism because it exists

in forms of the cultural, educational, industrial and technological subjugation of a former colonial territory...” (Babatola.p7). Babatola adds that new-colonialism perpetuates an imbalance in the relationship between a former colonizer and its liberated colonies, further exploiting and extracting economic resources. Part of the purpose of independence presumably should have been to be viewed as equal and also treated as such, yet Neo-colonialism reveals to one that the colonizer will always remain more powerful than the colonized and oppress it. (Babatola.8)

The problem is that Africa owes western countries money, but also that the IMF and World Bank imposed structural adjustment programs to make sure that these debts were repaid. While IMF and World Bank argued that the purpose was to alleviate debt burdens and improve African economies, time has shown that poverty has actually increased “as a direct result of these [structural adjustment programs] policies”

(Nyikal.8).

Ironically, it is no secret that Africa is wallowing in extreme poverty, well behind other developing nations in Asia and South America, and surely centuries behind the Western societies that are the United States and Europe. Africa is deep in debt, hunger, troubles, ignorance and civil strife. Numerous argue that the condition in Africa is in fact far worse now than it was at the end of colonialism under the European nations in the 1960s and 1970s.

The dark continent is neither richer nor happier even after gaining independence, one asks why do young African states have failed to produce immunity against neocolonialism but if one thinks logically, freedom has never been given to Africa because Africa will never be Europe and Europe will never allow Africa raise in that form.

3. Satire in Postcolonial Novel

Postcolonial African writers offer an alternative, oppositional, and contestory discourse.

They defy the dominant European discourse by rewriting and recreating their culture and history. Reality becomes multifaceted and composite in the postcolonial perspective. In African works, the realist method has been substituted by new stylistic elements and literary motifs that transcend or disrupt realism's constraints and perceptions. And one of these literary themes is satire.(Hocine Maoui.pp1)

Literature is any piece of writing that expresses human experience and feelings through the imagination (Johansen 2010). It is a composition that tells stories, dramatizes situations, analyses and advocates ideas and expresses emotions (Roberts 2010). It comprises genres such as prose, poetry, and drama. African Literature, on the other hand, can be defined as any material of artistic value produced by Africans about Africa and for Africans regardless of the colour of the writer or the linguistic tool through which it was produced. Such literature embodies and addresses aspects of African life, society, philosophy and experience, regardless of the language in which it is written. It can also depict the impact yielded by Africa's (or Africans') contact with the West and the Arabs. Initially, that is, before the colonial era, the literature produced by Africans was primarily oral, but with the advent of writing on the continent through formal education, African Literature was conveyed in two forms: oral and written African Literature.(Megbowon and Uwah.pp1)

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.)

M. H. Abrams coherently describes satire as:

... the literary art of diminishing a subject by evoking ridicule towards it; an attitude of amusement, contempt and indignation of scorn. It differs from comic in that comedy evokes

laughter mainly as an end in itself while satire derides. That is, it uses laughter as a weapon and against a butt existing outside the work itself (16). Satire, ideally, is meant to make people laugh as human beings are lively creatures with the ability to create fun and be funny as well. Apart from this aim satire seeks to unmark the societal vices in relation to what Soyinka calls the “rotted underbelly of society”. It is to stripe his victims bare and lose through laughter with the help of satirist, using satiric tools such as mimicry, caricature, overstatement, bestialization, mock praise and storytelling in order to teach and reform. Satire uses wit to criticize behaviour. According to Balogun (2010), in African society where there is no prisons, satire plays pertinent role. Tools like mimicry, derogatory songs, mock praise, overstatement and many others, were used and this kept men along the right path. In the words of Izevbaye in Balogun (2010:84) satire has the literary value of daring “to exercise evil by calling it name.(Godson Echebina.pp3)

Therefore, Postcolonial satire, according to Nerissa S Balce, is a humourous narrative which produces new histories or new ways of interpreting and understanding the colonial past or the neocolonial present. Balce argues that postcolonial satire is an aesthetic response to colonial amnesia by examining the wounds of its past histories.(46)

Good satire is brilliant, intelligent and allows the fluidity of the imagination, it could, at first interaction, be nonsensical, foolish and even redundant but when closely poked and pried yields answers to important as well as complex matters. At the centre of a satirist intention is the presentation of moral outrage and indignation about certain topics that are taken for granted.(Steve Ushie Omagu & Stella Agu Chined.p71)

The greedy political ruling class that is driven by the greed and who do not have at heart the interest of those they are meant to govern is projected by the writers as the main source of the corruption. It is the greed of this political class that is held up to ridicule and shown as the main reason of mess in the Postcolonial Africa, 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 humor.

While with Jonathan swift in Preface to *The Battle of the Books* 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.”

Similarly in *Wizard of the Crow*, Ngugi creates a political world inhibited by the leaders who are detached from the masses. Set in the fictional Free Republic of Aburiria, the novel creates a kind of dystopia, inhibited by corrupt and morally degraded ruling class, similar to many African nations of the time of its publication in Gikuyu. The ruling class headed by the Ruler in the novel is corrupt. They frame policies and invite foreign investment only to amass their wealth. They are shown as sycophants and eccentrics. With the help of magic realism, Ngugi mocks at this class of people. The ministers of ruler Machokali and Sikiokuu, in order to show their loyalty to the Ruler had undergone surgeries to make their body parts larger. Machokali admitted himself in a hospital in London “to have his eyes enlarged, to make them ferociously sharp...so that they would be able to sport the enemies of the Ruler, no matter how far their hiding places”(13). The eyes are “enlarged to “the size of electric bulbs...dwarfing his nose, cheeks, and forehead.” (Mohd. Ashraf Bhat.p17). Hence the novel’s use of excrement as a literary device to signal a modern anxiety about decolonization’s failure to fulfill its idealistic promises.

Though the novel cast serious aspersions in satirical mode on the internal build- up and the effect of external collaboration of the west in the impoverishment of the African masses, it aptly reflects with great efforts the roles of sycophants in the destruction of African states. This novel, which is arguably, the most voluminous and ambition novel ever written by an African writer is divided into six books that reflect deeply the various intricacies of the

governance of the people and how informed the conscious people have equally risen to resist and oppose the draconian rule of dictatorship and oppressive regime. The weakness and ineffectiveness of leadership in Africa is highly exposed with the dictatorial and oppressive tendency of most African showcased. (Ugwuanyi 'Dele Maxwell, p64)

In *Wizard of the Crow* Ngugi places his trust on the reader to find a startling truth beneath the satire and even hope.

And that is to say satire seeks to uncover the vices of society in relation to what Soyinka calls the “rotted underbelly of society”. It means exposing his victims with the help of satirist, using satiric tools such as mimicry, caricature, overstatement, bestialization, mock praise and storytelling in order to teach and reform. (Lisa Clements.p1)

Satire uses wit to criticize behaviour. According to Balogun (2010), in African society where there is no prisons, satire plays pertinent role. Tools like mimicry, derogatory songs, mock praise, overstatement and many others, were used and this kept men along the right path. In the words of Izevbaye in Balogun (2010:84) satire has the literary value of daring “to exercise evil by calling it name”.

4. Biography of Ngugi wa Thiong'o

Ngugi wa Thiong'o, born James Ngugi in Limuru, Kiambu district, North Nairobi, Kenya, was born in 1938 during British colonization. In 1946, he began primary school at a missionary school and then at Karinga Independent Kikuyu School. After that, he attended Alliance High School and Makerere University College in Uganda, respectively, in 1954 and 1959. By 1964, he had received his B.A. from Makerere University and had won a scholarship to study M.A. at the University of Leeds in the United Kingdom . Ngugi observed the British colonizer's violence toward Mau Mau movement militants, which began in 1952, when members of his family were tortured at Kamiriithu home guard for his half brother's

participation in the Kenya Land and Freedom Army .

In 1963, the movement came to an end, and Kenya gained independence. All of the foregoing agitation of colonialism, independence, and post-independence disappointment inspired and continues to influence Ngugi in his writings, which is why he is regarded as East Africa's foremost novelist (Alemu 15) . The works and ideas of Caribbean theorist Frantz Fanon, as well as the philosopher Karl Marx, who pushed for the fight against capitalism and the backing of mass protests, impacted the Kenyan writer. Ngugi wa Thiong'o became well known for his profound metamorphosis that marked both his personal life and literary career as a result of his Fanonist and Marxist embrace. He began to consider Western culture, civilization, religion, and languages as a threat. As a result, in 1977, he changed his name from James Ngugi to Ngugi wa Thiong'o. He also stopped using English as a linguistic medium and began writing exclusively in Kikuyu, the language of his ethnic community. For him, African-language literature is the one and only real voice for Africa, as he expressed himself only in Kikuyu or Kiswahili .

Ngugi's works are replete with sociopolitical critiques of postcolonial Kenya and Africa. His first Kikuyu drama, *Ngaahika Ndeenda (I Will Marry When I Want 1977)*, was his first. Ngugi sent a crucial message to the downtrodden masses through this play, pushing them to pick up arms and fight for their rights against the Kenyan government. *Ngaahika Ndeenda (I Will Marry When I Want 1977)* was regarded as a social menace, and Ngugi was drowned in unending battles with a corrupt government, which imprisoned him for four years without trial in 1978.

After being released, Ngugi and his family were hounded under Moi's administration, and they were forced to live in exile for 22 years. He returned to Kenya with his wife after being voted for Moi out of power in 2004, and they were monstrously beaten in their home. The later onslaught by unknown lawmakers had little effect on Ngugi's pen-to-paper goal.

People have praised and supported Ngugi for his critique of colonial tyranny and the postcolonial corrupt Kenyan leadership. As a rebel writer, he concentrates on the artist's responsibility in providing moral guidance to the masses in the struggle against exploitation. Ngugi has regularly centered his works on post-independence Kenyan politics, colonial and postcolonial exploitative regimes, and the misery of Kenyan residents who have been exploited. He says in an interview with Michael Pozo:

Like any artist, I am interested in human relationships and their quality. This is what I explore in my work. Human relationships do not occur in a vacuum. They develop in the context of ecology, economics, culture, and psyche. All these aspects of our society affect those relationships profoundly. These aspects are inseparable. They are connected. The most intimate is connected with the most earthly. As an artist, you examine the particulars to explore the interconnection of phenomena to open a window into the human soul. The material of life open out into spirituality of human life.

As a result, Ngugi investigates the interconnections between many occurrences in order to provide a door into the spirituality of human life; more importantly, to help people realize the truth and brighten their paths .

Ngugi proved to be a daring revolutionary writer, dedicating his works, essays, plays, and memoirs to defending the people exploited by postcolonial regimes in Kenya and Africa and calling for revolutionary change. Ngugi's assertion is supported by his own comments, which he admitted on several times. "Fear not those who kill the flesh, but fear those who kill the spirit. They cannot kill my spirit even if they kill me as they have killed others, they will not kill the determination of this country to remain free".

(qtd. in Alemu 6)

In 1962, Ngugi began his career with a play called *The Black Hermit*. He authored his

debut novel, *Weep Not Child* (1964), shortly after, which was the first novel written in English by an East African writer. He continued to write in English with *The River Between* (1965), which was set in the setting of the Mau Mau revolt. *A Grain of Wheat*, released a year later, signaled his radicalization and alienation from both Christianity and the English language. Nonetheless, in 1977, he wrote *Petals of Blood* in English to highlight how terrible life was in postcolonial Kenya, and in the same year, he created his first play in Kikuyu, *Ngaahika Ndeenda (I Will Marry When I Want)* (1977), which exposed corruption and called for revolution. His arrest followed the latter play, and he penned his first novel, *Kikuyu Caitani mutharaba-Ini (Devil on the Cross)* (1980), on toilet paper in Kamiti Maximum Security Prison. He continued to write articles, plays, and novels that demonstrated his devotion and tenacity; *Matigari* (1987), for example, is a critique of neo-colonialism and Kenyan corruption.

Ngugi was accosted again, this time in a San Francisco hotel, after writing *Wizard of the Crow* (2006), which embodies his efforts to explain Africa in the twenty-first century. He didn't find a safer shelter than writing as a writer who had been through a lot. *Something Torn and New: An African Renaissance*, a collection of essays published in 2009, and two autobiographical works *Dreams in a Time of War: a Childhood Memoir* (2010) and *In the House of the Interpreter: A Memoir* (2012) are his most recent works (2012). Ngugi is currently a distinguished Professor of English and Comparative Literature at the University of California, Irvine in the United States .

Ngugi discusses corruption and the need for revolution in order to liberate the oppressed masses, the main focus of *Petals of Blood* (1977), *Devil on the Cross* (1982), and *Matigari* (1987)

In these works, he exposes some of Kenya's inequalities and corrupt practices, a country where people's attempts at revolution are always brutally suppressed. He 32 documents

instances of authorities' ruthless exploitation of the people, as well as Kenyans' suffering in the post-colonial state and their desire for revolutionary change and freedom. The foregoing issues are uniquely represented by Ngugi through the employment of literary ideas such as social realism and Marxism, as well as literary methods such as the grotesque and authentic representation of the body in postcolonial African literature.

Ngugi wa Thiong'o uses social realism in *Petals of Blood* (1977) to portray the situation in postcolonial Kenya realistically. He utilises this technique to criticize Kenya's corrupt rulers' ruthless exploitation of the people. He shows and condemns the impact of neocolonialism on workers, whom Ngugi views to be significant agents in the independence fight. Human rights violations are depicted at all levels in the work. Ngugi, for example, presents oppression at its worst among peasants, where a full family gets paid barely a hundred shillings for their labor.

Furthermore, one of the corporations is forcing workers to vacate their lands and instructing the rest to cease cultivating food crops and instead grow low-profit sugar. As a result, poor workers get worse. Furthermore, because of their corrupt leadership, trade unions failed to serve the underprivileged employees. As a result, the only way to counter corruption was for workers to surround the city and demand their fair share. They were, however, imprisoned and severely handled (Addei et al. 164-171).

Ngugi portrays corruption and revolution in *Devil on the Cross* by employing both the grotesque and the authentic picture of the body. Corrupt dictators are shown with disgustingly ugly bodies. The revolutionary figures, on the other hand, are depicted in a really picturesque idealistic perspective. In *Devil on the Cross* Ngũgĩ uses artistically both the grotesque and the authentic image of the body to portray corruption and revolution respectively. Corrupt rulers are depicted in very ugly disgusting bodies. However, the revolutionary figures are captured in very beautiful idealistic bodies.

The writer hopes to portray a realistic picture of the cruelties and unfairness of postcolonial Kenyan and African societies by using these literary techniques. Furthermore, Ngugi wishes to bring the reader closer to the postcolonial condition and to transmit the message to the people in an appropriate manner for deeper awareness and mental decolonization.

Conclusion:

The postcolonial period in Africa, notably in Kenya, has been established throughout this chapter to be another side of colonialism. Corruption and foreign reliance are two characteristics that obstruct growth and progress, resulting in underdevelopment and backwardness shown in poverty, starvation, diseases, and ethnic clashes. Writers such as Chinua Achebe, Ayi Kwei Armah, and Ngugi wa Thiong'o, among others, have expressed this terrible truth in African literature through writing dictator novels. That emerged to parody dictatorship and the corrupt leaders .

Chapter Two

Introduction

This chapter opens on Ngugi wa Thiong'o's *Wizard of the Crow* analysis at the level of style in order to show how his deployment of irony, grotesque and satirical magic realism as literary tools to portray dictators by presenting ugly corrupt characters in his novel. The story is described as an artistic picture of the evil of corruption in Kenya during the post-independence era.

In *Wizard of the Crow*, Ngugi not only addresses his Kenyan society, but Africa as a whole, which is quite prodigious and adventurous, and Ngugi could only weave his way out of such an honorable attempt by blending oral tradition with magic realism, metaphysics, sorcery, and whatever else one could decipher. On the one hand to highlight the seriousness of the continent's degenerated situation, and on the other hand, to highlight the continent's helplessness, which he sprinkles a touch of magic to enliven the public in case the revolutionary spirit begins to fade

1. Images of the Ruler and the State

Style has always been connected with a person's manner of communication rather than the subject or topic of debate. It is a style of writing or a manner of expressing yourself. Each author has a linguistic signature . A unique set of linguistic tendencies that somehow exposes him in everything he writes. According to Nweze " What is important is the way we say it. Art is all about craftsmanship" (15). Others may choose to view workmanship as style. Memory or remembrance, ideology, feeling, nostalgia, and presentiment are all tied together by style. What matters is not what we say, but how we express it. Language is extensively used and designed in Ngugi's *Wizard of the Crow* to produce aesthetic effect.

The brilliant use of language parallelism, hyperbole, symbolism, parody, and irony, among other things, to make its message perfectly clear are the key features of style in *Wizard of the Crow*.

Wa Thiong'O in his novel improved his creativity of writing which allowed him to communicate with his audience. It is widely assumed that in African literature, the message or theme, as well as the author's philosophy, determine the choice of words. Wa Thiong'O's concern about bad governance is revealed in *Wizard of the Crow*, as evidenced by his use of satire to denounce it in order to pave the path for effective government.

Although the novel presents the perspectives of multiple characters, it is not ultimately an omniscient third-person point-of-view because the truth of the events narrated themselves can never be established. Certainly, the novel presents a broad array of perspectives from the elderly Eldares couple, Maritha and Mariko, to the Ruler's Ministers and to Kamiti and Nyawira themselves. However, the narrator who is never identified is careful never to allow any character to fully control the narrative or to define exactly what happens and how.

It is worth noting that there is a large cast of protagonists, none of them are more essential than the others. There is no single protagonist in this novel; all points of view are equally bound up. Everyone is chiming in with their thoughts on what's going on in the tale.

In this sense, the book's form and structure truly reflect Ngugi's aim. He emphasizes that in African communities, only one point of view is permitted: the ruler's. Ngugi defies convention by allowing everyone to participate in his story. Everyone's voice is raised, even beggars, police officials, and women.

This is true in the beginning of the novel, in which the narrator presents a series of rumors about the Ruler's illness. The very first sentence of the novel negates or rejects any authoritative or narrative authority: "There were many theories about the strange illness of the second Ruler of the Free Republic of Aburiria, but the most frequent on people's lips were five.." (3)

Jeff Turrentine, in *The strong man's weakness*, writes "Despite the fact that his imaginary Free Republic of Aburiria shows a striking resemblance to Kenya under Moi, the sad truth is that there are plenty of plausible models for the Aburirian ruler's regime's corruption and venality. Ngugi only names him "the Ruler," but he has all the trappings of a sub-Saharan strongman, including a fly whisk, a leopard-skin hat, and a deadly messianic complex".

Ngugi's satirizing talent starts with this rhetorical question at the opening of the book: "Had not this man's reign begun before the world began and would end only after the world has ended?" (6). Indeed, if, as a common feature in dictatorships, "his signature on paper, or a word from his mouth could bring about the immediate cessation of life" (233), when he throws his club at a cameraman during an interview, "simultaneously, every television screen in the country split into seven pieces"(25). However, while describing and thereby criticizing the arbitrariness of dictatorial power, this portrayal of the Ruler's power also provides the

groundwork for thrilling evolution. When the Wizard of the Crow says, "The Country is pregnant; nobody knows what it will give birth to" (513), the Ruler's body begins to expand and will eventually give birth. His grotesquely bloated figure, which could be interpreted as a metaphor for his greed, also becomes extremely light, "puffing up like a balloon" (469). The Ruler uses his physical deformities to his advantage, decorating and painting his office to resemble "a holy deity peering down from the sky in judgment over a sinful earth" (667). Thus, in a highly satirical work, the Ruler's bodily traits are employed both as parody devices and as a subtle means to mock an over-bloated and entirely artificial power clinging to his control through meaningless rhetoric and artifices.

The most exciting thing when reading is Ngugi's representations of the body are employed to describe not only the head of state, but also his limbs, Ministers, and counselors. Ministers Machokali and Sikiokuu are two of the book's most essential characters. Machokali, the Minister of Foreign Affairs, was a regular MP until he decided to get his eyes expanded to the size of incandescent bulbs "so that they would be able to spot the enemies of the ruler no matter how far their hiding places" (13). Sikiokuu, the eavesdropping minister, with ears "larger than a rabbit's and always primed to detect danger at any time and from any direction" (14).

As an outcome, those in the government are depicted as many limbs of the body-nation led by the Ruler. These vivid descriptions, combined with names that are both telling and transparent allow the reader to immediately grasp the caricatured nature of the individuals.

Disease and bodily decay are other prominent imagery in the novel to illustrate what would be referred to as a "failed state" in today's definition. Human and organic corruption are both manifestations of power corruption. A demonstration of women stepping out of the crowd, lifting their skirts and crouching while yelling "MARCHING TO HEAVEN IS A PILE OF SHIT!" takes place during a ceremony announcing the Marching to Heaven project

to members of the Global Bank. (250) "The platform on which he (the Ruler) and the guests sat had begun to sink slowly (...) a liquid oozed from the platform (...) "The smell was that of a mixture of urine and shit" after their intervention (252). As a result, the opponents' rhetoric became reality, encapsulating the very corruption of power. "There is a foulness inundating our society, and if we do not do something about it, we shall drown in it," the Wizard of the Crow says later in the story (265). When confronted with the Ruler in his office, he is "struck by the stench such as he had often detected in the streets of Eldares, except that now it seemed to be oozing out of the Ruler's body" (489). The ruling class refuses to acknowledge its own degradation, but instead compares the opposition leader to a disease: "Nyawira is a disease." (...) an infectious disease that needs to be eradicated" (369). Tajirika compares disease to a coup d'état: "Diseases don't knock on the door and say, 'I'm so-and-so, please let me in; they force their way in, more like a coup d'état" (337). "So you were thinking of a real coup d'état?" his interrogator asks, immediately interpreting his depiction as a threat (338).

“ Before his descent into blankness, he felt as if his being was on the verge of bursting through the orifices of his body. When he later emerged from unconsciousness he found himself mired in the darkness of his filth, still slowly escaping through the roof, blasted by the force of his corruption. His only casualty was a forked tongue.” (706)

In the quotation below we see that the Ruler's pregnancy and subsequent delivery are one of the most horrifying degenerations.

The Ruler has given birth to 'Baby D,' or baby democracy, as he refers to it. This physical portrayal of a shift in political regime, although a fictitious one, allows Ngugi to critique Moi's decision to change the Constitution in 1992, eliminating the article making Kenya a one-party state, in an indirect manner. His "forked tongue" is a physical manifestation of his dishonesty in making such a move.

As a result, these images infiltrate the text, providing a picture of power and the political game that is not only easier to understand for the reader, but also captures the essence of crumbling power. Words and images are showcased.

Through his masterful use of language and style, Ngugi has succeeded in satirizing dictatorships, sycophancy, imperialism, corruption, brutality, and other problems that plague post-colonial Africa. It is hoped that the lessons from this epic burlesque of a sick lumbering state will help shape Kenya and all of the oppressed nations under the autocratic regimes to unmask the brutality of its governments and achieve freedom.

2. The Title's Symbolism

Despite the fact that *Wizard of the Crow* is set in an unnamed African country to emphasize its relevance to various countries struggling with dictatorship, the novel heavily relies on Gikuyu mythology and popular discourse, which may not be immediately accessible to non-Kenyan – indeed, non-Gikuyu readers. The characters names in *Wizard of the Crow*, like in earlier Gikuyu works by Ngugi, have localized symbolic implications related to popular narratives within the Gikuyu culture of central Kenya. For example, in this culture, kagogo (the diminutive form of the Gikuyu term for crow) is the equivalent of a Methu- selah (a person who lives too long), albeit with negative implications.

The Gikuyu consider the kagogo (crow) to be exceedingly old and incredibly hard to kill; bringing a predatory kagogo down would necessitate unique black magic talents. As a result, the title's "Kagogo" denotes the length of Africa's deadly tyrants who have served out their tenure. A crow, on the other hand, is not much of a menace in Gikuyu popular discourse as compared to nderi (vultures). This indicates that, in comparison to the more tenacious colonial system, the dictatorships indicated by the crow would be relatively easy to

overthrow. Magic and witchcraft are taboo in Gikuyu culture, however they can be forgiven if they are employed to destroy a predatory or threatening individual.

The name Kamiti interchangeably used with Wizard of the Crow suggests both the name of the prison where Ngugi was Imprisoned without trial in between August 1977 and December 1978 and miti (magic skills). Nyawira's name puns on Ngugi's own name(ngugi is the slang for wira, or work) while also referring to Ngugi's favorite character Jacinta Wariinga in Devil on the Cross who's described as " lady of toil "(ngatha ya wira). From the veritably names, we see *Wizard of the Crow* as a genuinely individualized response to abuse of power in Africa. At the same time Ngugi till operating within socialist Marxism as he did since *Petals of Blood* (1977), registers his unshrinking faith in the workers and the marginalized as the most feasible force to bring the reign of the crow down.

3. Dictatorship vs. Performance

Leaders or rulers in Africa have a habit of leading citizens indefinitely. They appear to enjoy power and use it with arrogance. The character known as the Ruler is feared in Wizard of the Crow because he has ruled the country for longer than anyone can remember. Resistance to this hegemony can lead to revolution in such a society. Kamiti and Nyawira are the two characters in the text who represent acts of resistance.

The narrator presents Kamiti as a man who's tired, jobless and fed up with life to the point where he wants to alienate himself from society because to him society has been poisoned by corruption. That "this poison" has touched every aspect of life in Aburiria which makes him wonder if there is "no place on earth or in the sky where a person might escape it" (39).

According to the preceding analysis, he feels alienated from society. The level of poverty in the country (due to poor governance) nearly forces him to eat "a piece of paper" he mistook for "bread...floating above his head" (48). He realizes it "was a bit of newspaper" and

quickly pulls it from his mouth so he can read it. The information he receives after reading the "newspaper" perplexes him while also reawakening his social consciousness: "Machokali, the Foreign Minister, was going to host a reception and dinner at..." some five-star hotel for a four man Global Bank delegation (48). The delegation is here "to discuss the proposed national project of a palace aspiring to Heaven's gate" (48). The message is that there will be a luxurious dinner party in a five-star hotel for a four-man delegation from a foreign country, despite the fact that the country cannot even feed its own citizens. According to the novel, almost everyone in Aburiria has now turned to begging as their only means of survival. Kamiti is not only angry, but also frustrated, because the piece of newspaper he threw away "was picked up by the breeze and continues floating in the air, mockingly, conjuring images of food so close yet so far away, making him a tantalus in Eldares" (48).

Kamiti's reaction to events in his society reflects his desire to free Aburiria from post-colonial rule. For example, he refuses to sit and watch events unfold at the pace dictated by external forces. This can be seen in his decision to look for work rather than work for the government (50).

However, his job search, which leads him to Eldares Modern Construction and Real Estate, provides him with an opportunity Nyawira who shares certain things in common with Kamiti concerning resisting the government's authoritarian regime as they are both greatly concerned about the future of Aburiria.

Nyawira is the leader of the Movement for the Voice of the People, a political activist group for citizens who feel powerless and dejected in society. Kamiti who later joins Nyawira, and her group demonstrate a necessary approach through mock wizardry and dancers.

“The water I drink, the food I eat, the clothes I wear, the bed I sleep on, are all determined by politics, good or bad. Politics is about power and how it is used. Politics involves choosing sides in the struggle for power” (86-87).

In the preceding scenario one notices how much Nyawira is annoyed from the political system and its subjugation and it shows Nyawira’s intent to put an end to the oppression.

Nyawira not only works for but also leads the Movement for the Voice of the People, a secret that is kept from everyone, including Kamiti and the reader of the novel, until Kamiti willingly joins the rebellious group. Unlike Kamiti, she dresses as a beggar in order to raise a collective protest against the doomed Marching to Heaven project in front of international media and foreign delegates which shows another instance of resistance:

The beggars started shouting slogans beyond the decorum of begging. Marching to Heaven Is Marching to Hell. Your Strings of Loans Are Chains of Slavery. Your Loans Are the Cause of Begging. We Beggars Beg the End of Begging”.(74)

In the words of Amitayu Chakraborty in his Modes of Resistance in *Wizard of the Crow* mentions that this is significant because Nyawira and her group present a unique level of protest: they use the "margin" to unsettle the "centre." Beggars are known on the contrary. They are to be economically situated at the lowest level of social structure. The members of the Movement for the Voice of People use the guise of a beggar to express and disseminate their protest against the center, the state, both nationally and internationally.

Furthermore, the members of the anti-state group put up another performance to oppose the Marching to Heaven project. This time, women, led by Nyawira, perform in front of foreign diplomats, members of the Global Bank (representing the IMF), and the Ruler and his cabinet ministers. The dancers deviate from the planned program they were supposed to please the august audience with their dance to the point where "the Ruler was of course

solemn because he didn't know what to do walk away or stay," and "Machokali... [feels] like crying" (250-251). As Nyawira tells Kamiti later on:

All of us in the arena suddenly faced the People, our backs 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! And the crowd took this up. There were two or three women who forgot that this was only a simulation of what our female ancestors used to do as a last resort when they had reached a point where they could no longer take shit from a despot; they urinated and farted loudly. Maybe need or fear overcame them, or both.(250)

This shows that the performance of the women of Aburiria does more than just challenging the Ruler's, or the state's, authority. More importantly, it maintains the possibility of a better future possibly one without the despotic Ruler by delving into the regenerative aspects of the abusive.

The performance put up by the women of Aburiria is a mere carnivalesque. Thus, Nyawira and her colleagues, challenge the Ruler whether foolishly, arrogantly, or bravely transforming chaos into new worlds.

It must be said that Nyawira and Kamiti adopted several strategies of resistance that a few of them have been pointed out above where Ngugi dramatizes the power struggle between the oppressive nation state and the oppressed people of a nation, leading us to regard the novel as a major breakthrough in Ngugi's long struggle against the oppressive nation state.

4. The Deployment of Grotesque and Irony

In Wa Thiong'O's *Wizard of the Crow*, grotesque and irony are one of the narrative devices used to explore the themes of hypocrisy, sycophancy, selfishness, propaganda, insincerity, deception, treachery, betrayal, etc.

In a climactic scene Nyawira asserts that "speech is the beginning of knowledge" (626). The first instance of the grotesque, however, is captured in the scene where the Ruler tries to get rid of the anger that has long welled up inside him by belching after every meal or "counting from one to ten, and other times chanting ka ke ki ko ku" (3).

The action, which reflects the government's inarticulacy, allows the absurd and disgusting to coexist. It comes across as both amusing and horrifying.

Ngugi further employs the motif of bodily degradation and excrement to criticize neocolonialism. This motif is portrayed in the scene about a muddy pool of shit under the platform. (252)

The use of fecal imagery in the text undermines authority. Tajirika is seen holding a bucket containing his seven-day shit and urine as a weapon against the prison wardens in another scatological moment. But the image of the Ruler puffing up "like a balloon" is even more degrading. (469).

The concept to raise the Heaven scrape or Marching to Heavens tower, [complete with a Space Luxury Liner], "raise a building to the very gates of Heaven so that the Ruler could call on God daily to say good morning or good evening or simply how was your day today, God"(17) is a clear evidence of grotesque imagination. The passage that follows uses irony to effectively emphasize the themes of hypocrisy and deception:

It is obvious that the queuing is connected with Marching to Heaven. Employers and workers knew the project meant economic growth and job galore; that was why even before the project had been launched employer and employee stood shoulder to shoulder in the streets of Eldares in support of Marching to Heaven....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....others suggested that the Bank missionaries should tour the city and

other parts of the country to see for themselves the extent of popular support for Marching to Heaven (162).

Mochokali and Sikiokuu deceive the Ruler and other ministers in their game of deception, dishonest dealing, and antagonism. In the section above, the narrator employs irony to dwell on the issue of hypocrisy as represented by Machokali. First, he is deceiving because he shows the view that he attributes to employers and employees. Second, he lies in an effort to trick his rival Sikiokuu since the two are for contractors and job seekers, not for employers and employees. Thirdly, Machokali is deceiving his immediate audience because the queues are not a sign of support for Marching to Heaven but rather for the privilege of working for Mr. Tajirika, the project's chairman, and for "tempa jobs." The passage is a mockery of Aburirian public official's incompetence.

Additionally, the passage climaxes into a propaganda campaign. Machokali intends to utilize the queues as a means of deceiving the outside world into believing that the people of Eldares are largely in favor of the ruler's white elephant project. The passage exemplifies Machokali's strategic plan in his quest for the Ruler's favor. The "leader's vision" reveals Machokali as a empty headed, unsighted and foolish minister by referencing a white elephant project that the public opposes. He is a hypocrite. In the passage above, irony is used to criticize the government officials' deception, dishonest attitude, and insincerity.

The passage bellow also employs irony to expound on the themes of hypocrisy, disloyalty, and selfishness. This manifests as the Ruler intends to use Wizard of the Crow before murdering him:

The wizard, now that his voice had come back, would go before the assembly at the grounds of parliament and the courts and confess to putting the daemons of queuing into the people ...he must also tell the public that he had gone to America at the behest of the late Machokali to strike the Ruler dead. When the sorcery failed, the wizard and the late

minister came up with the baseless rumor that the Ruler was pregnant. He must remove the demons of queuing, cleanse the crowd of defiance against the State and then fill their minds with wholesome ideas. If the people dispersed peacefully, the Ruler would let him live, a fully licensed sorcerer...and his adviser on the mind of the nation, the capture of fugitives like Nyawira...the Ruler offered graciously (667-668).

In the passage above, irony is used to highlight the Ruler's hypocrisy. The Ruler plans to have Wizard of the Crow executed whether or not he "confesses," because he has been framed up. In order to kill Wizard of the Crow, he needs to have some crucial information from him. The truth is that Machokali sends the Wizard of the Crow to America in an attempt to cure the Ruler's self-induced expansion and speech malady, which he succeeds to a certain extent. In other words, he is invited to save the Ruler's life rather than to kill him. Contrary to what the preceding passage would have us assume, Machokali does not actually have any evil intentions toward the Ruler. The Ruler executes Machokali because he is paranoid. This is the evil intent that the Wizard of the Crow notices and warns Machokali about in his letter, which Machokali mistakenly interprets as the Ruler's pregnancy.

In addition, claiming that the crowd lacks clear goals is false because they are progressives. The part of the passage where Nyawira is referred to as a fugitive is the ironic climax. She is the heroine of the people. She cannot be escaping from justice, but she would from a brutal regime. The author/narrator is mocking the Ruler, who represents tyranny in Africa, for using the word "graciously." The Ruler wouldn't have considered killing Wizard of the Crow if he were gracious. His acts are described in sarcastic ways that highlight themes of treachery, hypocrisy, and selfishness.

The device of irony is deployed to expound the theme of deception in the novel. The following passage demonstrates the deployment of irony:

My beloved children, the Ruler now called out, turning to the multitude, I want to say, and may you all be blessed for the super wonder gift to me. Not least of what made it so endearing, he said, was that it came as a complete surprise: not in his wildest dreams had he thought that Aburiria would show its gratitude by attempting something that had never been done in the history of the world. He had never expected any rewards: doing what he had done had been its own rewards, and he would continue to do so out of a fatherly love (21-22).

This is deception. The Ruler has a heart of stone and cares only about himself, therefore the narrator means the reverse when he describes to his children as "my beloved children." The contradiction of "my beloved children" and "fatherly love" is ironic as well because the Ruler does not shield anyone from harm. For him, human life is not sacrosanct; as a terrorist, he massacres and crushes people's lives without even the slightest regret. His wife Rachael has been jailed for life in solitary. The Ruler is bloodthirsty, and under him Aburiria is a chamber of terror. In addition, the blood-curdling scream that follows the Ruler's speech demonstrates that the Aburirians have neither appreciation nor gratitude to express as they are chained because of his despot.

The government is deceitful because the Ruler and Machokali, the Foreign Affairs Minister, prearranged the purported gift. The passage above sheds some light on the themes of deception and hypocrisy. The Ruler's regime is a government of misleading and propaganda. The following are some strategies used to propagate falsehood:

First were the school children from Eldares and its environs, singing mostly in praise of the leader's well-known trips abroad in search of food for the people, particularly in times of drought and famine. His cry on behalf of the people had reached even the ears of the Global Bank, who had now sent a mission to give money for the Marching to Heaven. (248-249)

The passage above is an illustration of “praise” to “dispraise”. Hunger and suffering in Aburiria are evident by the large number of beggars at the Paradise Hotel. Children and dogs struggle as they search among the heaps of trash for sustenance. When Kamiti approaches to one of these garbage mountains collapses at the bottom. The passage aims to launder the government's image. The Global Bank, like the people, does not support Marching to Heaven, which is why it is unwilling to grant the loan that would support the Ruler's illness of self-induced expansion.

In *Wizard of the Crow* Ngugi deploys irony as a means of characterisation. The Ruler and his allies are shown to be tyrants, hypocrites, and traitors. These vices are implied rather than expressed outright by the author through the use of irony. Below is an excerpt from the book that portrays the characters of Kaniuru and Tajirika:

The Ruler promised to rely on his two pillars of wisdom...The Ruler, when he first read the paper, had been very impressed by Kaniuru's originality, and the phrase originality of thought was what he now used in announcing the appointment of Kaniuru to his new position... among the heroes he honored to mark the new birth was the Late Dr Wilfred Kaboca, shot dead in defense of the health of the nation...a boxed item under the heading ARTIST MASTERS THE ART OF WAR showed a picture of Kaniuru. It was thanks to him that Aburiria was finally rid of the menace of Nyawira, alias the Limping Witch, and her cohort the Wizard of Crow. Kaniuru had sustained a bullet wound to his leg while battling these forces of evil and through his bravery had saved the country much turmoil. He became a decorated war hero (701-702).

The Ruler refers to Kaniuru and Tajirika's actions as wisdom, but they are actually their tricks. He hires them as ministers after using mudslinging to attract them to him. The Ruler is drawn to persons who are dishonest because he is a deceiver himself. Because it is not a constructive concept for the advancement of Aburiria but rather an oppressive one, the action

referred to as "originality of thought" is actually Kaniuru's nincompoop. By implication the Ruler's support for such an idea reflects the Ruler's repressive regime.

The Ruler is portrayed as horrifying, hypocritical, and self absorbed. These are expressed sarcastically rather than directly which is demonstrated in the following passage:

The dictator's reputation for making minister plot against minister, region rise against region, and community fight against community was now a matter of legend. He would side with one warring faction, which would join at its alliance with power only to wake up one morning to find that the dictator had sided its adversary for a time, at least, before changing sides again or even goading altogether another faction into the fray. The dictator, seemingly above it all, looking good as he appealed for peace and understanding, would be embraced by all the feuding parties as a Solomonic prince of peace.... though aware of this...the well to do...cabinet members never ceased competing to sit on the right side of the father. Yet the winner always lived in terror... (231).

In the preceding passage, irony is manifested partly through the juxtaposition of antonyms such as "dictator" and "legend"; "dictator" and "prince of peace"; "dictator" and "father," as well as antithesis such as "winner" and "living in terror." The passage's antonyms and antithesis characterize the Ruler's actions as bad and wicked. They also reveal leadership failure and bad governance in Africa, which are some of the novel's main themes. By utilising words: "legend", "prince of peace", and "father" the Ruler is ridiculed for his hypocritical and unmerciful acts.

The Ruler is blood thirsty. He is indirectly described in the following passage as a murderer: Thank you, My Lord of Infinite Mercy and Kindness...You heard my cry. I know that is why you removed him. And that is why I thank you...for hearing my cry then and now giving me a chance to redeem my name so dishonored by the late Machokali. I say with you, Down with state secrets....The phrase My New Cheap Arsehole had made A.G. suddenly

recall the same old man trying to speak at the ceremony where the plan for Marching to Heaven was first revealed publicly. How was the leader going to handle this? But at that point the official hostess, Dr McKenzie, whispered in the ear of the Ruler, who now asked the security to take the old man to the State House, where both would later meet for an exchange of views in endless leisure. The Ruler is a genius of double talk, A.G. said to himself, because he knew exactly what the security had been told to do with the old man. Every opinion counts, said the Ruler (699-700)

The passage starts with a clear "praise" for "dispraise." Further indication of this is that the view stated at the opening contrasts with the viewpoint of A.G, a participant in the novel's events and one of the narrators. The old man has stepped on the Ruler's toes by requesting that he reveal state secrets. To him, the old man has committed a crime, and as A.G. has noted, he will not survive the State House.

He will either be fed to the crocodiles in the Ruler's Red River as meat, or his skull will be one of those 'decorating' the Ruler's chamber. Because the Ruler does not welcome criticism or suggestions, the phrase "an exchange of views in endless leisure" is sarcastic. He is not a democrat, but he pretends as one in the presence of western ambassadors to Aburiria. To say that "every opinion counts" is to deceive the public into believing that the elderly man is safe. The preceding passage demonstrates that the Ruler is a dictator. Overall, grotesque and irony have been used effectively in Wizard of the Crow for theme construction and character exposition.

5. Satirical Magic Realism

Ngugi employs satirical magical realism; character representation here exceeds the limits of conventional realism. Ngugi Wa Thiongo mocks African leadership by manipulating the realistic mode, which aids in effectively representing political issues in Africa. The work is insightful, critical, and inspiring. Ngugi describes the fictional location as follows:

Aburiria, wild animals were becoming rare because of dwindling forests and poaching, and tourist pictures of beggars or children with kwashiorkor and flies massing around their runny noses and sore eye were prized for their authenticity. If there were no beggars in the streets, tourists might start doubting whether Aburiria was an authentic African country (35).

The quotation above is an illusion of most African countries that are in this situation, where the poor getting poorer and the rich getting richer, the streets are filthy and overtaken with beggars in rag. There is no doubt that Aburiria is a sort of parody of Kenya, and Moi is "The Ruler" of Aburiria. Aburiria is a post-colonial state that is absurdly bureaucratic and oppressive.

The insatiability of African leaders is revealed in the first pages. They cling to the throne as if it were their birthright:

"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... children had been born and had given birth to others and those others to other and so on, and his rule had survived all the generation"(5).

Ngugi distorts time in this scene, which is a key feature of magical realism. This is done to demonstrate that African leaders view leadership as a basic right. They impose their will on the people, they become dictators and presidents for life which is very unfortunate development. Consider a rule that has no beginning and no end. One can imagine a rule that has no beginning and no end.

Again, Ngugi defies time by informing the reader that the date of the Ruler's birth and the manner of its celebration were the subject of a heated debate in parliament, as follows: "The date of his birth and the manner of its celebration had been subject of a heated debate in

the parliament that went on for seven months, seven days, seven hours, and seven minutes..." (12).

One can imagine debating a birthday date and celebration for seven months. Is there nothing more important to discuss such as the level of poverty in Aburiria? It is unpatriotic to devote so much time to a birthday date and celebration. This shows that today in Africa the house of reps have no interest in developing but rather devote their time discussing irrelevant matters.

The reader is opened to the paragraph where he is presented with a special birthday cake which the entire country had made for the Ruler:

That particular year the stadium was almost full because the curiosity of the citizens had been aroused by a special announcement, repeated over and over in the media, that there would be a special birthday cake, which the entire country had made for the Ruler and which he might make multiply and feed the multitude the way Jesus Christ once did with just five loaves and two fishes. The prospects of cakes for the multitude may explain the more than usual presence of victims of kwashiorkor (12).

It is said that person can cook for a community, but a community cannot cook for an individual. One begins to doubt the cake's reality . The cake incident highlights the fact that the citizens are hungry and impoverished.

Indeed, Ngugi employs magical realism as an effective platform for political discourse. It gets to the heart of abusive governments, which are always based on an imposed fantasy, on a subjugation of reality in favor of the Ruler's imagination.

An even more satirical instance where the wizard of the crow who claims to have divine powers to cure ailments, predict peoples future and even transfer his spirit to the body of a bird:

“He could not tell whether he was in a temporary coma or deep sleep, but when a slight breeze blew it lifted him out of himself to the sky where he now floated...This is really funny, he said to himself when he saw that he looked like a bird and floated like a bird; ne enjoyed the rush of cold air against his wings”(38)

Ngugi, like a magical realist, refused to explain the mystery of a man leaving his body and becoming a bird. Ngugi continues his story as if it were a normal occurrence.

The supernatural elements used by Ngugi in *Wizard of the Crow* are a blend of fantasy and magic realism. Kamiti's magic is like that of a fantasy novel, with regimented rules and limitations, but he lives in a magical-realist world where the supernatural has no rhyme or reason. Though Kamiti is only pretending to be a wizard, he is gifted with the divine ability to detect a person's true character. "There are times when the foul and fresh appear to struggle for the right of passage into my nostrils, like evil and good spirits fighting for soul dominance," he says (59).

The novel contains an ingredient recipe, which makes reading it feel like a phantasmagoric dream. The *Wizard of the Crow* reminds us that magic realism is a tool of oppression as well as a tool of storytelling. Through manipulations of the realistic mode, Ngugi mocks national leadership in Africa and elsewhere, which has also been very effective in representing political issues in Africa by shedding light on the greed, idiocy and sycophancy of the African leaders which shows that satirical magic realism is a vital literary device to Ngugi who knows how to manipulate reality.

6. Religious Symbolism

The argument here is that the Marching to Heaven, as exemplified in the novel represents the sum total of many of our African leaders and elites efforts to outwit and impress the Western World, marching the people not to heaven as imagined, but to untold

hardship, perpetual poverty, chaos, terror, and economic collapse, the destructive effect of which is yet to be felt and quantified, Ngugi writes thus:

The whole country, the minister for foreign African 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 gates of Heaven so that the Ruler could call on God daily to say good morning or good evening or simply how was your day today God? The Ruler would be the daily recipient of God's advice, resulting in a rapid growth of Aburiria to heights never before dreamt by humans ... (16).

The preceding passage shows that the entire march to Heaven syndrome is symbolic of certain laudatory and unrealistic projects that our leaders and elites frequently embark on despite their awareness that the project's result is nothing but misery and suffering. Other governmental policies have also continued to lead the country backwards for several years. 'Marching to Heaven' is 'Marching to Hell,' and our African leaders are indeed marching their people straight to hell, unaware of the disaster they are orchestrating in the corridors of power. This is arguably the symbol of the March to Heaven, which is an ironic march to hell and economic collapse.

And what comes in one's mind when reading about this absurd march to heaven is the Nimrud's story who's the first tyrant on earth, when he commended his army to build him a tower that reaches heaven only to challenge God as an apposition to him. As the novel further unfolds, the Imam says:

Allahu Akbar Allahu Akbar Ash-hadu an la-Ilaha ill-Llah Ash-hadu anna Muhammadar-r- Rasuwlu-Llah Hayya ala-swalaah Hayya alal Fataah Allahu Akbar La-Ilaha illa-Llah . . .(29)

The quotation illustrates that is if the Ruler and satan are the same thing, or as if the Ruler is depicted as death because of his deadly despot and cruelty.

7. The Oral Story Telling Traditions

Ngugi is well known for his use of Gikuyu oral traditions in his fictional works. Indeed, he believes that unless the writer uses his people's culture, he cannot be considered to represent their voice. As a matter of fact, Ngugi affirms that African epistemology is capable of producing rhetoric that articulates the aspirations of the oppressed masses through the use of orality. In other words, African tradition and lore do not only belong to Africa's past, but can also be used to imagine a utopian future for Africa.

Nyawira, the leader of the people's underground movement, uses the oral tradition to mobilize the masses against Aburiria's oppressors. In fact, the novelist's use of folk tales in *Wizard of the Crow* is intended not just to exhibit pride in his traditional culture, but also to convey some ideological messages that would otherwise be unreachable to Kenya's nonliterate masses.

Nyawira started reciting poems and songs before moving to storytelling but the children seemed to be annoyed because like anyone in their age would want to hear stories rather than songs and poems and this is demonstrated in the following passage:

Nyawira sang them [Tajirika's children] work songs and recited poems about weaverbirds and elephants. But the children wanted stories. Nyawira told them that stories were for evenings only at home by the fireside and not daytime in the fice by the phoneside. Hakuna matata [meaning in Swahili there is no problem]. Gaciru and Gacigua would pretend

that it was evening and the office was home and all the people in the queue were listeners.(153)

Nyawira's tales are not stories to narrate for fun but they rather rich in their political content which is shown in the following brief summary of her tale.

The plot revolves around a blacksmith, an ogre, and a pregnant woman. While her husband, the blacksmith, was away, she gave birth to two children, but she was nursed by an ogre. The husband (the blacksmith) only knew of the danger that her wife is and their two children from a weaverbird, and it was only through the combined efforts of the family members that they were able to defeat the ogre. The moral of the story is that only through people's collective efforts they will defeat their enemy. In other words, if the morality of the story is applied to the state of Aburiria, the oppressed masses will be unable to overthrow their despot unless they take a collective action.

It should be noted that Nyawira began telling her story to the children by explaining what an ogre is. She is well aware that they will be unable to relate this story to the modern context unless they know who the ogre is. The novel's narrator describes how she proceeds to explain the concept of the ogre to them in the following manner:

What are ogres? They now wanted to know, and Nyawira explained that marimus were humanlike creatures who sometimes fed on humans, including little children. The creatures had two mouths, one in front and the other at the back of their heads, and they ate files through the mouth at their back. (154).

Significantly, the children did not simply listen to Nyawira's story but they attempted to relate it to their current situation. When Nyawira mentioned that the ogres used to have long hair, Gaciru interrupted her by saying that their long hair makes them look like her mother. So If a child, can relate an old story to his or her own environment, let alone an adult which portrays the ugly truth about the African elites.

Nyawira's selection of this old tales is not random. Her story is intended to teach the two children a moral lesson. She wants these children to be completely different from their father Tajirika, who represents the country's corrupt and exploitative businessmen. She does not want them to be socialized in a corrupt environment that normalizes moral decay. As previously stated, these children demonstrate a high level of intelligence by quickly resembling their parents with the ogres in Nyawira's tales.

The folk tales of Nyawira reveal clearly that the rulers and capitalists of neocolonial Africa are “ogres” like figures who dehumanize the African people through their shameless abusive practices. They are thus described as modern man-eaters who have no moral or conscience when it comes to their personal interests. They are so vicious that the author endows them with grotesque features. The novelist, for example, portrays the Ruler of Aburiria as embodying dictatorial tendencies, viciousness, and rigidity. His ministers, too, by their attempt to develop abnormal body shapes, such as enlarging their ears and eyes, hoping that they will be the Ruler’s best servants. That is to say, these physical abnormalities are typical of the evil creatures depicted in folktales.

Besides the folktales, songs too, serve as an important element in the novel's oral elements, which can be illustrated in the nursery rhyme:

Happy Birthday to You

Happy Birthday to You

Happy Birthday, Dear Ruler

Happy Birthday to You. (19)

The rhyme interprets mockery to a tyrannical despot.

The record player that was programmed to play on one hymn, the idea of this constant recurrence is to please the Ruler so much that he had amplifiers placed at each of the plantation's four corners so that passersby and others could appreciate the tune and words:

Our Lord will come back one day

He will take us to his home above

I will then know how much he loves me Whenever he comes back

And when he comes back.(8)

The children's song, which humorously links the Ruler to fearsome wild animals such as the leopard, lion, and tiger, achieves a similar impact:

Walks the earth like a leopard

Lights the path with the eyes of a tiger

And roars with a lion's fury (20).

And last but not least the new snake dance is accompanied by an even more sarcastic song that laments the agony of political freedom by comparing it to a broken pot that has given birth to a viper and devil:

The pot I made is broken

Little did I know that freedom

Would bear a viper and a devil (25).

In conclusion, as the preceding analysis has shown, the use of orature techniques in Ngugi's *Wizard of the Crow* has a twofold purpose. Ngugi's use of orality in this novel, on the one hand, indicates that Africans have not completely lost their ancestral epistemology, and hence the assumption that colonial modernity and later globalisation have completely annihilated their identity must be denied. The use of oral tradition in this study, on the other hand, demonstrates how a socialist agenda for resisting neo-colonial capitalism in post-independence Africa may be informed by a deep understanding of traditional culture. Overall, Ngugi succeeds in emphasizing the need of cultural decolonisation in this novel, in general through the use of oral strategies and techniques, Ngugi not only emphasizes the need of

cultural decolonisation in this work, but also depicts how cultural decolonisation is used to create a socialist utopia in post-independence Africa.

Conclusion

The novel *Wizard of the Crow* doesn't span a large period of time, or even one life, and focuses on a small group of individuals, but by avoiding a broad sweep and using a comedic tone, it is an entertaining and no less incisive look into modern Africa. There are moments when Ngugi tries too hard to be didactically accurate, or where he is too basic and apparent.

Wizard of the Crow is also a kind novel in spirit, not delighting in the agony inflicted by the local mis-rulers as so many stories about comparable circumstances do, or pointing fingers at a particular cause: In the story, Ngugi condemns a lot of things, from ordinary greed to Western paternalism, yet there's also a lot of hope. There is no one-size-fits-all solution, no simple happy ending, but there is always hope. As it's also a pretty humorous book. The *Wizard of the Crow* isn't the 'Great African Tale,' but it is an excellent African novel with broad appeal. A well-told good story.

General Conclusion

The purpose of this study is to explore the use of satire to portray authoritarianism and its corrupt rulers in Ngugi's *Wizard of the Crow*. This research has first highlighted the socio-historical background. Dictatorship has been demonstrated throughout the first chapter of this research to be a reality in postcolonial Africa and Kenya, leading to underdevelopment, poverty, diseases, ethnic conflict, and an unending list of issues. Thus, postcolonial African authors who are motivated to change are consecrating literature to depict their communities and waking their masses by exposing the corrupt ruling system.

The second and final chapter of this research paper draws on both parts and examines how Ngugi uses satire to expose dictatorship and its corrupt leadership in *Wizard of the Crow*. As a result, Ngugi was not absorbed, but rather mentally prepared himself to fight for his cause through literature. In his efforts to expose the corruption of authorities and awaken the masses for revolution, Ngugi purposefully introduces characters to the readers with ugly corrupt bodies. This unusual graphic depiction seeks to criticize Kenyan compradors and concretize their corrupt tactics, while also applauding the awakened masses and depicting their revolutionary activities.

Ngugi wa Thiong'o wishes to expose the poor Kenyan masses to the hidden truths of postcolonial Kenyan sociopolitical realities via the usage of components of Kikuyu folkloric traditions as a Kenyan cultural heritage. This, in reality, demonstrates the importance of the masses in Ngugi's vision for revolution. He uses satire in order to sow the seeds of revolution in the minds of the people by using pictures that are more in tune with their socio-cultural backgrounds.

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Résumé

Dans cette thèse nous examinons à travers le roman *Wizard of the Crow* de Ngũgĩ wa Thiong'o, la représentation de la dictature et de ses élites corrompues en Afrique postcoloniale. Ngũgĩ choisit comme ligne éditoriale, la satire, pour révéler la barbarie des tyrans africains et de leurs régimes. C'est un véritable décryptage de toute la période postcoloniale en Afrique.

Cette thèse répond à deux questions:

- Comment la dictature et ces dirigeants sont-ils représentés dans l'histoire?
- Comment Ngũgĩ parvient à dresser un portrait satirique de ces régimes africains pourtant terriblement autoritaire?

Les résultats de l'étude positionnent *Wizard of the Crow* comme une référence satirique du genre. Ngũgĩ parvient non seulement à mettre le doigt sur l'héritage colonial, qui a laissé une plaie profonde dans les mémoires. Mais aussi dénonce avec une absurdité déconcertante le système dictatorial, qui n'est en réalité que l'expansion de l'époque coloniale. Le document conclut que *Wizard of the Crow* a été l'un des romans postcoloniaux africains les plus satiriques. D'autres techniques littéraires employées dans cette œuvre, telles que l'approche narrative, le grotesque et le suspense, contribuent toutes à son caractère unique et aident à exprimer clairement le message d'une manière hilarante mais efficace.

