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**The Postcolonial Predicament: The Fragmenting Impact of  
Colonial Legacy on African Societies**  
**Case of Wa Thiong'o's *Petals of Blood* and *Devil on the Cross***

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for the degree of Master in Literature and Civilization.

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## **Declaration**

We hereby declare that this thesis is our own work and that, it contains no material previously published or written by another person and that it has not been submitted, in whole or in part, in any previous application for a degree except where stated otherwise by reference or acknowledgment.

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Signature:

## **Dedication**

All praise and thanks are to Allah, the Almighty, who guided us through this research.

In recognition of their endless encouragement and support, we would like to thank our great families Ahmed Kadi and Boukhors.

To the strong and gentle souls, our mothers, who taught us to trust in Allah and believe in hard work and that so much could be done with little.

To our fathers for earning an honest living for us, and for supporting and encouraging us to believe in ourselves.

To my soul mate Imene, this work would have never seen the light without you.

To the one who would do anything to see my smile and always brings out the best in me in this work Zahra.

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## Abstract

Post-colonial African literature chronicles the predicament as well as the prolonged struggle of Africans to undo the remnants of colonial hegemony and, most importantly, to regain their long-lost sense of belonging. Consequently, it is plain to see that post-colonial writings attempt to refuse and defy all types of European imperialism because African writers have taken it upon themselves to eliminate colonial scars which were deeply embedded in their African societies and also espouse the cause of resistance through their different literary masterpieces. Hence, the aftermath of colonialism on post-independence African countries continues to receive the most attention in the African literary output in that writers attempt to draw attention to all the problems that pervaded African societies in the periods that followed colonization. Correspondingly, the current study sheds a considerable light on one of the most renowned African authors namely, Ngugi Wa Thiong'o, whose works continue to exert a profound influence due to his anti-imperialist ideology. That is, in his seminal works, *Petals of Blood* and *Devil on the Cross* which penetrate the realities of post-colonial Kenya and call attention to the impact of colonization on the Kenyan society, Wa Thiong'o criticizes in his masterpieces the inequalities of the existing neo-colonial order in Kenya including the society which was swept by imperialist values discussing post-colonial identity crisis, neo-colonialism, social disparity, the rise of a dominating class, and the loss of values.

**Keywords:** Post-colonial literature, colonial hegemony, African societies, postcolonial Kenya, Ngugi Wa Thiong'o.

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# **General Introduction**

The world considers colonialism as a matter of the past, however, in reality, its remains and traces have not faded away. It has profoundly deteriorated the communities that were within its reach that the impact is still apparent in everyday life through social, political and economic structures. Beyond these societal indications, there remains a documented shock and damage that lives in memories, remembrances, images and impressions. Moreover, colonialism touched and affected almost all aspects of life, leaving its historical trail to stretch across continents.

The term “post-colonial” is supposed to be misleading since it indicates to the period in which the colonies of European empires became detached, free and independent sovereign states. Nonetheless, this interpretation would only mean that the colonial control and dominance discontinued. Given that the Political independence is even a dream for these ex-colonies, colonialism lasts and remains in a neo-colonial form after taking different modes.

Furthermore, the accomplishment of political independence did not solve the issues and obstacles which were expected to be overcome by discharging colonial masters but instead, new forms of rule and control appeared. New elites in these independent countries emerged and continued the rule pertaining to the ill-treatment of certain classes, and thus, colonialism repeated itself under the name of neo-colonialism. In other words, a modern international system having only an official image of decolonization.

Accordingly, Africa suffered from European imperialist aggression, diplomatic pressures and military invasions. At the same time, African societies rejected and refused colonization and the foreign domination. The colonial experiences of most African countries rejected to go after many decades since the colonial masters left. This resulted in the emergence of a huge number of social, political and economic problems which still facing the continent.

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Moreover, independence promised many good things for the masses and this brought about their active participation in the struggle for independence alongside the nationalist fighters in some African countries. Many factors have contributed to the plaguing of the African development and spreading poverty, loss of values, corruption, social disparity and fragmentation, political and economic instability, which caused a serious underdevelopment.

Consequently, the domination of colonial powers in Africa has left a long-lasting legacy and effects that have harshly impacted their development trajectories. Besides, the extent of their independence has still been discussed by the critics and scholars. Colonialism has not ended with the nationalist fighters' victory; however, one of the most widespread issues is that the colonial nations have found another method of exploiting their colonies; that is through bringing local elites with the purpose of colonizing the native society, their culture and their land. Therefore, the colonial experiences in Africa have not disappeared after many decades following colonial departure.

According to the last statement, this dissertation attempts to raise the issue of the impact of colonial legacies on the African societies that the masses still suffer from until this day through the power of literature. Particularly, postcolonial literature which deals with the notion of this social struggle against imperialism and capitalism since most of the postcolonial writers witnessed the process of colonization and have been affected by it, and also suffered from social disparity, identity crisis and corruption both at home and abroad.

African literature has been described as functional and committed which has been used by several writers to mirror this bad and hard situation that most African countries still suffering from. This dissertation therefore, attempts to investigate the traces that have been left by the colonial powers and the struggle for the soul of postcolonial Africa.

Most African writers have used their writings to record and report the postcolonial conditions of African societies. Glorious and powerful authors have used their words to

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awaken the consciousness of the masses to the realities of their harsh circumstances. Furthermore, their words and writings do not only stop at the level of awakening but also to recommend important struggle and resistance measures against the enemies of their country.

This research, therefore, settled for Ngugi Wa Thiong'o, who is considered as the most appropriate writer of resistance literature in Africa. The contemporary world is an age of national liberation revolutions in which the masses of most Third World countries have risen to challenge and fight against the external domination or internal oppression. Wa Thiong'o, through his voice, attempts to fight for people's right in order to determine their own destiny freely in which he concedes the struggle against the colonial movement and the fight against neo-colonialism in Africa are parts of this historical trend.

Therefore, African writers are considered to be the spokespersons of their societies. They aim to point out Europe's economic exploitation of many regions and their use of excessive force towards the latter. While these issues are unquestionably of huge influence, it is equally important to realize the cultural and specifically the discursive practices that came to be associated with European colonial rule.

Postcolonial literature comes from the term post-colonialism which portrays basically the period of colonialism and its consequences. It also depicts the effect of colonialism which is cross-cultural discourse and its impact on the literature produced in the postcolonial world. Accordingly, post-colonialism emerged as a literary theory to study literatures of the colonized nations by European powers such as Britain. Besides, the literatures of colonial writers focus on the life of their people and make of the portrayal of colonized citizens their subject matter.

Moreover, postcolonial literature follows the concept of post-colonialism to cover all practices used by the dominant powers from the beginning of colonialism till today. It is a continuing and lasting process of resistance, thereby, it involves discussion about previously

mentioned experience of different kinds such as imperialism, capitalism, identity crisis, displacement, emigration, social disparity, corruption, racial and cultural discrimination; which are all considered as what colonialism left behind and cannot be erased.

Certainly, the field of post-colonialism is very broad as it discusses mainly postcolonial nations who had suffered from the process of colonization and specifically the displaced societies. For this reason, what brings about the motivation to deal with this topic is the aim to examine how Ngugi Wa Thiong'o illuminated the problems of underdevelopment, class exploitation and state repression discussing identity crisis, social disparity, the rise of a dominating class and the loss of values

In fact, Ngugi and his fellows were opposed by many other African writers such as Achebe, and Wole Soyinka. While the debate of identity crisis, social disparity, the raise of dominant class and the loss of values continues, many authors, mainly Ngugi, strived to produce writings that speak to African people and help them determine their status in their society in the world. Moreover, the cultural exchanges and the mixing of cultures have several effects, but the multicultural feature of these societies and the hybrid nature of their citizen come out of these exchanges.

In his writings, Wa Thiong'o deals with the themes and characters of colonialism, anti-colonialism and neocolonialism criticizing the destructive legacy of colonialism. In his literary works, he asserts that decolonization has not finished simply as colonialism is conveyed to the hands of the local elites who dash their native people's hopes by functioning as slaves of the former white.

Ngugi's combative spirit against neo-colonial agents and their masters continues in several literary works including his novels *Petals of Blood* and *Devil on the Cross* in which he chronologically depicted the post-colonial history of Kenya as he developed an ardent

opposition to colonialism and was sharply critical of the inequalities and injustices of Kenyan society discussing corruption, political disillusionment and economic despair.

This research aims to trace the impact of colonial legacy on Africa attempting to highlight the aspects of neo-colonialism in the periods that followed colonization. The work sheds light on the postcolonial predicament by analyzing the way African literature depicted the history and aftermath of colonialism on African societies focusing on aspects of neo-colonialism that Wa Thiong'o reflected in his works *Petals of Blood* and *Devil on the Cross*.

This work focuses on this specific topic drawing into attention the problems of underdevelopment, in relation to postcolonial literature and writers. Correspondingly, this research addresses one main question:

- How did Wa Thiong'o depict the impact of colonial legacy on African societies in his works *Petals of Blood* and *Devil on the Cross*?

The research aims at answering the following sub-questions:

- ✓ What is the impact of colonial legacy on Africa?
- ✓ What are the aspects of neo-colonialism in the periods that followed colonization?
- ✓ What is the postcolonial predicament?
- ✓ How did African lit depict the history and aftermath of colonialism on Africa?
- ✓ What are the aspects of neo-colonialism that Ngugi reflected in his works *Petals of Blood* and *Devil on the Cross*?

This work will deal with textual analysis based on the theoretical frame of the postcolonial theory. Therefore, it will hold a three-chapter structure. It will have a general introduction, the body in three chapters, and a general conclusion. It will deal with the postcolonial African writer Ngugi Wa Thiong'o's attitude towards the impact of post-colonial legacy on African societies.

## General Introduction

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The first chapter is devoted to give definitions, theoretical background and key concepts of post-colonialism. It will discuss the impact of the African literature and the contributions of its legacy in the contemporary Africa using the post-colonial theory. One needs to have a clear idea about this field to better understand the mechanisms by which postcolonial writers build up their works. That is, in order to better understand how the predicament of neocolonialism is explored in postcolonial literature, one needs to determine the way this field will be perceived. For that, one has to take into consideration that understanding post colonialism with all its components (theory, literature and criticism) will certainly facilitate the understanding of the way postcolonial writers explore their views towards contemporary Africa and how it is still affected in their writings.

The second chapter, presents a general literary analysis, it tackles Ngugi Wa Thiong'o's *Petals of Blood* and *Devil on the Cross* as cases of study. This chapter will start by discussing the post-colonial theory and give a general overview of African post-colonial literature. Moreover, it will introduce the writer's profile and his both novels to be analyzed.

The third chapter, the analytical part, will make an analogy between the two works of Ngugi; *Petals of Blood* and *Devil on the Cross*, to analyze the allegorical complex stories that depict international capitalism and imperialism through analyzing the political disparity as a transformation of post-independence experience in the novels, which the light is shed on the social fragmentation of the African societies discussing the post-colonial identity and the dark influence of loss of values and corruption in post-colonial literature.

# **Chapter One :**

## **Historical and Conceptual Background**

### **1.1. Introduction:**

The legacy of colonialism in the post-independence African societies has always received the lion's share of attention in many scholarly works and many historians have recorded the emergence of a neo-colonial order and a postcolonial predicament that affected different aspects of African communities. Therefore, this chapter attempts to provide historical and theoretical perspectives in post-colonialism being a fertile ground for debates and criticism as well as the consequences that colonial legacy had on Africa after the attainment of independence.

The first element to be dealt with is a general overview of post-colonialism and the definition of this key concept, which has been very controversial as to what it is meant by it. Accordingly, this chapter intends to examine how different scholars distinguish this concept in different ways trying to find out a common ground between them. Besides, it highlights the main political, cultural and social issues in postcolonial era with reference to the rise of neo-colonialism after the fall of the colonial powers in order to determine how capitalism and imperialism emerged in the neocolonial period as forms of indirect domination. Furthermore, this chapter intends to explore correlations between neo-colonialism and the cultural, political as well as socioeconomic destructions that African societies witnessed during this critical period.

### **1.2. Post-colonialism:**

Post-colonialism refers to a historical period that represents the colonial aftermath of specific nations and their people under the rule of western power, namely those who came from Africa, Middle East and the Indian subcontinent (Ambesange 47). The term post-colonialism first appeared in scholarly journals in the mid-1980s and as subtitles in texts such as in Bill Ashcroft, Gareth Griffiths and Helen Tiffin's book: *"The Empire Writes Back:*

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*Theory and Practice in Post-colonial Literatures*". In addition to Ian Adam and Helen Tiffin's "*Past the Last Post: Theorizing Post-Colonialism and Post-Modernism*", and then later it was firmly established in the academic discourses. Therefore, critics used the term to denote the political and cultural effects experienced by societies, which were former European colonies (Al-Saidi 95). In the same vein, Ashcroft et al. in their book "Key Concepts in Postcolonial studies" explained the meaning of the term as follows:

Post-colonialism/ Post colonialism is now used in wide and diverse ways to include the study and analysis of European territorial conquests, the various institutions of European colonialisms, the discursive operations of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects, and, most importantly perhaps, the differing response to such incursions and their contemporary colonial legacies in both pre- and post-independence nations and communities. (187)

Through a long history, post-colonialism developed from a constrained cultural and political relation between the western world as colonizers and the colonies in Africa and Asia as the colonized. In "*Postcolonialism: Introduction*", Napierkowski holds that during the middle of the twentieth century, the European power held control over most of the countries of the world. Britain, for instance, emerged as the largest colonizer and imperial power that took control and ruled more than a half of the whole world using its political and economic strength. Moreover, she asserts that post-colonialism refers to the representation of culture, race, ethnicity, and identity in the modern world where many countries gained their independence. While many critics consider the term as the "culture and cultural products influenced by imperialism from the moment of colonization until today" (Literary Movements for Students).

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On the other hand, the countries that gained the battles of independence, De Alva argues, “were never colonial subjects” and they “established their own nation-states in the image of the motherland, tinged by the local color of some pre-contact practices and symbols, framed by many imperial period adaptations and suffused with European ideals, practices and material objects” (270). In this respect, Hall extensively reviewed that, the 19<sup>th</sup> century independence battles had allowed for the immergence of new independent nations in Australia and the African continent such as Nigeria, Kenya and South Africa from very different colonial confrontations in the post-WW II era (Kandiyoti 279).

In fact, after a long term of brutal domination, the western powers and their influence on the colonies began to fade away and Britain had finally left the African land. Hence, Hall suggests that “what the concept may help us to do is to describe or characterize the shift in global relations which marks the (necessarily uneven) transition from the age of Empires to the post-independence and post-decolonization moment” (246). Accordingly, it was just a well-planned technical transfer of governance to shift from a previous controlling order to the new one.

According to Loomba, the issue at hand in the term is not with ‘post’ but with ‘colonial’. Analyses of ‘postcolonial’ societies generally work with the sense that colonialism is not only concerned with the history of these societies. Nevertheless, colonialism cannot account for everything that exists in ‘postcolonial’ societies because indigenous ideologies, customs and hierarchies existed alongside colonialism (20). She explains further that “the food, or music, or languages, or arts of any culture that we think of as postcolonial evoke earlier histories or shades of culture that elude the term ‘colonial’” (21). Moreover, Spivak have resisted against the idea that pre-colonial cultures are easy things to be recovered and warning, “nostalgia for lost origins can be detrimental to the exploration of social realities within the critique of imperialism” (87).

Furthermore, post-colonialism is not only a historical period that followed colonialism and signify its dissolution, yet more flexibly as the contention of colonial supremacy and the colonial legacies on colonized people and their lands. Thus, such inquiry allows including the geographical displaced societies by colonialism like the African-Americans, Asian or Caribbean origin in Britain as post-colonial matters despite they live within urban societies. It also allows incorporating “the history of anti-colonial resistance with contemporary resistances to imperialism and to the dominant Western culture” (Loomba 16).

### **1.3. The Impact of Colonial Legacy on Africa:**

According to Cornell, the term 'legacy' supports the unpleasant and disturbed authoritarianism that characterized the formal and informal connection of Europe with Africa. She pointed out in her “Issues in Post-Colonial Relations”: “A legacy is a gift from beyond the grave and, whether it is welcome or unwelcome, the recipient has usually played little part in its accumulation other than perhaps by being polite to a tiresome aunt”. Today, Africa is the production of a long debate and argumentation between the aspects of its own native cosmologies, economies, societies, polities and cultures that have come, in one way or another, from outside (1).

The Africa that Europe encountered in the mid-nineteenth century was already the product of eons of syncretism development. Moreover, the African major extra-continental influences were those of the Islamic Mediterranean, influences that in no manner ceased upon European annexation. As Cornell asserts, ‘Africa is not then, and never has been, a hermetic universe peopled by identical people with identical historical experiences’ (2). That is, the colonial period can only be seen as a process of connection. It continues without asserting that European interference in Africa altered its history, in a set of directions. This period of history was composed of a complex set of variables interacting upon each other.

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To illustrate, there are those who argue that Africa might have avoided the depth of poverty if there had been no colonial period. Nevertheless, some others argue that Africa benefitted from this interaction. According to them, Africa was transformed by the gradual expansion of what the American historian Wallerstein has chosen to call the 'modern world system'. Hence, much of this gradual expansion to be certain has a very negative influence. The design of Africa into the Atlantic economy saw probably the largest and biggest movement of population in history before the nineteenth century, and the conditions of the enslavement of African peoples rightly seen as a moral, ethical and material disaster. Nevertheless, that process inhuman, merciless and cruel in all its aspects did not destroy even the parts of Africa it touched most deeply. Man's remarkable ability to assume and to adapt is apparent and clears in the way in which Africa kept Europe at a distance (Cornell 2-3).

Imperialism as an aspect of colonial legacy makes Africa suffer, and in some cases profited from such expansion, as did other parts of the preindustrial world. Although historians loathe the concept of inevitability to deny the fact that, the expansion is an inevitable one. In his book, Cornell asserts, "pre-industrial world was there anything like a successful resistance to this slow process" (4).

Nevertheless, much of that non-European world did not become formally colonized, a great deal of it today is characterized in terms of limited export-dominated economies, huge gulfs between the poor and the rich and so forth, in ways we associate with that most colonized of continents, Africa. The development in Europe of new ways of making things and then selling them, and the implications these had for the way that society was organized, spread in its revolutionary, destructive and constructive fashion throughout the world. It was planned to provide for national monopolies in the markets for African produce and to decrease competition in what Africans would be bound to buy in return. Thus, colonialism is

neither a sufficient nor a necessary condition in describing the transformation of Africa in the last hundred years (4).

The presence of a taxation system had a powerful effect upon human relations. Moreover, the colonial state in Africa reinforced harder class differences. It supported and stood for the successful, in which the essential producers of taxable exports and contributors to sterling balances. The rich farmers became the rural creditors of the transformed countryside, lending against pledged smallholdings in times of trouble. Thus, the 'survival' of areas that changing societies in which class and achievement became more important than the older values of kin ranking and ascription. Rural poverty, exacerbated by taxation policy, stimulated the creation in many parts of Africa of a pattern of oscillating migration to centers of employment such as large towns, mining areas and, in settler areas, white farms and enterprises (8-9).

The interdependent nature of imperial relationships, while not for a moment suggesting that they were open-handedly mutual and reciprocal, as Cornell confirmed: "it is what lies at the heart of what is politicized as 'neocolonialism' What colonial rulers had discerned"(12). Socially, African society has undergone massive change. The failure of the domestic economy that the old, the widowed, the orphaned are now 'problems'. The breaking-down of the old order is perverse, though. It also has been meritocratic to some extent and in that sense could be seen as liberating. Similarly, it could be argued that the position of women in some areas has been significantly improved. It would certainly see urbanization as perhaps the greatest single social change in Africa. Probably something approaching 40 per cent of West Africans are now urban (17).

Most of the African culture disappeared, displaced by the colonial one. Much of the traditions that remained were inherently spurious. English and French languages divided Africa sharply yet, it had not destroyed dialects. Both languages with Portuguese and Afrikaans must be considered African languages. Literacy with its capacity to store

knowledge and retrieve it has produced skills and capacities, which denied the pre-literate. Nevertheless, Africa is not merely the recipient of second-hand culture. As with the entire so-called legacy, it has Africanized it significantly - not merely in the language, but in the vibrant music industry of Nigeria and Black South Africa. Certainly, the colonial period is not a temporary diversion on the great permanent way of African history. Colonialism resulted to a period, which has been a quite remarkable and ungovernable change for all humankind, and not only for Africa. Time has never flown so fast as in this last century, and although the graves of the victims of that rapid change are still being dug, it is an exciting as well as a chilling story (18-9).

### **1.3.1. The Emergence of Neo-colonialism:**

The term neocolonialism describes a new form of domination that the independent nations encountered after the colonial period. In fact, the western capitalist economies fully relied on the resources and the labor force of their colonies. Accordingly, Vajrushev defined neo-colonialism as “the colonial policy performed by the imperialist powers with new hidden mechanisms in order to reinforce capitalism, maximize profit and maintain the economic, political, ideological and military influence of colonial times” (cited in Haag 9).

The first official definition was provided by the ‘*All-African People’s Conference in the 1961 Resolution on Neo-colonialism*’, defining it as “the survival of the colonial system in spite of formal recognition of political independence in emerging countries, which become victims of an indirect and subtle form of domination by political, economic, social, military, or technical means” (Denyer 191).

According to Haag, the heart of neo-colonialism consists in that the state is officially independent, self-reliant and sovereign, in the other hand its economy and political policy are ruled from outside. Furthermore, in the Leninist understanding, neo-colonialism is considered as an adapted shape of colonialism, which takes advantage of the weakness and powerless of

the new decolonized states in order to accomplish and achieve economic, political and cultural benefits, through releasing political power to favorable elites; aiming to keep the former colonies in a dependent position, which allows economic exploitation (9-10).

Neo-colonial power and authority also adopt cultural and educational influence, applied throughout the expatriation of teachers and cultural ambassadors, as well as through the education of the African elite in the former colonial metropolis, which supports its adoption of western values and standards. Yet, neocolonialism is dependent on the same superiority cult that set the interactions during colonialism. Moreover, the complex of inferiority influenced many Africans during the colonial period, besides the diffused belief of Africa's dependence on its former colonial ruler; provide important ground for neo-colonial domination. Correspondingly, the certainty that neo-colonial methods are indirect and invisible renders neo-colonialism more dangerous than colonialism because it implies power without the need for justification for the master (10).

The neo-colonial strategy in West Africa consisted in what is called balkanization, which means the breaking up of the former colonial territories into small states, which are unqualified of independent development. The fragmentation of the states is economically too small and politically segregated inhibits proper local economic. Moreover, it provokes the internal conflicts augmenting the need for external military support. The effects of colonialism on Kenya did not end with independence. After it granted independence, the country continued to suffer from British imperialism, and the hope to an autonomous nation that came with its liberation soon collapsed. The British left behind a devastated country weakened politically, economically and culturally (11).

Eventually, the colonizers already elected and designated their successors, the corrupt ruling elites that Woods describes in his article, *Kenya, the Barbaric Consequences of Capitalism, 2008*, as “just as rapacious as the British, but even more corrupt inefficient and

rotten. In effect, they were only the local office boys of the British and American imperialists” (cited in Lamara 19). Kenya like most African countries was left without any economic infrastructures, in addition to the virulent ethnic and tribal violence. In her article *The Problems of Post-colonial Politics* (2013), Amy Claire Thompson argues that:

The lack of state institutions was also a problem, given the fact that the majority of African states suffered from weak private sector, which placed more pressure on the state. The gap between the elites and the masses was therefore widened significantly, and the propensity of post-colonial states towards cultures of corruption is understandable. (qtd in Bouarroudj 23)

Hence, the Kenyan leaders continued the exploitative system of capitalism as they embraced and urged to adopt the western practices and economic policies. Woods who argues “nominally independent, the national bourgeoisie had a servile attitude to Britain highlight this. In reality, over forty years after independence, Kenya today is more dependent on imperialism than ever before” (Bouarroudj 25).

### **1.3.1.1.Capitalism:**

Until present time, Kenya is regarded as a burning model of the achievement of the free market economy. Woods argues in his article *Kenya: the barbaric consequences of capitalism, 2008*, that “it was presumed to be a glowing sample of democracy, a signal fire of hope for what Europeans named the Dark Continent”. However, all these wishes and hopes lay in a volcanic ash because Kenya was torn asunder by a ghost that is called capitalism (woods).

In fact, Kenya is the most horrible and shocking evidence. To confirm this assertion, Muriuki confirmed in his article *Sanctity of land title deeds causes major clash, 2003*, “it is a country of almost 36 million populations, situated on the equator on the East of African coast, with Sudan and Ethiopia to the north, Uganda to the west, Tanzania to the south and the

Indian Ocean to the east. To the northeast lies Somalia’’. The capital, Nairobi, is one of the biggest cities in Africa with a population of three million. Kenya is fortunate with its benignant climate and fertile agricultural land, although 70% of the country is arid and semi-arid. Kenya was made as one of Africa's leading tourist destinations by its scenic beauty and abundant wildlife and its vibrant culture, which is due in no small measure to its ethnic diversity. Agriculture and tourism can be considered as the support of its economy. Therefore, it has all the elements to become a prosperous, successful, flourishing and booming nation. However, almost half a century after independence from British colonial, it remains poor, weak and undeveloped (Woods).

Considering the requirement of capital in the real economy, there is a link between accumulation and consumption, which is limited by demand and not by supply. On the basis of which, capitalists make money through that asset by organizing the production process—which yields products which can be sold, capital can be owned as property and merely those means of production, equipment, buildings, infrastructures, that are required higher the expansion and enlargement of the huge volume of production, the more capital is required. However, beneath capitalism, the contradictory does not hold in which the higher the financial resources should be available for investment, while the higher the output does not hold—these additional resources may just not be invested (Hartmut 13).

Capitalism rose against the ‘pre-capitalist’ forms of enrichment of the politically powerful threatened the link between accumulation and consumption today in a particularly dangerous way. Hartmut argues, ’’Capitalism is expansionary but not contagious and it penetrates other modes of production but does not necessarily transform them into the capitalist form, although it may well deform them’’. Capitalist societies are not drawn into its orbit. They become suppliers of goods. They engage capitalist enterprises and supply their resources,

labor, raw materials and factors of production to them. In doing so, however, they may not be transformed into capitalist ones. Market relations may emerge without a scarcity of labor, and consequently also without the empowerment of labor. Similarly, if the capitalist impact is too weak to create high levels of employment, then labor will also not become empowered (13).

Furthermore, capitalism has raised the standard of living of the mass of the population in capitalist countries, which is no longer want only to consume more but also the quality, which means better products. However, other ‘post-materialist’ needs emerge. The main need is security in the future. It implies provisions for the future. According to capitalists, there are limits and boundaries to accumulation under capitalism for non-entrepreneurial households in which individual households can save because other households accept higher indebtedness. Generally, ‘savings’ done today cannot be stored and saved for the future. The world system may not be capitalist in large domains but characterized by political struggles over resources taken by the colonial masters from their colonies just like our case of study Africa (14).

### **1.3.1.2. Imperialism:**

Colonialism is the indirect target of imperialism as it is repeatedly said, “all colonialism is imperialism, but not all imperialism is colonialism”. That is, imperialism is a process or mechanics in which a country seeks to extend its domination and control by conquering other countries or by building economic and political dominance over other countries in which Ocheni and Basil assert that “it is a phenomenon which is part and parcel of another phenomenon called imperialism. In fact, colonialism is a direct form of imperialism” (46).

Imperialism may be defined as the method of building colonial and neocolonial affairs and connections. People and resources of the colonized country are subjected to the power, authority and control of the colonial master. The relationship is essentially between servants whose human and material resources primarily serve, and benefit the interest of the master. It

is parallel to the colonial relationship except that it is more subtle. The neocolonial relationship, in which the country's people and resources that has the outward appearance of an independent free country however it is powerless, poor and weak. Although, the colonized country identify only one master but its resources benefit the interests of the entire imperialism. In fact, imperialism is neither a new phenomenon nor a unique character of the West. However, in ancient times, the Egyptians, Persians, Greeks, Romans, Turks and Mongols involved in imperialism. Nevertheless, in contemporary times, western countries have been recognized as the heroes and titleholders of imperialism (Osabu-kle1).

Furthermore, While African countries deteriorated from imperialism, there are different purposes of this phenomenon including strategic, cultural settlement of surplus population, economic, and prestige reasons, but the economic motive in Africa was the responsible for the impetus for western colonization of the third world and for the establishment of neocolonialism rather than decolonization. Imperialism has both political and economic motives and impulse; it becomes the political prerequisite for the growth of capitalism and synchronously capitalism becomes the economic feature and side of imperialism (1).

Following the 19th century, African countries have been the sacrifice of this bloodthirsty and savage imperialism throughout both its colonialist and neocolonialist aspect and there seems to be no end in sight. While the European slave trade in Africans was stopped eventually in the nineteenth century, Africa did not have the chance to breath, recover and commence its own development. In the same time, European imperialism started spreading in the world using Africa as a target leading to a European scramble for Africa through which the continent was partitioned among European powers (1-2).

Nevertheless, economic and prestige motives provided the impetus in which the prestige motive provided the spark while economic conditions in Europe provided the fuel. Tariff

barriers created in Europe to guard infant industries because the industrial capitalism spread therein continent from England necessitated the creation of markets outside Europe, which each particular European country could monopolize. Population explosion, unemployment and high crime rate within the wake of the development of capitalism were responsible for looking for areas where the surplus population of Europe could be dumped. The closeness of Africa to Europe, and its rich ability and benefaction in natural resources helped as a motive and a reason for Europeans to colonize it (Osabu-kle 2-3).

The award of independence to the pioneer African states has so far failed to switch Africa's underdevelopment. Freedom did not mean decolonization for just before autonomy the structures, which sustained the pioneer relationship, remained and on exists today. Surely, just before the award of freedom, the imperialists celebrated the simply faking the colonial structures under the name of the neocolonial structures and they were happy that the inexperienced African managers and rulers did not realize it so. The continuity of the colonial boundaries shows that the imperialist monster is still alive in Africa and that it has not been decolonized. Colonization still exists precisely in the economic and geopolitical interests of the colonial masters. The main target of this interests is the weakness and powerless of African states politically and economically to be dominated so that the exploitative colonial relationship might continue for a long period (7).

### **1.3.2. The predicament of Neo-colonialism:**

The neo-colonial experiences cannot be separated from the intentions of the European imperialism and the colonial state in Africa. Despite of the expansion of the colonization power along the world's three continents, the predicament of neo-colonialism is more predominant in Africa as an advanced stage of colonialism because it exists in various forms of the cultural, educational, social, industrial and technological destructions of a former colonial territory. In addition to that, even after the African states achieved their independence

in politics, they remained dependent on the former colonizer both economically and socio-culturally (Remmling and Robert 80).

Due to the traditions and culture rooted in their previous relationship and confines as former colony Consequently, Africa could not come out from the curse of poverty, corruption, social disparity and identity quest. Their sufferings made them experience various forms of imperialism, feel displaced and fragmented with no identity which led them to strive for their status in their societies because, neo-colonialism still exists and continued as a new ideology for the exploitation of African nations (Babatola 2-3).

### **1.3.2.1. Social Disparity and Fragmentation:**

Neo-colonial experience in Africa created a class dominance and manipulation with an effective strong influence and accessibility to capital and development of opportunities. Due to the political governance and supervision within the colonial era, political and state bureaucracy was the major motives to reward to the class division between “the ruling elites, educated senior, public servants and other cadres of state employees”. The gulf widened causing class differentiation, greed for moneymaking and high-class idolization in a very restrained authority charge and of great discreet public life (Babatola 5).

Besides, social structures were merely changed. In fact, the Africans urban life, the passion for change did not exist in the small territories and the prospering life of the previous generation that was silenced. However, among all African territories, the rural regions had the highest level of colonial labor exploitation and product extraction in almost of Africa. Yet they did not benefit anything from it (Diop et al. 68). Until 1939, the rural areas experienced a traditional life in a patriarchal society without any remarkable change. Thus, the colonial era hostility attempts to “tear aside the veil” all around, in order to make slow population progression begins toward the small towns and capitals (69).

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Loomba asserts that “racial classifications were often attempts to deal with the real or imagined ‘hybridization’ that was a feature of colonial contact everywhere” (103). The idea of “othering” a great number of people and setting up them at backward and inferior positions refers to what Abdul Jan Mohamed calls the “Manichean allegory”. In which it generates binary and inflexible discursive oppositions between races, such oppositions are very essential to create and construct non-Europeans images and European self. Hence, many anti-colonial and postcolonial critiques give much attention to reveal the way in which they work in colonialist representations. However, now many critics start questioning if the process of exposing the ideological and historical functioning of such binaries would create a serious risk of generating and emphasizing cultural, racial difference and alterity (91).

The social construction differences are related to the nature of the societies which Europeans passed by, the class of people who were much spreading, as well as whether the visitors objective was trading or settling in the land. The essential point is that certain detected features, the imperatives of the explorers and preconceptions about the indigenous, established such constructions. Furthermore, they were clarified through the dynamics of actual encounters. Thus, “Construction” should not be understood as a process that eliminates those who were being represented. In fact people that were stereotyped in colonial discourses were not necessarily the only responsible for their own status and images (96).

Even though the colonial enterprises of various European nations are extremely different from each other, they seem to generate more alike stereotypes of “outsiders” both those outsiders who prowled distantly on the edges of the world, and those who crept restlessly near home. Thus, the colonizer tries to pose such descriptions like social oppression, repression and aggression, violence, greed, bestiality, primitivism, innocence and irrationality to the colonized. In addition to that, it can be noticed that “some of these descriptions were used for working-class populations or women within Europe” (Loomba 93).

### 1.3.2.2. Identity Crisis:

The colonial history of Africa experienced a very devastating period for the continent and its resulted problems still exist and remarked up until now. One of them is the crisis of African identity that had been extremely traced since the arrival of colonialism. However, colonialism marked its end and Africa lost its identity under its colonial master's crisis and the division of societal hierarchies that had built up over decades (Kochalumchuvattil 109). In fact, "identity is people's source of meaning and experience" (Castells 6). As Calhoun writes:

We know of no people without names, no languages or cultures in which some manner of distinctions between self and other, we and they, are not made( . . . ) Self-knowledge – always a construction no matter how much it feels like a discovery – is never altogether separable from claims to be known in specific ways by others. (qtd by Castells 6)

The quest for identity has always been a vital issue that faced the exploited societies based on whether a cultural imputes, or a related set of them as primary source over other sources of meaning (Castells 6). Thus, The Historical Overview of the Berlin – Congo Conference in 1884-85 and its consequences found in Part one of the reports on the Reconciliation Conference Africa – Europe that took place in Ambilly, France 29-31 October 2002 conveyed much more similar perspectives of the colonialism aftermath. The report ended apart from "a loss of identity," and "distrust in African national and regional and tribal identities," with economic privation there is "a lack of love in Africa" along with "wars, genocide, ethnic conflicts." The report continues to assert that, "Africans tend to remain in a victim role, which is easier than taking responsibility for their own sins and hatred" (qtd by Kochalumchuvattil 109). Therefore, identity crisis has been determined as currently existing in Africa, has allowed to the rise of self-uncertainty and loss of Creativity, courage, confidence and initiative (120).

Castells claims that identity is “constructed, instead of being “naturally” inherited or spontaneously created, and contrasts the manner in which identity was constructed during the modern era” (cited in Decolonization, Identity, Neo-Colonialism and Power 5). He identified identity construction into three forms. First, the “legitimizing identity” which relies on the predominant social organization such as education and religion, that serves to the civil society concerns. Second, the “resistance identity” which reveals itself as dynamic opposition as procedures of social alienation and exclusion. Third, “project-identity” That shows up when social operators use cultural material for making a novel, socially rebuilding identity, with a view to the change of the social structure completely ( Olivier 5 ).

At the same balance, in his paper “African Socialism and the Dilemma of African Identity”, Falaiye identifies three problems of African identity; vis-à-vis the quest for African identity, the crisis of economic advance, and the dilemma of control and class construction (cited in .Afi91). In addition to the idea, as part of the colonial agenda, that anything black is evil must therefore be dragged down also because, the Africans were “primitive” and their acts considered as “barbaric”. Furthermore, the African socio-political structure was to be changed with what was accessible in the western world .So the colonialist believed that the African political system required the principle and essential elements of an urbanized society .The African system was under the name of evil. The political structures and institutions were seen as inadequate, thus needed to be pulled down and displaced (95).

### **1.3.2.3. Loss of Values and Corruption:**

Accordingly, the colonial authority advocated its economic, social and religious values, which can be most and clearly noticed in the economic exploitation and socio-religious testimony that characterized the colonial period. However, aside from the economic exploitation, colonialism explicitly uttered “the ethnocentric belief that the morals and values of the colonizer were superior to those of the colonized” (Cited in Igboin 101).

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This belief was set up strategically to be realized, first through the foundation of schools and their orient curricula that serves the colonizer's intends rather than drilling the colonized to his freedom. In addition to this, the missionary ventures also played an important role in shaping the colonized masses' religious views and dispositions. As result, this scenario apparently created two different classes, one being the "superogatory" and the other the "subordinator" along with administrative deliberation structure that preferred the former. Moreover, the effect of this was a great loss of the values, culture and religion of the subordinator. The African contracture became a victim of colonizer extrinsic ideology that has extended to grasp with a little amount of prosperity. For example, as part of the destruction of the African cultural values, Africans now maintain at least a European or Christian name. This indicates "African names, arts, music, religion, etc. are inferior" in orientation and value. The Africans recognition of this situation has remained to effect negatively on the post-colonial Africa and its values (Igboin 101).

Even though it is not actually possible to have an absolute return to the 'glorious' pre-colonial past, the African personality, history and belief are constantly shaped by some cultural values that cannot be discarded without any effects . Hence, these values can be crucial also to the African identity in a post-colonial society, where there is a determined need to recall some of them in order to stay in the same vein with the history and identity to face any dominant global disputes ( 96).

Yet, the political value of Africa was removed and replaced with new ones. No one would be able to trace the twisted behavior outside community from a closed angle, for this reason; there would have been changes regardless of the extent and speed. However, with fundamental interaction and contact with the colonial forces, certain changes turned to be a destined outcome whether positive or negative. Alongside the dynamic development of world, greed, egotism and loss of community are covering much of the age-long treasured values.

The intensity of media, especially of the West, has prospered in spreading exotic and foreign values over people. In fact, even without a link, the “contentless” and “contextless” colonial values have been given cheaply and priceless to Africa, which led the traditional African values to be destructed systematically. Via the media, the devotion of human life has been destined to the dustbin that is, an announcement could be heard like “I am not of the opinion that human life has value”. Due to This valueless opinion of human, life turns out to be empty and nonsensical, and the struggle for survival costs extremely hard effort. Therefore, abandoned corpses nowadays can be found littering the streets (101).

The decline of moral values is tragic and disastrous because the society is changing to the worst which is intervening the society’s dignity of labor as a precious value that has been irritated with corrupted and easy way to success. The success Highway Code excluded any hard or difficult work any longer for the vast majority of people; this called “the thriving illegal but smart business called 419” (Igboin 101-2). Yet, the government also is not free and innocent from the agents of the destruction of values, Insincerity, dishonesty, unfaithfulness, cheat, corruption, bribery, favoritism, irresponsibility, irresponsiveness, pen-robbery, embezzlement, harassment, organized crime and gambling, deceit, lies, exploitation have portrayed the activities and actions of the government (102). The former were now seen as wicked agents of colonialism. The raising doubt about of the traditional structures was started under cover of protests against chiefs. Hence, many predominant families were distrust, and the colonial authorities were forced to discharge or even imprison rulers who had “lost influence and prestige in the eyes of their people” (Diop et al. 69).

#### **I.4. Conclusion:**

As a conclusion, Africa had been under the burden of colonialism since the 19th century up until the 20th century. In this colonial era, Africa experienced an exploitative, fierce and brutal frontier by the colonial administration. Colonialism terminated in Africa in 1994.

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However, the physical departure of colonial powers does not make the continent liberates from the impact of colonialism; it is still colonized under what is called neo colonialism. Hence, the legacy of brutal colonial rule remains intact. Moreover, the world began by admitting that the issue of colonization is an intervening variable in which the huge variety and diversity of colonial experiences shifted to be a neocolonial indirect control over the colonized societies. It is obviously clear that most of the predicament of African continent have strong rooting in the relationship between the leaders and their imperial lords in the West.

## **Chapter Two :**

### **Literary Background: Wa Thiong'o and the Writing of History**

### 2.1. Introduction:

This chapter provides an overview of post-colonial literature, notably, African literature produced in the post-independence period addressing a variety of issues among which are the effects of colonial legacy on Africa, identity politics, imperialism and neo-colonialism. Besides, the present chapter sheds light on the post-colonial theory, which delves deeply into all of these issues and examines the way postcolonial literature manifests the cultural and political impact of colonial hegemony on previously colonized nations.

In fact, Ngugi Wa Thiong'o was one of the most popular post-colonial African writers whose literary output reflected the history of post-colonial Africa, particularly, in his seminal masterpieces *Petals of Blood* and *Devil on the Cross* which presented as scathing criticism of the evil of colonial legacy in Kenya.

### 2.2. Post-colonial Theory:

In the closing decades of the twentieth century, both the term and the field of post-colonialism have been an extensive focus and concern to criticism that details different perspectives of literary, political and religious studies (Rukundwa and Andries 1171). Hence, Bertens assumes, "commonwealth literary studies become part of the emerging and now vast field of literary, cultural, political and historical inquiry that we call postcolonial studies" (200).

Regardless of time and space, postcolonial theory is a theory that casts light on European colonialism and domination over many regions around the world, its effects on the colonized people's different aspects of life principally and more specifically "its manifestations in Western literary and philosophical heritage throughout the nineteenth and the twentieth centuries" (Hamadi39). In addition to the rise of the former colonies literature of opposition

and resistance, that covers all the practices that have been used in the process starting from the beginning of colonialism until today (39).

The term “postcolonial” has been alternated in the 70s for the post-independence issues of former European colonies throughout the world to depict its social, cultural, political consequences in the colonial territories (Sawant 1). In this sense, Quayson observes that postcolonial theory “involves a studied engagement with the experience of colonialism and its past and present effects, both at the local level of ex-colonial societies. As well as, at the level of more general global development, though to be the after effects of empire” (2). Thus, although they gained independence and freedom from the colonial rule, colonialism is still controlling their psychology, in indirect way, as it is known as neo-colonialism. In short, it has both historical as well as ideological significance and effect (Sawant 2).

Postcolonial theory is regarded as a means of defiance by which any corrupted or discriminative practices are challenged (Rukundwa and Andries 1171). As Denyer declares in his essay “*What and Where is Postcolonial Theory?*” that postcolonial theory studies the European dominance of non-western culture, land, wealth etc., and examines the continuation of its impact and legacy. Besides, it draws attention to the multiple imperial viewpoints related to superiority considering the colonized people as inferior, and especially how this exploitation changes their identity and also emphasizes on issues such ethnicity, national identity and hybridity (02)

Furthermore, the postcolonial theory deals with a historical period in both periods during and after colonialism. Thus, it may seem to suggest a concern only with the social and cultural changes after the departure of the colonial master. Yet, Mukherjee has the following observation with respect to the postcolonial theory:

Postcolonial theory is not merely a chronological label referring to the period after the demise of empires. It is ideologically an emancipatory

concept particularly for the students of literature outside the Western world because it makes us to interrogate many concepts of the study of literature that we were made to take for granted, enabling us not to read our own texts in our own terms but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location. (qtd by Stiwala72)

On the other hand, Sawant refers to post-colonialism as a critical theory which focuses on the colonial experience from the colonized society's perspective. Semantically post-colonialism implies something that is concerned only with the national culture after the departure of imperial power. Yet, with regard to colonialism, myth and history, language and landscape, self and the other are very important and significant elements of postcolonial studies (1). Therefore, there seems to be consensus that the concept of post-colonialism represents "a continuing process of resistance and reconstruction" through which postcolonial theory involves discussion about the effects of the colonial legacy such as identity, ambivalence, and language (Tepeciklioğlu 2).

Accordingly, postcolonial theory includes a various set of terms such as slavery, displacement, emigration, suppression, resistance, representation, difference, racial and cultural discrimination and gender; which are not actually or essentially post-colonial, however together they form the complex fabric of the field (Ashcroft et al. 2), which means that "the physical area of postcolonial study is wider than any other discipline in literature" (Sawant1). In his essay "issues in postcolonial theory", Ley asserts that postcolonial theory is built around the concept of otherness and resistance in order to shed the light on the reality of the colonized life and values that have been changed by the European regime.

According to Bressler, post-colonialism attempts to give the voice to the marginalized countries that were ruled by force, and exploited on their institutions as well as their norms.

Which in turn are foregrounded in postcolonial studies by ignoring the colonizer's writings, he argues that "post-colonialism is an approach to literary analysis that concern itself particularly with the literature written in English in formerly colonized counties" (265).

Again, Bertens notes here that:

In recognition of this new situation, in which writing in English from the former colonies- including India, Pakistan, Sri Lanka and other Asian colonies- has proved itself as a vital and as important as the literature written in England itself; we now usually speak of 'literatures in English' rather than of 'English Literatures' if we want to refer to English language writing. (qtd by Swant 1-2)

In fact, it is known that this theory emerged with the publication of Edward Said's "Orientalism" in 1978, thus the post-colonial theory has major contributors among them Edward Said, Gayatri Spivak, and Homi Bhabha. The pioneers of post-colonialism devoted themselves with a concern to the social and cultural effect of colonization. In their discourses, they asserted that there was no better or worse culture than another culture, and therefore nullified the logic of the colonists (Mansur).

### **2.3. Post-colonial Literature:**

The term 'Post colonialism' is related to the portrayal of race, ethnicity, culture and human character in the contemporary time, indicating the period wherein the colonized nations gained freedom and self-government. It is identified with dominion of imperialism and capitalism from the time of colonization until 21st century. A large portion of the world was heavily influenced by European nations, particularly the British empire where literature and art created in nations, for example, Sri Lanka, Nigeria, Senegal, India and Australia after their freedom, called as postcolonial literature (Thamarana 537).

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Postcolonial literature is considered for readers as a reference work that narrates events in the mode of the colonial history and the way it really was. However, as a series of refractions that bends the light of history, historiography and literary writing onto the many twisted links between colonial and postcolonial experiences, predicaments, mindsets, institutions and systems of thought, belief and action (Poddar et al. 1).

Thamarana claims that postcolonial writings talk about the framing characters and identities, the governmental issues, interpretation and connection between country and patriotism. In the greater part of the postcolonial books, which have been associated with numerous colonies, for example, in Africa, Australia, the Caribbean, Ireland, Latin American and South Africa, post-colonialism for the most part manages several ideas like society, politics, culture, geography, and psychology. The significant colonial empires are the British, the French, the Spanish and Portuguese. It is likewise significant literature, which helps in depicting both 'colonizer', and 'colonized' in numerous interests (540).

Furthermore, postcolonial literature is the evaluation and judgment of Western representation of the Eastern culture under the shadow of 'Postcolonial Studies'. The most famous postcolonial writers are Ngugi, Achebe, Ondaatje, Fanon, Derek Walcott, Jamaica Kincaid and Isabelle Illende etc. Though all these writers belong to different countries, nationalities and social backgrounds, they were able to create their own perception in composing amazing and incredible works of literature, which many would come under the label postcolonial literature (537).

Consequently, several of the literary works were depicting relations between the colonizer and the colonized and numerous colonized countries such as India, Pakistan, Ireland, Kenya, and Nigeria started writing a type of literature reflecting and representing their own experiences and suffering during and after colonization. For instance, Frantz Fanon established a basic theoretical foundation for the future colonial theories in his famous book

“*The Wretched of the Earth*” in which he explained that a different new world can come into being only with a violent revolution by African farmers. In another instance, he used his personal experiences in his book “*Black Skin, White Mask*” to show relationship between colonized and colonizer in terms of psychology in observing emotional damage to both colonized and colonizer (538).

There are different impressions of postcolonial literature in terms of theories and conceptions. The postcolonial scholars inspect both the colonial texts and literature written after colonialism. A portion of the striking theorists who popularized colonialism such as Edward Said, Gayatri Spivak, Frantz Fanon, Homi Bhabha and others. These scholars associated postcolonial writing with numerous fields like history, governmental issues, philosophy and literary traditions. Consequently, these postcolonial scholars are from postcolonial nations, for example, Edward Said from Palestine, Gayatri Spivak from India and Fanon from a French settlement, Martinique. The colonial countries began writing and portraying the experiences of colonization and numerous changes brought by independence upon people and their separate countries (Das 5).

As indicated by Thamarana, postcolonial literature has different regular themes, subjects and styles like ‘cultural dominance’ and ‘racism’, ‘quest for identity’, ‘racial discrimination’, ‘inequality’, ‘hybridity’ notwithstanding some particular presentation styles. The greater part of the postcolonial writings reflected and demonstrated several thematic ideas and concepts, which are very associated with both ‘colonizer’ and ‘colonized’. White Europeans consistently emphasized on racial segregation for their predominance and superiority over the colonized. Moreover, in postcolonial setting, language represents a crucial role in control and subjugation of colonized individuals. Colonizers frequently forced their language upon their subjects to control people and nations. Therefore, most postcolonial writers covered the issues

from various perspectives by mixing the local language with forced language, which resulted in the broken nature of the colonized mind (540).

### 2.3.1. Overview of African Literature:

Olatunji pointed out that colonialist literature indirectly opened the door to another phase, which is referred to as African postcolonial literature (130). Postcolonial African literature appeared as a response to colonialism in theory and practice. According to Ashcroft, Griffiths and Tiffin, a school of thought considers post colonialism “as designating an amorphous set of discursive practices, akin to postmodern is” (117). The Europeans insist that Africans have no history or culture, while Africans are destroying the European centralist notion of history and re-inscribing African history. European universalism suggests that European culture is the standard culture, while postcolonial writers insist on pluralism of culture, emphasizing the beauty and virility of African culture (Olatunji 25).

The frightful fact of colonialism in Africa has effects and influences on language, education, religion, artistic sensibilities and literature. Thus, post-colonial literature in the African continent has become an authentic weapon used to eradicate the hegemonic periphery and bounds, which create unbalanced relations of power, based on binary contradictions like “colonizer” and “colonized”, “Us” and “them”, “First-world” and “third-world”, “white” and “black”, etc. Chreit claims that “postcolonial literature is often self-consciously a literature of otherness and resistance, and is written out of the specific local experience” (34). Ashcroft et al. contend that “more than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism”(1).

Moreover, postcolonial literature is generally self-consciously a literature of otherness and struggle, and is written out of what is called experience. It is a contentious predicament, which belongs to literatures that have accompanied the projection and decline of British

imperialism. This academic privileging of postcolonial literature is informed by recent critical attempts to propose the pioneer experience fundamentally as a printed contest, or a bibliographic fight, among abusive and rebellious books (cited in Karoui and Hadjer 18).

In addition, as African societies suffered from the colonization, the voice of the rights of Africans started to be interpreted and reflected in literature. In postcolonial novels, writers always attempt to teach the society their history, and show the way that the colonizers acted immorally and savagely. Besides, Freedom in many countries paved the way for literature to record all the disillusionment, frustration and the corrupt governments, which have occupied Africa for twenty years (19-20).

Accordingly, the primary concern of most post-colonial African novelists is to salvage the history of their people that colonialism had manipulated. The African novel holds a key position in the criticism of colonial depiction of the African continent and its people. It was developed in part, from a history of strong resistance to the colonial masters. It has been crossing borders and limits that were imposed by history upon the continent whose aspirations it has been striving to articulate. African novelists react to the urgency and inevitability of this historic mission. What is primary on the writer's mind in which he focuses in his work is the urge to put the record straight and illuminate the threshold between past and present, self and other, thought and action and Africa and the world (Kehinde 94).

Moreover, African Literature is the first by excellence in echoing its society. For Agema, this literature started first by claiming the African heritage, then short after calling for its independence, reaching the present day to call for fighting the evils that threaten the African society. Hence, from the very beginning until today, the majority of African writers such as Chinua Achebe, Ayi Kwei Armah, Chimamanda Ngozi Adichie, Aminatta Forna, and Ngũgĩ Wa Thiong'o have devoted their writings to portray society; in other words, African literature is a committed literature. In this context, Chinua Achebe stated that, "Art is and always was,

in the service of man” (cited in Kehinde 19). Consequently, Ama Ata Aidoo explained that the African writer could not ignore what is happening in his society and dives in his imagination: “I cannot see myself writing about lovers in Accra because you see there are so many other problems...” (Cited in Kehinde 19).

As a result, African literature is shaped by the events and problems of African societies. The commitment of African writers is so deep that it appears in the themes and language that change over time. However, the style remains the same with its uniqueness and dedication to African roots. The major themes in postcolonial African literature changed from calling for freedom during the colonial rule, into struggling against society's wickedness and corruption in order to call for change during the postcolonial period (Lamara 9-10).

Furthermore, Wright considers written African literature as a “post-war phenomenon” and refers to the Francophone writers, especially the Negritude writers who wrote in the ‘twenties’ and ‘thirties’, that is, before the Second World War. He continues to assert that African literature began in the ‘fifties’ and it was not until the middle ‘sixties’ that a considerable body of work was available. He argues, “the real beginnings of African literature in English occur in the ‘fifties’, and it was not until the middle ‘sixties’ that a sizeable body of the work was available for central comparison” (Cited in Adigun 11).

In other words, Onoge asserts "modern African literature was born in a hostile milieu" (22), while Gikandi declares, "modern African literature was produced in the crucible of colonialism" (397). Distinctly, not only in literature Khapoya submits, "colonization of Africa by European countries was a monumental milestone in the development of Africa (100). African literature has come to be the ideal model of postcolonial literature of all postcolonial literatures (cited in Adigun 12).

Besides, Postcolonial African Literature is deeply political, thus it exceeds the narrow conception of the relationship of politics and literature which was captured in its extreme

form by Stendhal's famous statement that politics in a novel is like a pistol shot in a concert hall. Furthermore, some of the greatest writings of postcolonial African literature involve an advanced testamentary tradition that taps the deepest democratic aspirations of the continent and its peoples. Certainly, this attaches African writing with some of this century's great literature from around the world. In the most powerful and influential of these works, the voices of postcolonial African literature mingle with those of other writers of this century who have made of literature the nemesis of state terrorism and a light in dark (Jeyifo 353-4).

Postcolonial African writing portrays a journey away from its old self towards a cosmopolitan, modern identity while in another sense is a venturing back to recover a compromised past and selfhood including uniqueness and singularity. The notion of paradox and ambiguity are fundamental and basic to the circumstance of postcolonial African writing finds critical launches in two specific strands of postcolonial African composition: white South African writers who challenge politically sanctioned racial segregation and its scholarly establishments and works by women and their challenge to the assumed normative male ground of postcolonial African writing (358).

Jeyifo also observes, "underdevelopment is the presence of absence in the present, the mythical character in a debased drama named neo-colonization which stores the stage of today's events with both actors and scenery" (353). In fact, African postcolonial literature is the best way to find out how postcolonial nations and their subjects try to redefine or rebuild their new identities through their pre-colonial past and their colonial experiences (Cheriet 11).

#### **2.4. Ngugi Wa Thiong'o's Profile:**

The dominant figure in literature through the world and the best known for his seminal "*Decolonizing the Mind*" (1986) as well as several novels, Ngũgĩ' Wa Thiong'o of Kenya, is one of the most accomplished and renowned African writers of international stature and reputation. Through his mass production of creative efforts, Ngugi drafted a collection of

works such as extraordinary novels, several short stories and plays. Active in literary circles and contributing to the Nairobi newspaper *Daily Nation*, that includes several memoirs of extraordinary scope, detailing eventful Kenyan history, in which they witnessed colonialism and postcolonial resistance, neo-colonialism, activism, and exile (E-notes).

Ngugi received bachelor's degree from Makerere University, Uganda and a Master's degree from Leeds University, England. Then, he worked as a lecturer in English at University of Nairobi, and as a visiting professor of English at Northwestern University in the U.S. Ngũgĩ was senior lecturer and chairman of the department of literature at the University of Nairobi (Alemu 15).

The Kenyan writer, Ngũgĩ, was considered as a leading novelist and a weighty recipient of many awards including the 2001 Nonino International Prize for literature and so many other honorary doctorates. Ngũgĩ is actually living in the USA as an eminent professor of English and comparative literature in addition to performance studies and is the director of the international center for writing and translation at the University of California. He is also the founder of a journal in Gikuyu called *Mutiiri* (Karoui and Hadjer 35).

### **2.4.1. Wa Thiong'o's Biography and Works:**

Ngugi Wa Thiong'o, originally James Ngũgĩ, was born in 1938 in Limuru, Kiambu district, North Nairobi, Kenya under British colonialism. Ngugi was the fifth of six children and one of about twenty-eight children in a descent and large family, raised with a mixture of Gikuyu traditional customs and Christian values. He witnessed the British colonizer cruelty towards the Mau Mau Resistance War of Liberation (Van Der Smit 16).

Many of his family members were tortured at Kamiriithu home guard, because of his half-brother engagement in Kenya Land and Freedom Army. Ngugi's parents were arrested and his stepbrother was killed by government forces. Ngugi came to view the Mau Mau struggle as a model of the epic and fearless quest for independence and as an ideal for the

worldwide to fight against social injustice and oppression. Certainly, the Mau Mau war affected much of his later fiction and drama and became the main theme and subject in his writings. By 1963, the movement ended and Kenya declared its independence (Alemu 15).

In 1946, Ngũgĩ joined the primary school education at independent Kenyan schools in the church missionary school and later in Karinga Independent Kikuyu School, and then later, he entered Alliance High School with its western-biased curriculum and Christian devotion. After his graduation from high school, in 1963, he completed work in the honors English program at Makerere University College in Kampala, Uganda (Bouarroudj 35).

By 1964, he had married Nyambura, during this time they had two sons. He also received his B.A. from Makerere University, and gained a scholarship to pursue a degree in English studies at Leeds University in England where he had the chance to discover great scholars like Frantz Fanon and Karl Marx and encounter some African literature by Chinua Achebe, Wole Soyinka, Kofi Awoonor and Peter Abrahams, whom asserted his mass production of creative efforts that make him excited to embrace their tenets and ideologies throughout his career. (Van Der Smit 19).

Subsequently, Ngugi's works include novels, plays, short stories, and collections of essays and memoirs, which are full of socio-political criticism of post-colonial exploitative regimes, and the suffering of both Kenya and Africa through an interview in which he says:

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 [...] 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. (Pozo)

Ngũgĩ started his plentiful career, first with a play entitled *The Black Hermit* in 1962. Then after two years, he wrote his first novel, *Weep Not Child* in 1964, which was the first novel written by an East African writer in English language. He carried on writing in English in *The River Between* (1965). A year after, "*A Grain of Wheat*", was the third published novel. The three novels showed the social and economic problems that exploited peasants, and workers also it showed how difficult life in postcolonial Kenya was (Karoui and Hadjer 36).

Besides, he co-authored with Mirce Mugo a play entitled "*Trial of Dedan Kimathi*" which was presented in Lagos in 1977. He published in the same year "*Petals of Blood*", in which he brings out some forms of injustices and corrupt practices in the Kenyan society. Ngũgĩ turned back to his mother tongue language by writing his first play "*Ngaahika Ndeenda*", *I Will Marry When I Want* 1977, which was written in Kikuyu and considered as a real social threat that unveiled corruption and called for revolution. This made Ngũgĩ sink in constant fights and disputes with the Kenyan government. Thus, in 1977, he was arrested and imprisoned without trial in the Kimati; Maximum Security Prison (Bouarroudj 32-33).

Nevertheless, this did not stop Ngũgĩ to carry on his pen to paper mission and pass an important message to the oppressed people by giving a strong push and courage to them to take arms, and fight for their rights against destructive Kenyan government. Thus, during his imprisonment, he wrote his first novel in Kikuyu "*Devil on the Cross*", on toilet paper while being detained (Hawley 320).

However, after he was released and set free, Ngũgĩ along with his family lived in troubles during Moi presidency, therefore, they were forced to live in exile for 22 years. By 2004, Moi was voted out of office, so Ngũgĩ was permitted to return to Kenya with his wife. However, unfortunately they were severely attacked in their home by some robbers. Since then, Ngugi

has returned to America. On 10th of November 2006 again in San Franciscan Hotel, USA, Ngũgi was harassed there by an employee. This event angered the African-American community and the Africans living in America and led to a public protest asking for a serious apology by the hotel. Ngũgi suffered a lot; he did not find a haven safer than writing (Bouarroudj 33-4).

Ngugi carried on writing other essays, plays and novels that showed his tenacity and liability that grew up through time such as *Detained: A Writer's Prison Diary* (1981), *Writers in Politics* (1981), *Barrel of Pen: Resistance to Repression in Neo-Colonial Kenya* (1983), *Decolonizing the Mind: The Politics of Language in African Literature* (1986) and *Matigari* (1986) a novel produced in the same vein of neo-colonialism and Kenyan corrupt society. He also produced his ideas on literature, culture, and politics in a collection of essays and lectures entitled *Homecoming: Essays on African and Caribbean Literature, Culture and Politics* (1972), which were collected in *Homecoming* (1972), *Writers in Politics* (1981), *Barrel of a Pen* (1983), *Moving the Centre* (1993), and *Penpoints, Gunpoints, and Dreams* (1998). Such works brought him a reputation as one of Africa's most eloquent social critics (33).

His most recent works are "*Wizard of the Crow*" (2006) that portrayed his intention to describe Africa of the 21st century and it was translated to English from Gikuyu by himself, a collection of essays in 2009 in addition to his book "*Something Torn and New: An African Renaissance*" 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) (34).

Ngugi's criticism of colonial oppression and postcolonial corrupt Kenyan regime has gained a lot appreciation and motivation from people. As revolutionary writer, he focuses on the role of the artist in giving moral directions for the masses to fight exploitation of the colonizer. By this Ngũgĩ proved to be fearless and call for revolutionary change to defend the

people oppressed by postcolonial regime in Kenya and Africa. Throughout his books, essays, plays, and memoirs, Ngugi's commitment is confirmed and confessed in so many occasions in his own words: "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).

### **2.4.2. *Petals of Blood*- The Novel:**

*Petals of Blood* is the fourth novel written by Ngugi Wa Thiong'o in English and published in 1977. It is considered as a postcolonial and postmodern masterpiece, and as one of the most artistic works in African literature. It deals with many postcolonial issues especially among the peasants in the neo-colonial Kenyan society. A few months after the publication of the novel, many of Kenya's leaders were disturbed. Thus, Ngugi was arrested and imprisoned, without charge, by the Kenyan government for a year in a maximum-security prison. This was mainly because of this epic novel, in addition to his community-driven plays, which were written in Gikuyu such as "*Ngaahika Ndeenda*". The novel made a very clear and definite comparison between post-independence Kenyan leaders and British rulers, and criticized the state of the political ruling elite that misled the peasant class into a position of socio-economic privilege while leaving the latter in a state of deprivation (Wa Njeri).

#### **2.4.2.1. General Overview:**

*Petals of blood* is the fourth novel written by Ngugi Wa Thiong'o, chastising imperialism, capitalism, and corruption and describing the inequality, hypocrisy, and betrayal of peasants and workers in post-independence Kenya. In relation with Ngugi's other works, many of the events depicted in the novel have their basis in historical and social fact. The work imposes a serious arraignment of the corruption and greed of Kenya's political, economic, and social aristocracy who has exploited Kenya's wealth and sustains the social injustice and economic inequality that was a feature of colonial oppression. In addition to criticizing this

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neocolonialism, the novel even more criticized the economic system of capitalism and its fatal, alienating effects on traditional Kenyan society and the Indignities of the neocolonial world (Bellalouna et al. 7).

The novel is mainly written to reveal a society full of betrayals of the peasant class by the powerful ruling elite and to portray different types and classes of people in the Kenyan society during the pre-colonial, the colonial and the post-colonial eras. The shifting perspectives and timeline of the novel claim an inadequate transition from an Afro-European dislocation to an African novelistic style of the once proud community of villagers. Through this work, Ngugi aims to change and restore the revolutionary spirit among Kenyans and their land, Freedom Army (Mau Mau) and freedom fighters during the battle against the European colonizer for independence (Wa Njeri).

The deeply political novel is based on a detective story, which investigates the ambiguous murder case, in the town of Ilmorog in north-central Kenya, of three capitalists: Chui, Kimeria and Mzigo. In addition to the four suspects who are the protagonists of the novel in which they tell relevant stories against the background of Kenya's past and present. The protagonists of *Petals of Blood* are four adults; each one decides to escape having their own different stories, as well as motives for leaving their cities because of the rebellion, and must learn how to live and survive in a Westernizing environment. However, as the novel goes on, they all start to face the same struggles increasing a great amount of change, not all for the better, which is happening all around Kenya. The novel uses flashbacks shifts and stream-of-consciousness to reinforce the sense of dislocation and disorientation of the once proud community of villagers who now struggle against the indignities of the neocolonial world (Bellalouna et al. 11).

*Petals of Blood* is considered as a very important contribution to the world literature that has perceived positive comments, as an ambitious masterpiece and its heavy-handed treatment

of its message; in which he tells and corrects the distorted history of the Kenyan society as the real basis of the Kenya. As a fact, the post-independence situation of Kenya made Ngugi concerned to devote his works to the peasants and the workers of his country whom were exploited and abused by the European settlers. Thus, Ngugi tries to picture Kenya, during colonialism, relating the sufferings of the peasants and workers who never benefited from the wealth they created, and find it to be a realistic portrayal of the postcolonial experience in Kenya (Bhardwaj 216).

### 2.4.2.2. Synopsis:

*Petals of blood*, was published in 1977 and written within seven years pre-publication in a very controversial way by Ngugi to his homeland Kenya, and as a rebellion against the betrayal of the independence struggle. The story was set in the fictional town of Ilmorog along the highway across Africa, spanning a series of temporal shifts; moving from the present to the past. In all the main characters, each faced harsh disappointments of modern Kenya which is dominated by corrupt businessmen and politicians who have quickly and easily forgotten the ideals of the revolution they waged to drive British settlers out their lands (Alemu 29).

The story begins when the four main characters; Munira, Abdulla, Karega, and Wanja all of whom meet in Ilmorog, find themselves arrested as suspects in the murder case of three African directors of the Theng'eta; Mzigo, Chui, and Kimeria. It was twelve years before the time of the fatal fire that Munira first made his way to the village of Ilmorog. Munira, a schoolteacher, is sent there to establish a school that would provide the village children with a good Christian education. At that time, Ilmorog was a dusty, sleepy, empty of a village, and like many others teachers who had come before him; they faced similar challenges and left, everybody in Ilmorog was sure that Munira also “would go away with the wind”. However,

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Munira was resistant and very patient. Therefore, He stays and shares his support and experience with others, including Abdulla, Karega, and Wanja (Ezinwanyi 524).

Much of the rest of the story is then told as a flashback, with Munira recounting the events unfolding from his arrival all the way up to the fire crime investigation. Among the other leading characters; are Karega, an ardent and naive schoolteacher, who lost the use of one of his legs, during his involvement as a Mau Mau uprising resistance for independence. Wanja, a strong, resourceful, intelligent and spirited, alluring woman and sometime entrepreneur who controls the plot stages and events, she is also a source of interaction for Munira and Karega. During the journey, so many personal secrets are revealed by Abdulla, Karega, Wanja, and Munira. Hence, it begins with Karega revealing that she was harassed and abused by two men, Kimeria and Kalasingh, in an awful and hurting way. Moreover, Abdulla, the disabled shopkeeper with a mysterious and secret past, reveals how he fought as a Guerilla fighter. Accordingly, their journey Ilmorog became a journey where they discovered themselves and face several challenges. Despite of the abuse of the three destructive parliament members of Ilmorog, Kamau, Chui and WaRiera, yet they experience victory at the end (524-5).

In the same balance, the story continues with Karega and Wanja being in a serious relationship during the journey, however soon, he discovers that Wanja was a mistress of Kimeria; the man who betrayed Nding'uri, his brother and the responsible for Abdulla's handicapped state. Moreover, Munira feels jealous from Karega so he dismissed from his teaching job in Ilmorog. Eventually, Karega decided to leave Ilmorog and once he returns, yet as new experienced man. Nevertheless, soon karega comes back to Ilmorog and he was surprised how much the village and its people changed. In fact, the change affects everyone including Abdulla, Wanja, Munira, Njuguna, and Nyakinyua's death that was a result of such change. Additionally, the change affects Munira psychologically, spiritually, economically, and physically. Consequently, the story ends in a tragic way; with Munira's confession firing

Wanja's whorehouse order to save Karega from the grips of Wanja. In the process, he kills Chui, Kimeria, and Nderi, the symbols of imperialist government in Africa (525-6).

### **2.4.3. *Devil on the Cross*- The Novel:**

The novel was written in Kikuyu, in which the author dedicates the book to all Kenyans who are struggling and fighting against neo-colonialism. Even after its translation to English by the same writer, the book is still condensed with Africanity in terms of orality, names, traditions, symbols, and idioms. Thus, *Devil on the Cross* is an African piece of art by excellence, the reader of Ngugi's *Devil on the Cross* seeks to interrogate the postcolonial analysis of the social and cultural identities; emphasizing the relationship between the colonizer and the colonized which was extended even after independence. The novel is presented as a scathing criticism of the devil of corruption in Kenya in post-independence era through an artistic representation. Moreover, Ngugi uses this book to avenge for his imprisoned body through authentic bodies and turns the attack against the grotesque bodies of the Kenyan corrupt leaders. The author uses this technique grotesquely to highlight corruption and moral degradation of some characters, and authentically to picture revolution and patriotism of some others (Lamara 34-5).

#### **2.4.3.1. General Overview:**

*Devil on the Cross* is Ngugi's first book written in 'Kikuyu' in 1980 and later it was translated into English in 1982. It is a turning point in Ngugi Wa Thiong'o's life and success. What makes it incomparable is its birth in one of the largest prisons in postcolonial Africa. *Devil on the Cross* was written "with blood, sweat and toil" on toilet paper (Wa Thiong'o, *Devil* 3).

The writer explains that he committed himself to a heavy and difficult task by addressing his works to Kenyan people who are struggling against the neo-colonial form and stage of

imperialism. *Devil on the Cross* demonstrates the decree of violence throughout the capture and isolation of the body under the pretense of the public security order inherited from the colonial system. At the level of postcolonial literary movement, the novel believes in the struggle and resistance to the post-colonial Kenyan that imprisoned the writer to turn his mind “into a mess or rot”. In fact, the book supports Ngugi to keep his sanity because by writing it, he rejected to join the dictated exploitation and violence by which the post-Kenyan system usually silences brutally all its opponents (Lamara 33).

Ngugi writes in *Devil on the Cross* “the Devil, who would lead us into blindness of the heart and into the deafness of the mind, should be crucified” (Wa Thiong'o, *Devil* 7). Accordingly, the title *Devil on the Cross* is clearly manifested in Warĩnga's nightmare in which she saw the way the Devil of the white colonialist is crucified by the masses: “Near the Cross he began to tremble and turned his eyes towards the darkness, as if his eyes were being seared by the light. He moaned, beseeching the people not to crucify him, swearing that he and all his followers would never again build Hell for the people on Earth” (13).

The Devil is a reference to political independence that is rescued by the local comprador. Importantly, his shape has been degraded in a very specific way to pass a clear message: “he had two mouths, one on his forehead and the other at the back of his head. His belly sagged, as if it were about to give birth to all evils of the world. His skin was red, like that of a pig” (13). This devil's freakish image is used to indicate that he is prepared to bribe, cheat, and even kill to take as much riches, fortune power (Lamara 46). Consequently, the Devil gave the same image to those dressed in suits and ties who saved him, and turns to be subservient to his interests since “they knelt before him, and they prayed to him in loud voices, beseeching him to give them a portion of his robes of cunning” (Wa Thiong'o, *Devil* 13).

Furthermore, the devil remunerates his deliverers after they prayed him by stuffing and feeding their tummies, “and their bellies began to swell, and they stood up, and they walked towards Warĩnga, laughing at her, stroking their large bellies, which have now inherited all the evils of this world” (14). Surprisingly, this nightmare turns true when the Devil’s Feast is organized by the local “thieves” to celebrate a visit by foreign visitors weapon for protecting his body and soul, as well as for overcoming the state of fragmentation forced by the system. What Ngugi and post-colonialist writers are doing during the postcolonial literary movement is as significant as what independence warriors did during colonialism. Therefore, the battlefields of postcolonial writers are the minds as it is time to tell the real story of Kenya and Africa (“Decolonization Struggles”). Simply put, Ngugi Wa Thiong'o’s *Devil on the Cross* is a satirical novel that depicts corruption, racial discrimination, and social injustice in postcolonial Kenya, practiced by the common core of the Kenyan ruling class and the capitalist bourgeoisie. Furthermore, it pictures struggle, critical thought, courageous action and even revolution against the post-independence ills by enlighteners and patriots of mother Kenya in order to re-assert the identity and the indigenous culture (Lamara 46-7).

### 2.4.3.2. Synopsis:

*Devil on the Cross* begins with a destroyed and disappointed young inexperienced woman, Warĩnga, who lost both her job and boyfriend and attempted to kill herself and commit a suicide to escape from modern Kenya. This young woman has always seen visions and nightmares in which the devil is being crucified instead of Jesus (Lamara 34). Warĩnga has discharged from her secretarial work after refusing offers from her boss. Her boss, Kihara, has fired Warĩnga after her refusal of being his piece of candy. That trouble contributes to her separation from her beloved. Considering the hard situation of Warĩnga, she decided go back to her old village, Ilmorog. In the bus, a request to attend the Devil’s feast, which located in Ilmorog, has been given to Warĩnga, on her way, she joined a taxi driver, Mwaura, with the

passengers Mūturi, Gatūiria, Wangarĩ and Mwieriwa and Mukiraai. They were speaking about political and social issues. Warĩinga knew that all those were invited to the same feast (Karoui and Hadjer 38).

Throughout this voyage, the reality of the passengers is uncovered. On way to Ilmorog, the passengers argue many political and social issues such as Nairobi, the Mau Mau, and the modern Harambee. The protagonist, Warĩinga, notices that they are all cryptically invited to a Devil's Feast, where thieves and robbers of Kenya will compete for the election of the seven professional and cleverest thieves and robbers. Wangarĩ, Mūturi, Warĩinga and Gatūiria have the same opinion about those thieves and robbers (Lamara 35).

However, Mwereriwa Mkiraai has another point of view thinking that those thieves and robbers are heroes. These characters are the compradors of powers indulging in the wicked corrupt, embezzled, bribed, illegal practices. Separately, everyone wears shirts of paper money of their respective homelands and reveals his grabbing of the Kenyan economy. They take away all that is for all Kenyans by absorbing the natural resources of Kenya and profiteering of workers and peasants. Mūturi and Wangarĩ choose to rebel and put an end to the Devil's Feast by sharing the mission in which Wangarĩ invites the police to the cave to arrest robbers and thieves who are exploiting the masses. However, to her surprise, she discovers that the police are the servants of one class only, the compradors class. Consequently, she has been accused of threatening stability, chained and led out by the police to the prison (36).

Mūturi collects the maltreated and abused peasants, workers, and students, attempts to advice, and enlighten them. Finally, he succeeds in mobilizing a huge crowd ending bitterly the Devil's Feast that witnesses a very ironic fled of the robbers and thieves and announces an honorable victory. However, the victory has not last, long; the police invade the gathering and arrests Mūturi. Wariinga returns to school, studies engineering course and she is no longer

ashamed of her Africanity but proud of it and shows it through her outfits as if she is saying 'No' to imperialism, which is an act of revolt (37).

Gatūiria on his own scores a classic music, telling the story of Kenya full of authentic lyrics and played with Kenyan instruments. As Kenyan traditions necessitate, Gatūiria plans to introduce Warĩinga to his parents to have their blessing. Surprisingly, Warĩinga's shock is indescribable after finding that the Old Rich Man is her future father-in-law. The latter is the one who has exploited her during her adolescence, impregnated her, and then left her destroyed. He is the same father of her girl Wambūi and the father of her lover Gatūiria. The Old Rich Man starts begging Warĩinga to leave his son, be his flower again, and save his name and family. As for him, he would give her anything that she would desire except marriage. Per contra, if she refuses she would lose everything even her life. Warĩinga already decides to put an end to the exploitation of her mind and body. She takes the gun that Mūturi handed her after the Devil's Feast, the secret that she holds with her everywhere she goes, and in a blank of an eye, she shoots the Old Rich Man, leaving him dead, and taking her revenge. As she walks out, she meets with two of the robbers and thieves that competed in the Devil's Feast two years earlier, and shoots them. Warĩinga walks confidently knowing that many things are coming and that the war has just started (Lamara 37-8).

### **2.5. Conclusion:**

To conclude, the term post-colonialism defines what kind of writers would be called postcolonial, and what literature to be categorized under it. Correspondingly, this term does not only denote the reaction to the colonial process and its aftermath, but it also examines the social and cultural legacy of the colonial powers that affected the identity of colonized societies.

According to what has been discussed before, it is evident that African literature is a committed literature. From the very start, literary works produced in Africa showed a sense of

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determination and commitment. African writers were committed to denounce the social evils that oppress their people, during colonialism as well as after independence. Some used fiction; others chose theatre, whereas some others changed completely to produce films to target their people.

The postcolonial theory is a tool for postcolonial writers to deal with issues like hybridity, ethnicity and multiculturalism because it examines the imposed superiority, which the colonizer applies on the colonized people that raises their sense of inferiority, and destroys their self-identity. Due to this, postcolonial writers write against it and try to make revolutionary change and restore their history.

## **Chapter Three :**

**The Post-colonial Predicament in Wa Thiong'o's  
*Petals of Blood and Devil on the Cross***

## Chapter Three: The Post-colonial Predicament in Wa Thiong'o's *Petals of Blood* and *Devil on the Cross*

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### 3.1. Introduction:

After the colonized countries gained their independence, they failed to emancipate their country entirely from effects of the colonial hegemony. The smell of colonization was in all parts of the government, society, economy, politics and even people's mind in which Thinkers were aware of that impact. Furthermore, they chose to shed light on the devastating consequence of colonialism on society in African writings. The African colonial experience has dominated the origin and nature of contemporary African literature.

In fact, African literature discusses the notions of national identity, history and culture that were shaped and influenced by the colonialist discourse as Wa Thiong'o attempts to portray in his novels *Petals of Blood* and *Devil on the Cross* that played a crucial role in the recovery of national consciousness in the early stages of anti-imperialist struggle.

Wa Thiong'o had a notable part of tackling this predicament in his both novels, to prove at one level that Kenya had deep problematic situations left by colonialism. Accordingly, this chapter spotlight on his great works *Petals of Blood* and *Devil on the Cross*, which highlight how Ngugi depicts the post-colonial legacy and its effects on the African societies. Furthermore, this chapter discusses the aspects of neocolonialism in comparing between his both novels to indicate the presence of the post-colonial predicament in African literature.

### 3.2. Aspects of Neo-colonialism in *Petals of Blood*:

After independence, the Kenyan society was mainly dominated by the local elite who imposed their power and authority over the poor and unemployed masses. Therefore, neo-colonialism in Kenya increased the gap between the rich and the poor. In his novel, *Petals of Blood*, Ngugi lays bare the neo-colonial exploitation and depicts its aspects on the natives in terms of economic, political and educational means by the African middle class (Sitwala 53).

Many nationalist leaders kept the same old system that has been applied by the European colonialists during the colonial period and made some changes to the laws that suites the

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African comprador class but not peasants and poor masses. Therefore, all their political utterances are directed to abuse the labor masses in order to run their own affairs and making easy money throughout illegal and unethical ways (Sitwala 40).

*Petals of Blood* reflects the effects of neocolonialism where the power was replaced and black people, the ruling elites, formed their government and ruled over their people. Thus, the native people fought with the power that already existed in the society.

### **3.2.1. Capitalism in *Petals of Blood*:**

It is quite remarkable that *Petals of Blood* is one of Ngugi's highly political novels that intend to shed the light on the economic, social, and political ills of neo-colonialism in post independence Kenya. Thus, throughout the novel, capitalism is criticized and depicted at the center of those ills as a major theme of neocolonial domination that has greatly affects the everyday life of the Kenyan people; notably at the fictional town, Ilmorog. Moreover, Ngugi tries to unveil the economic and political domination of the colonial monster over the ex-colony via the indigenous elite. In addition to that, he expresses postcolonial lifestyle of the Kenyan society and he also exposes and criticizes the relationships that exist between the rich and the poor, the ruling class's corruption, greed, oppression and the denial of the liberation achievements to the masses specially their disappointment after independence (Ezinwanyi 521).

Along the novel, capitalism is regarded as a corrupted economic system in which the land fortune resources and wealth production are privately owned by the capitalists and greedy businessmen such Kimeria, Chui, Mzigo. Hence, in the novel, those capitalists are portrayed as amoral and ruthless men who are unconcerned with the misery that their greed creates. They seek to break up the workers' union and refuse to enhance their salaries and to make their living conditions batter.

#### **3.2.1.1. Nderi- The capitalist:**

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With regard to the native elites in the novel, Ngugi also spot the light on one of the elected deputies called Nderi, who planned for a developmental project that would serve their intentions under the cover of making Ilmorog a more civilized town and helping the masses; whom were suffering from famine and unemployment. While Nderi was highlighting national speeches and promises, “thank you. My people of Ilmorog. This is the happiest day of my life since you gave me your votes and told me to go forward and forever fight as your servant in Parliament” (Thiong’o, *Petals* 182), in order to deceive the indigenous population that he is striving for the benefit and prosperity of its community. Yet, he shows no interest to the native concerns such as unemployment, starvation and poverty that they were suffering from. Nderi did not give solutions; he was just giving advice to the natives who were seeking for help or directing them to seek assistance from other citizens of Ilmorog, rather doing real actions to give that help to improve their hard life conditions:

Now I want you to go back to Ilmorog. Get yourselves together. Subscribe money. You can even sell some of the cows and goats instead of letting them die. Dive deep into your pockets. Your businessmen, your shopkeepers, instead of telling stories, should contribute generously. Get also a group of singers and dancers – those who know traditional songs. Gitiro, Muthuu, Ndumo, Mumburo, Muthungucu, Mwomboko, things like that. Our culture, our African cultural and spiritual values, should form the foundation for this nation. (Wa Thiong’o, *Petals* 172)

Nderi speeches in the last election campaign made the poor citizens of Ilmorog keep believing in his promises that would give them hope and concrete solutions. However, soon they discovered his greedy intention (182). After a long journey to approach Nderi to ask for his help again, the people of Ilmorog were unfortunately arrested by the police because they were accused of induction protests and riots against Nderi although they were not involved in

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such protest, It had been raised by a number of citizens on the streets who are really bothered by the fake delusion and fake promises that he never stood honestly (183). Nderi assumed that these citizens can be an obstacle to his own self-centered financial schemes and plans, so he decided to wipe them out when interfering with his profits (sedat and karagöz 20) as the author says:

KCO had originally been a vague thing in his mind. It had grown out of his belief in his cultural authenticity which he had used with positive results in his business partnership with foreigners and foreign companies [...] He, Nderi wa Riera, was convinced that Africa could only be respected when it had had its own Rockefellers, its Hughes, Fords, Krupps, Mitsubishis [...] KCO would serve the interests of the wealthy locals and their foreign partners to create similar economic giants!. (Wa Thiong'o, *Petals* 186)

As a member of parliament and black politician, Nderi was convinced by the idea that the European methods and styles are necessary to be imitated and fulfilled by societies such in Ilmorog. Thus, he sought the colonial desires that would cover Kenya's transformation essentially into a whole European environment where imperial ambitions and desires are implemented. He wished to promote for a better life to his native homeland, which would not rely any more on modern and advanced European countries. Nevertheless, instead of dealing with Ilmorog's suffering and needs, he was just giving extension to his economic and political relations with foreign sectors and confederates; whom were cooperating together on the same path and intentions to and become richer at the expense of the poor and also create a new country replacing the old and uncivilized Ilmorog with the new one (sedat and karagöz 20-1).

As result , the New Ilmorog consists of “one or two flickering neon-lights; of bars, lodgings, groceries, permanent sales, and bottled *Theng'eta*; of robberies, strikes, lockouts,

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murders and attempted murders; of prowling prostitutes in cheap night clubs; of police stations, police raids, police cells" (Wa Thiong'o, *Petals* 190).

### **3.2.2. Imperialism in *Petals of Blood*:**

Land, history, traditions and education have accounted Ngugi's involvement in his narrative cultural manipulation. Therefore, the crises of the imperial powers and postcolonial aftermath on the Kenyan society have been primarily depicted in Ngugi's current writing, *Petals of Blood*.

### **3.2.3. Nderi, Kimeria and Mzigo- The imperialists:**

In *Petals of Blood*, Chui, Nderi, Kimeria and Mzigo are seen as the agents of imperialism. Chui, is an educator who was a rebel at Siriana School is drawn by material and political power and heads the educational field to promote the western system and values. On the other hand, Mzigo uses his administrative position in school to loot people's fortunes and Nderi misuses his position as a parliament member by giving fake promises to his electorates to abuse them for his personal affairs and to support the cultural, political and economic prosperity of the imperial power at Ilmorog (Hardeep139). As it is clarified:

Yes, he charges a hundred shillings for this one room. So from the block he makes a thousand shillings a month [...] but he comes [...] he earns more than sixty thousand shillings a day from transporting sugar and hardware for the McMillan sugar works. And this on the top of his official government salary. (Wa Thiong'o, *Petals* 336)

Nevertheless, Mzigo and Kimeria, a rich industrialist, become the directors of Theng'eta Breweries and Enterprises, through unethical way, which was previously owned by Wanja and Abdullah (Hardeep 139-140). As it is mentioned in the novel:

The breweries were owned by an Anglo-American international combine but of course with African directors and even shareholders. Three of the four

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leading local personalities were Mzigo, Chui and Kimeria. (Wa Thiong'o, *Petals* 334)

Moreover, the religious side was headed by the priest Jerrod Brown who controlled the church spirituality and divine, however he is sham to the beliefs and values that he is promoting for (Hardeep 140). Therefore, all the imperial evils actions are justified and under the name of religion against the masses' will as the following: "God save the Queen, they sang after every massacre and then went to church for blessing and cleansing: it had always fallen to the priest to ordain human sacrifice too appease every dominant God in history" (Wa Thiong'o, *Petals* 108).

The imperial authority banned all cultural practices because it recognized its threats to the policy of colonial domination and the ruling power. Thus, the bourgeoisie devoted the means to support the colonial educational regime in all the schools sectors. Therefore, cultural challenges remained tensed and sometimes worse than in the colonial era (Hardeep 139). This is clearly illustrated in the following excerpt:

Now their lives were brutally ended when they were engaged in a bitter struggle for the total African ownership and control of the same *Theng'eta* factories and their subsidiaries in other parts of the country. Negotiations for them to buy out the remaining shares held by foreigners were soon to start. Whom then did their untimely deaths benefit? All true nationalists should pause and think!". (Wa Thiong'o, *Petals* 194)

### 3.3. Aspects of Neo-colonialism in *Devil on the Cross*:

Wa Thiong'o documented the miserable memorials of Kenya's chronic suffering in the neocolonial situation. His writings were more against cultural imperialism and capitalism than economic and political one. *Devil on the Cross* (1982), written during his days of solitary imprisonment, characterizes the aspects of neo colonialism and criticizes Kenya and Kenyan

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people. The title parodies the Christian myth of sacrifice and at the same time anticipates poetic justice for the devils of neocolonialism.

The leading action of the novel focuses on a journey of a group of six protagonists to Ilmorog. The protagonists, namely Wariinga, Wangari, Gatuiria, Muturi, Mwireri and Mwaura, gradually recognize that they have been bizarrely and creepily invited to a devils feast arranged for the election of seven most intelligent and smartest thieves and robbers. The local thieves, the Kenyan natives, conspire with their foreign allies to rob the country. The portrayal of the grotesque in depicting the physical deformity of the devils caricatures the institutions of neocolonialism (Sourav 147).

Wa Thiong'o's *Devil on the Cross* contributes in bringing liberty to the oppressed masses, by showing his commitment to the struggle against neo-colonialism, imperialism and capitalism. *Devil on the Cross* portrays the theme of neo-colonial sufferings of the Kenyan masses by showing the postcolonial contributions towards social change and underdevelopment in the lives of the masses. The novel's characters and themes were analyzed to discover how Ngugi criticizes colonial rule and the neo-colonial exploitation of the masses in Kenya (Sitwala 1).

The battle for liberty from exploitation centers particularly on the effects of neo-colonialism, which Ngugi believes had been brought by the capitalist economic system. It is *Devil on the Cross* in which Ngugi shows a more sustained, evaluative treatment of the issues pertaining to neo-colonial elitism and its impact on the socio-economic and political structures of Kenya. *Devil on the Cross* in fact illustrates an effort towards the liberation of Africa from the hands of imperialism dealing with all deadly, harmful and toxic manifestations of neo-colonialism. As a political novel, it is definite and clear in its support of the views of the proletariat and condemnation of bourgeois philosophy and practice, as manifested in international capitalism, and thus rejects neo-colonialism as a viable way of life

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for African people whom Ngugi depicted through the journey of Wariinga and its characters (2).

### **3.3.1. Capitalism in *Devil on the Cross*:**

*Devil on the Cross* is a strong influential fictional critique of capitalism. Kenya has been presented as a nation of the capitalist system rooted on theft, corruption, and robbery in which the masses are exploited and put to death. The novel is an example of what lies behind the darkness. The novel depicts the society which is full of women exploitation, abuse, corruption, immorality, theft, robbery, and social injustices (Magray 60).

In this novel, Wa Thiong'o highlights the impact of capitalism on the Kenyan society during and after British domination. As the protagonists become connected and entwined in a competition between thieves and robbers, the pedagogical tone of their conversations escalates. So do the foreign characters of the wicked capitalists they encounter. One successful businessman claims:

There has never been any civilization that was not built on the foundations of theft and robbery. Where would America be today without theft and robbery? What about England? France? Germany? Japan? It is theft and robbery that have made possible the development of the Western world. Let's not be fooled by socialist cant. To banish theft and robbery from a country is to stifle progress. (Wathiong'o, *Devil* 79)

#### **3.3.1.1 The Black capitalists:**

The protagonist Wariinga throughout the novel struggles very hard to find a job, whenever she gets some job she had been exploited by her bosses, getting a job was very difficult unless she surrenders herself completely before boss at the cost of her beauty. Hence, the corruption,

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abuse, and women exploitation is prevailing in Kenya (Magray 61). As the narrator Wariinga recounts: “women’s thighs are the table on which contracts are signed” (Wa thiong’o, *Devil* 19). Therefore, she starts to understand that her issues are only signs of a greater societal malaise and weakness in addition to the misfortune that stems from the Western, capitalist influences on her country.

Furthermore, Kasarla confirms that the novel argues about the social problems through its characters. The passengers tell stories which underline the social and economic conditions of the society in which they live, especially the exploitation of Kenyans through the collusion of corrupt Kenyans with the entrepreneurial comprador bourgeoisie. On the contrary, there are “the leaders of foreign delegation from the International Organization of Thieves and Robbers whose head quarters are in New York” (110).

Gitutu is a main example, he proudly describes his story of fortune and victory of how he has taken over vast estates from the white settlers, and then he parted into plots and sold them at very high prices to his fellow Kenyans. He has no morality to accept the fact honestly:

The land wasn't mine and the money with which I had paid for wasn't mine and I hadn't added anything to the land where did I get the 2,20,000 shilling? From the pockets of the people. Yes, because the land really belonged to people and the money with which I bought it came from the people. (Wa Thiong o, *Devil* 106)

This indicates and confirms the disgusting picture of the grabbing of the lands of the miserable, poor peasants by the black imperialist who take by force all the natural resources of Kenyan people. Wa Thiong'o also matched the arrogance, conceit, and hypocrisy of capitalist power with the neo-colonial stage indulging in the most heinous corrupt practices and exploitation. Each one wears shirts made of paper money of their respective countries (Kasarla

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110). America was mentioned as the big hand for exploitation and corruption and praises the virtues of money as above everything else:

I think there is no one who does not know that theft and robbery are the cornerstones of America and western civilization. Money is the heart that beats to keep the western world on the move. If you people want to build a great civilization like ours, then kneel down before the god of money. Ignore the beautiful faces of your children, of your parents, of your brothers and sisters. (Wa Thiong'o, *Devil* 89)

Kihaaku is another exploiter who made a lot of money through the concept of no national languages, songs and names. The advertisement in the newspaper was given as follows:

Modern-day Nursery School. Experienced European Principal. Formerly for Europeans Only.

Now Open to a Few Kenyans. Foreign Standard as Before National Languages, National Songs, National Names Banned. Foreign Languages, Foreign Songs, Foreign Toys etc., etc. English Medium of Instruction Limited Places. Telephone or Call in Your Car Colour is no Bar: Money is the Bar Fees High. (Wa Thiong'o, *Devil* 113)

Moreover, Wa Thiong'o highlights the threat posed by America in particular and the western civilization in general to the newly-independent nations like Kenya, since according to him; these symbolized international capitalism and the ushering in of the age of neo-colonialism. This threat is represented through the mouth of the delegates themselves:

We have come from many countries, far and wide; from the USA, England, Germany, France, The Scandinavian countries - Sweden, Norway and Denmark - Italy and Japan. Now, let us pause and ponder about that. Different countries, different tongues, different skin colors, different

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religions – But one organization with one aim and one faith: theft. (Wa Thiong'o, *Devil* 85)

In this novel, the author claims that the devil is worshipped and honored by the capitalist force. True picture of what was going on in the neo-colonial Kenya was painted. The novelist argues: “the cook is deprived of eating his tasty food, as he is not allowed to eat the pudding. In the same way, the peasants and the workers toil and produce resources which they cannot enjoy” (Kasarla 111).

The novel describes capitalism as a social, political and economical phenomenon. Disregarding to the independence of Kenya, politically, socially and economically, colonialists and imperialists are still influential and authoritative. That is why in the novel the presence of the colonial power is strongly felt. It is the result of capitalism in the neo colonial stage of imperialism which is the root of all conflicts in the text.

### **3.3.2. Imperialism in *Devil on the Cross*:**

The story of Wa Thiong'o's *Devil on the Cross* discusses the battle of Kenyans to free their country from the shadow and evil of imperialism by struggling against neocolonialism in all its toxic and poisonous sections. As Ngoie said “the novel honors the struggle of the Kenyan masses against the corrupt forces” (Wa Thiong'o, *Devil* 7).

*Devil on the Cross* becomes very influential in understanding the miserable and pitiful history of Africa and the need to mobilize patriotic and concerned people for a collective struggle against the powers that have stole Africa's development. The novel becomes increasingly important given the impact of imperialism on African lands, and the need for political fight and consequent liberation of the people (Chijioke 95).

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### 3.3.2.1 The imperialist exploiters:

*Devil on the Cross* sheds light on the trouble of the masses and workers in Africa these days. It is Wa Thiong'o's belief that writers should discuss the crisis or conflict between the emergent African bourgeoisie and the African masses. Ngugi felt the need to invite the proletariat to gather for crucifying the devil as the beginning of the novel reads:

The devil who would lead us into the blindness of the heart and into the deafness of the mind should be crucified, and care should be taken that his acolytes do not lift him down from the pursue to the task of building Hell of the people on Earth. (Wa Thiong'o, *Devil* 1)

The writer is the narrator, who felt that it is his duty to describe the social evils in the Kenyan society that all lay under the ghost of imperialism. Wa Thiong'o describes the presence of the 'devil' and invites the working class, including the exploited oppresses people and masses of peasants for freeing themselves from imperialism and neocolonialism to build a new country based on justice and honesty.

Consequently, Wa Thiong'o draws and produces characters according to social classes they belong to-Muturi, Wariinga, Wangari and Gatuiria depict the peasants and workers; Gitutu-Wa-Gataaguru, Kihaahu and Mwireri portray the bourgeoisie-and conditions they act in. As an example the talk among Wangari, Muturi, Gatuiria and Wariinga is typical to people of the underprivileged class as they have no freedom of speech. The Matatu confirms to be the appropriate place to talk for people whose freedom is not assured. Correspondingly, the case is a typical place for people of profit and leisure (Chijoke 8).

Moreover, the writer makes it easy to understand the reason behind touching imperialism all sections in Kenya and the whole African continent terribly, to the extent that people changed to be money worshipers, as portrayed in the character of Mwaura who says, "Business is my temple and money is my God [...] Show me where money is and I'll take

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you there” (Wa Thiong'o, *Devil* 19). After all, and for capitalism's sake they organized the Devil Feast, in which thieves have to prove their skill and mastery in theft and robbery, directed by Satan King of the Hell.

After visualizing all these evils and corruption through the characters, the writer addresses the abused and exploited people to fight against imperialism preached by the heirs of colonialists. He invites Kenyan people to unite and change their environment and their way of life for efficient productiveness in order to modify nature and makes things meet their needs, it is from unity, in which the writer thinks that humanity is born as this passage reads:

That humanity is in turn born from of many hands working together, for as Gikuyu once said, a single finger cannot kill a louse; a single log cannot make a fire last through the night; a single man, however strong cannot build a bridge across a river; and many hands can lift a weight, however heavy. ( Wa Thiong'o, *Devil* 56)

As a result, the writer finds a reason for inviting the common people to crucify the 'Devil' as stated in Wangarii's song on pages 74, 75 and 93.

*“Come one and all,  
And behold the wonderful sight  
Of us chasing away the Devil  
And his disciples!  
Come one and all!*

Nevertheless, this is a warning hint against the rebirth of imperialism and capitalism through the emergence of neocolonialism by post-independence leaders. All these appeal to the conscience of Kenyans succeed to raise the awareness of Kenyans about the common enemy, the devil, and Wariinga gains the consent of her citizens such as Wangarii, Muturi, and Mwireri. These are pioneers who have understood that they have to unit and unit the

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proletariat for the common cause, to crucify the devil. Nonetheless, the story ends by being arrested, Wariinga has succeeded in uniting the exploited to rebel against the devil and crucify him.

### **3.4. The Predicament of Neo-colonialism in *Petals of Blood* and *Devil on the Cross*:**

African literature is an excellent depiction of its society. Its representative figures, at first, claimed for the African heritage. Later, their writings changed to become important weapons used to ask for independence. The great novelist Ngugi considered by all critics the portrayer of his society specifically in his both novels *Petals of Blood* and *Devil on the Cross*.

The Kenyan independence brought great deal of social, political and economic changes by the local leaders, whom were in charge as successors to the imperial powers, and their fake promises that have disappointed the masses and destroyed their expectations and hopes to have a better life in Kenya. As result, the elected deputies or the new elites have lost the credibility of their promises. This could be clearly depicted through the characters in the novels.

As Wa Thiong'o depicted this hard social reality, the themes revolved around the abusing practices by the colonizers in all its levels and forms in which he struggled to change the society and freeing it from all kinds of colonizers impact. His works are shaped by the themes of social disparity, identity crisis and corruption.

#### **3.4.1. Social Disparity and Fragmentation:**

In his novels, *Petals of Blood* and *Devil on the Cross* Ngugi Wa Thiong'o emphasizes the imperial exploitation of the native bourgeoisie, where the rich and powerful class prospers at the expense of the poor and disadvantaged people in every aspect. Consequently, the new born Kenya was led by neocolonial leaders who make the Kenyan people sufferance continued.

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Therefore, one of the outcomes of imperialism and capitalist political system is the emergence of social disparity and fragmentation. Much of the novels have witnessed the native society of Ilmorog developing from a traditional African village to a modern industrial place. Through the novel, it is clearly vivid and understood that Ilmorog was once a true peasantry society which was not affected by the European values.

However, in *Petals of Blood* imperialism penetrates into the center of Ilmorog with its distorted influence and imperialistic values, the town begins to lose its authenticity and legitimacy (Alemunu 34). As it is followed by the author:

Ilmorog, the scene of the unfolding of this drama, had not always been a small cluster of mud huts lived in only by old men and women and children with occasional visits from wandering herds-men. It had had its days of glory: thriving villages with a huge population of sturdy peasants who had tamed nature's forests and, breaking the soil between their fingers, had brought forth every type of crop to nourish the sons and daughters of men. How they toiled together, clearing the wilderness, cultivation, planting: how they all fervently prayed for rain and deliverance. (Wa Thiong'o, *Petals* 120)

After the infestation of the imperialist ideology, the glory of Ilmorog started to vanish slowly. Thus, life becomes more difficult for the farmers and the needy therefore they leave the city searching for food. Moreover, the construction of the railway that aims to facilitate the exploitation of the country's resources, leads to a great damage to both the forest of the city and its farmers and workers. The late one results drought and starvation to the population and makes a big difference between the social classes; the peasant and imperialist population (Alemunu 34).

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Accordingly, the new leaders are no longer visiting people of Ilmorog to ask about their need and make the possible efforts to give help to whom is in need for it. As the masses declare:

This place has an M.P. We [...] elected him to Parliament to represent the [...] entire constituency. Let us send a strong delegation of men, women and children to the big city [...] we shall see the MP [...] the government is bound to send us help [...] Otherwise the drought might swallow us all (Wa Thiong'o, *Petals* 113).

Yet, most of the bourgeoisies or the political officials are staying or living in cities far away from the towns that they represent which make them hear nothing about neither the problems that are happening there nor the concerns of its people. Hence, the perfect time to see their faces is only during elections to collect votes for their next term. This is the case with Nderi WA Riera, a town representative, when he was told about the drought in Ilmorog (Stiwala 110). He just answered: "I was planning to come for a whole week or so and tour the constituency and get to know the people and to acquaint myself with the farming problems in the area" (WA Thiong'o, *Petals* 177). His answer shows a tricky escape to cover his faults and mistakes which assumes that he is not a qualified representative who is committed to his duties on his society (Stiwala 110). *Petals of Blood* demonstrates the failure of the ruling Kenyan elite to adequately meet the needs of the people.

As result, the living conditions of the Ilmorogians have worsened and the gap between the rich and the poor widens. *Petals of Blood* shows the bad treatment that the main characters such Abdullah receives from the rich just because of his physical appearance and his lower-class clothes (Stiwala 185). Hence, that what happens with him; while he was searching for a job, the employers mocked him because of his disability: "They said: a cripple? They looked at one another. They said: he who has ears should hear; he has eyes should see. This is a new

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Kenya, no free things. *Mkono mtupu haulambwi!* If you want free things, go to Tanzania or China” (WA Thiong'o, *Petals* 255).

This bad treatment can be implemented on the other masses of Ilmorog when, they are marginalized and abused by the wealthy except from the lawyer. In the same vein, caddy boys also were portrayed in the novel as servants whom are carrying golf bags of elites and the bourgeoisie class (Stiwala 109). As the author reports: “the caddy boys are seen in torn clothes, standing at a distance, weighed down by bags of golf sticks and white balls, and they are not allowed to participate in the game, neither are they paid for the work they are doing” ( Wa Thiong'o, *Petals* 12).

Nevertheless, through this scene Ngugi is trying to show how far the Kenyan elites are abusing the native children to be under their service. He wishes that one day those poor innocent children will carry on the flame of hope to fight the neocolonial predicament (Stiwala 109-110).

Furthermore, in his second novel, *Devil on the Cross*, Ngugi uses the story of exploitation and social struggle of his main character Wariinga to show the conflict between classes and to draw the real picture of neo colonialism which criticizes the political and social situation of postcolonial Kenya under the devil of the social disparity (Tikhemirine and Lahmek 8).

Moreover, the author describes social classes as a dishonest and unjust system that originated because of the political and economic issues which influence African societies. The novel depicts the struggle between the rich and the poor, the exploiter and the exploited, the hunter and the hunted:

If you look at this world ... there are two types of human being in every country: the manager and the managed, the one who grabs and the one who

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hoped for leftovers, the man who gives and the man who waits to receive.

(Wa Thiong'o, *Devil* 14)

Accordingly, it is obvious that class struggle captures a notable and important position in the novel as it characterizes social pressure and violent clashes between the masses and the ruling aristocracy and the working class. Hence, *Devil on the Cross* shows the strong historical, political and social aspects on contemporary Kenya along with the fight against Western domination in its neo-colonial and capitalist forms as a constant theme.

In *Devil on the Cross* through the protagonist Wariinga, the reader visualizes the dilemma and obstacles that face all young girls from a peasant or working class background, how her dreams are threatened by the Rich Old Man who represents the aristocracy or the higher class, he seeks to commoditize her body once again without consideration to his son, his wife, or herself which depicts and represents the wickedness of this class in the society:

I would like you to leave Gatuiria How? Go back to Nairobi together? When you get to Nairobi, tell him that your love affair is over. He's only a child. He won't feel thing and me? Suddenly he felt as he had the old time, when he used to overpower Wariinga with words. Be mine. Remember, you once belong to me. I believe I am the man who changed you from a girl to a woman. And you are the mother of my child, although I have never set eyes on it. (Wa Thiong'o, *Devil* 16)

Nevertheless, Wariinga continues in the judge's position, she asks him to look her in the eye while he kneels before her, and then pulls her gun from her prize and shoots him dead. In this closing scene, Wariinga rejects and struggles against the enslavement of capitalism. She defends her purity as her own woman, and kills the symbol of the capitalist evil (Tikhemirine and Lahmek 27). Consequently, she gets revenge from this man who represents the Bourgeois while the starving peasants, outside the class system are the first among the exploited to

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discover that only violence pays. The Devil says to Wariinga: "Oh, it becomes violence only when a poor man demands the return of his eye or his tooth." (Wa Thiong'o, *Devil* 19). Wariinga's revenge shifted her new way of life, based on justice and equality.

### 3.4.2. Identity Crisis:

The presence of the colonial encounter has greatly affected Kenya's identity and culture by which the Kenyan people have become fragmented and Westernized. In this regard, in his works, *Petals of Blood* and *Devil on the Cross*, Ngugi reveals the main problems that neocolonialism has brought to Kenyan society specifically at the fictional town, Ilmorog. The later ones reflect the misery of the masses under the imperial power which in turn leads to the transformation of the people's life and to the distortion of their identity.

Identity crisis is one of the propelling themes that Ngugi uses to incense the predicament of the neocolonial power on the masses of Ilmorog. In *Petals of Blood*, characters that represent the suffering of the Kenyan society who have been oppressed in different forms which results them identity issues and losing the sense of belonging. However, the educational and the financial side have greatly affected women, children and peasant farmers in shaping their identity in independent Kenya (Hattoh-Ahiaduvor 97).

For instance, the protagonists of the novel were in a fragmented contradictory state of pre-colonial fidelity and post-colonial betrayals under the new hybrid reality of Ilmorog. Munira and Karija, who united to raise their voice against the authoritarian British exploitation, became enemies. On the other hand, Wanja, a school girl, became pregnant by the industrialist kemiera. She had a strong passion to support the liberation standards. However, with the born of the industrial society, she lost the values of human relationship and changed (Akter 181). As she said:

As for me, it's a game [...] of money [...] you eat or you are eaten [...] And now I can go anywhere [...] even to their most expensive clubs [...] they are

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proud to be seen with me [...] even for one night [...] and they pay for it. I have to be hard [...] it is the only way...the only way [...] Look at Abdullah [...] reduced to a fruit seller, oranges [...] sheepskins [...] No; I will never return to the hard times [...] Never [...] never. (Wa Thiong'o, *Petals* 293-4)

Moreover, she took a lot of money from Munira for the bed, the light, time and even the drink. Therefore the human relationship turns into something priceless and fake (Akter 181) "It was New Kenya. It was New Ilmorog. Nothing was free" (Wa Thiong'o, *Petals* 332).

Furthermore, in *Petals of Blood*, when the children asked their teacher difficult questions about things he had never thought about. This incident clearly showed that these innocent children still holding their original identity, while the teacher had lost it because of western beliefs and education (Cheriet 109). As the teacher says in the novel:

Man [...] law [...] God [...] nature: he had never thought deeply about these things, and he swore that he would never again take the children to the fields. [...] There [in the class] he could avoid being drawn in but out in the fields, outside the walls, he felt insecure (Wa Thiong'o, *Petals* 22).

In *Petals of Blood*, Ngugi expresses the concern about the perceived threat of neocolonialism on the cultural purity and integrity by transforming a village, Ilmorog into a primary capitalist society suffering from problems of prostitution, social inequality, misery, doubts, uncertainty and inappropriate housing, where people became victims of this transformation and adopted the imperialist culture and forgot their own original identity. The new capitalist social system and its class struggles intrinsically affect the social, social, cultural, philosophical, economic and political ideals of society (180). As it is followed:

There were several Ilmorogs. One was the residential area for farm directors, county council officials, public service officers, Barclay's

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directors, African economic banks, and other state employees and the power of money. This was called Cape Town. The other - called New Jerusalem - was a shantytown of migrant workers, floating workers, unemployed, prostitutes and small merchants in tin and scrap metal. (Wa Thiong'o, *Petals* 333)

In the same vein, *Devil on the Cross* describes the process of decolonization, postcolonial masses who attempt not only to free their lands but also to free their cultural identity that is shaped by the colonial and traditional experience. Through the novel, Ngugi depicts the notion of identity; he inserts this notion in his characters; through their behaviors, their way of thinking, speaking, and even dressing. Wa Thiong'o felt the need to show the world how imperialism has reshaped African identity, and how people like him want to regain, if not reconstruct their lost identity.

Furthermore, *Devil on the Cross* presents the power of the evil ways of modernity and Western ways that can affect the African pure identity. The writer describes this picture through the type of characters that posse Mercedes-Benz, drink western beer and organize ceremonies where they do anything to celebrate wealth like the devil feast in the novel. Moreover, women were influenced by the products they use to render their skins white and also young people were affected by the mixing of English with Gikuyu in addition to a new type of western songs that never belong to their traditional culture. Wa Thiong'o discusses this western influence over all African aspects of life; in *Devil on the Cross* when he says:

These countries are finding it difficult to stave off poverty for the simple reason that they have taken it upon themselves to learn how to run their economies from American experts. So they have been taught the principles and system of self-interest and have been told to forget the ancient songs

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that glorify the notion of collective good. They have been taught new songs, new hymns that celebrate the acquisition of money. (Wa Thiong'o, *Devil* 10)

In the novel, Wa Thiong'o proves that people of Nairobi have changed and that they are no longer the same, they adopted western ways of thinking and lost their real identities. He shows that they became more material and forgot about their values concerning collectivity. So the colonizer tried to fix and root this notion within colonized people to succeed in its mission which in fact had been fixed in their minds successfully. They did not really lose their traditions and values, but they changed a lot of them and added new strange ones (Cheriet 131). This can be pictured in the protagonist character Wariinga in *Devil on the Cross*:

Wariinga was convinced that her appearance was the root of all her problems. Whenever she looked at herself in the mirror she thought herself very ugly. What she hated most was her blackness, so she would disfigure her body with skin-lightening creams like Ambi and Snow fire, forgetting the saying: That which is born black will never be white. Now her body was covered with light and dark spots like the guinea fowl. (Wa Thiong'o, *Devil* 5)

Consequently, Wariinga is fighting against herself; she is facing an inner conflict in order to decide the real who she is and who she wants to be. She does not want to be black but cannot change it; she tries hard to look white or to have a white skin but it does not work. After all that she realizes that she can be white from the outside but she remains black from the inside. She becomes an Other to herself, she tries to convince herself that she can be whiter than that, she does not want to surrender to the fact that she is black: "Wariinga also

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hated her teeth. They were a little stained; they were not as white as he should have liked them to be" (Wa Thiong'o, *Devil* 5).

As a result, This fragmented and collapsed selfhood made the people of Ilmorog in both novels lost their interest to resist the imperial predicament on their land and became "abstracted from the vision of oneness, of a collective struggle of the African peoples, the road brought only the unity of earth's surface: every corner of the continent was now within easy reach of international capitalist robbery and exploitation. That was practical unity" (Wa Thiong'o, *Petals* 311-2).

### **3.4.3. Loss of Values and Corruption:**

Corruption leads to all kinds of immorality including bribery, cheating and deceiving which are presented in *Petals of Blood* and *Devil on the Cross*. Colonizers practiced all these kinds of activities that describe corruption in one way or in another.

In *Petals of Blood*, Ngugi describes life in post-colonial Africa generally and Kenya particularly which marks a great political disappointment and social corruption. Thus, the post-independence era in Africa is full of social corruption, tyranny, and an economy dominated by foreigners in addition to the loss of values and human ideals. However, the post-colonial did not bring them anything completely different from the colonial era yet, it was just a continuation of the colonial powers through implementing their ideologies and worsening people's life (Addei et al.164). As Karega assumes:

I do not believe in the elimination of individuals. There are many Kimerias and Chuis in the country. They are the products of a system, just as workers are products of a system. It is the system that needs to be changed ... and only the workers of Kenya and the peasants can do that". (Wa Thiong'o, *Petals* 308)

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Through the novel, Ngugi sheds the light on the neocolonial predicament and its negative outcomes on the Kenyan society such as loss of values and corruption as well as the disillusionment in the Kenyan rulers. Thus, the story tells the history of the corrupted capitalist exploiting of the masses of Ilmorog. The plight of the masses was represented by the protagonists Munira, Karega, Abdullah and Wanja, while Principal characters like Nderi Wa Riera, the Member of Parliament for Ilmorog, Chui, Mzigo and Hawkins Kimeria represent the corrupted Kenyan authority (Addei et al 165-6).

Accordingly, Chui, Mzigo and Hawkins Kimeria are depicted as powerful businessmen and capitalist exploiters who deprive the small businessmen beginners like Abdullah and Wanja and abuse the lands of the peasants. Hence, Wanja and Abdullah thrived to enlarge their business in a shop by selling Thingita and roast goat meat to all who come to Ilmorog. However, soon the capitalist authority destroyed their dreams by to auction the land of Wanja's grandmother, Nyakinyua. So, Wanja was obliged to sell all what she have, more precisely her new building with Abdullah in order to reclaim her grandmother's land. Unfortunately, the new owner was one of the capitalist exploiters, Mzigo.

Moreover, after seizing Wanja and Abdullah's business, they withdraw their special drink, Theng'eta, and took the license from the Chiri District Council with manipulation to be granted it to Mzigo and those who are interested in the new scheme of economic prosperity (Addei et al. 166). As Abdullah comments on this miserable situation: "[...] all ways, for the poor go one way one way traffic: to more poverty and misery. Poverty is sin. But imagine. The poor who are held responsible for the sin that is poverty and so they are punished for it by being sent to hell. Hell to hell [...]" (Wa Thiong'o, *Petals* 284). In the same vein he explores their manipulations:

Occasionally, the Town Council has a clean-up, burn down campaign [...] but surprisingly... It is the shanties put up by the unemployed[...]Which get

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razed to the ground [...]some County Councilors and officials were allocated them [...] Free [...] and then sold them for more than fifty Thousand shillings to others who rent them out to Women petty traders [...]

(Wa Thiong'o, *Petals* 282)

Moreover, in *Devil on the Cross*, the theme of corruption is evident from the very beginning of the novel. To start with the cover page of the novel, specifically by the title: *Devil on the Cross*. The title means that the public or the oppressed people want to take revenge from the devil or the oppressors, about all their corrupted affairs. Taking into account that devils cannot do advantages to people, using this word in the title gives the impression that oppressors or the colonizers, which the devils represent them figuratively, did bad deeds towards the public, one of them is corruption for sure.

Furthermore, Devil is described as a creator who has "two mouths", "his belly is sagged, as if it were about to give birth to all evils of the world" and "his skin is red like the one of a big" (Wa Thiong'o, *Devil* 13). Wa Thiong'o portrayed the devil by these images to show that the oppressors are ready to take bribe, cheat, deceive and stole to have as much wealth they could to hide it in the sagged belly. Characterizing those aliens as the devil indicates that they are a represented of corrupt deeds and intentions.

Moreover, Wa Thiong'o in his novel explains that Christianity which is the religion of the colonizers is corrupted in all its parts. Under the control of imperialism, religion played an important role in which the oppressors claim that they need to spread out their religion as a way of civilizing people. As a matter of fact, they try to teach people that the native people about God are white or as said in the novel it is "white people's church" (Wa Thiong'o, *Devil* 12), Wa Thiong'o claims That church does not "call natives for God's ways but to do the ways of the white man, of the Master, of the oppressive" (12).

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Consequently, the main method that the colonizer used to grantee that natives will follow them blindly is religion which is considered as a strong influential tool to control people's minds. By controlling over religion which is the wicked part of corruption, it will be easy to take and steal their lands. This issue was criticized in *Devil on the Cross*-through Kihahu's unsatisfactory of the white religious man. He states that:

Why do you think that our imperialist friends brought us the Bible? Do you think that they were being foolish? Why they urged workers and peasants to close their eyes in prayers and told them that earthly things were vain. (Wa Thiong'o, *Devil* 123)

As the quote indicates, Christianity is corrupted because of working behind the scene. It is not for the sake of pure religion, which purifies body and soul. Instead, it was used to achieve other goals, which is obviously closing the natives mind to ease controlling them.

Hence, Wangari tries to get rid of the robbers and tried to save her country. She courageously goes to the police and asked them to arrest the "men who stole the heritage, they are the imperialists" (Wa Thiong'o, *Devil* 196-7). Later the police turned out to be corrupted also through accusing Warĩinga of doing social corruption and call the mass for the chaos.

As the novel explains, not only thieves who show the reality of corruption in the novel yet, the act of revolution is also seen to be an evidence of corruption. After all what Warĩinga had seen at the end of the novels she decided to get rid of all what threaten her. Practically she shot The Old Rich Man and decided to "be self-reliant "rather than a "mere follower" (Wa Thiong'o, *Devil* 216).

As a result, the capitalist spirit of post-independence Kenya is corrupted and the human values are depraved and polluted by personal and greedy interests by the local elites.

### **3.5. Conclusion:**

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To sum up, this chapter builds on theoretical background and embarks on the literary text; Ngugi Wa Thiong'o uses portraying techniques to highlight the theme of neocolonial predicament and its kinds in his outstanding novels *Petals of Blood* and *Devil On The Cross*. Thus, the two novels demonstrate how the neocolonial affects the life of the people of Ilmorog socially, economically and politically.

Eventually, after the departure of the colonial powers, capitalism and imperialism bring radical change and modernity to Ilmorog and its people. This transformation and the new born Ilmorog have created a wide gap between the poor, the peasants, who are ignored by the local authority and considered as a low class. Whereas, the rich or the local elites, who control the all the sectors in Ilmorog are considered as the comprador and the bourgeoisie class.

Moreover, the social class division has brought a lot of negative outcomes, in which people find confusion in belonging and face great issues to shape or restore their identity. Furthermore, when the people of Ilmorog lose their original identity and their sense of belonging, they promote for the decline of values and the spread of corruption, where the neocolonial ideology is adopted in all its different forms.

# **General Conclusion**

## General Conclusion

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This research attempted to investigate the post-colonial predicament and its legacy on the African societies. It shed the light on how it shaped the postcolonial experiences of postcolonial societies. More precisely, how it is depicted in contemporary works such as *Petals of Blood* and *Devil on the Cross* by the African writer Wa Thiong'o Ngugi. For this purpose, this research is divided into three distinctive chapters.

The first chapter provided a historical background of post-colonialism, how it is formed and its implication on the post-independence Kenya. Thus, it shed light on social, political and economic issues that the Kenyan people suffered from because of the capitalist system and imperialism with reference to the emergence of neocolonialism as an indirect domination. This situation in the postcolonial Kenya provoked Ngugi's commitment to become more radical in his views about the western imperialist and the capitalist regime dominance. He views that the post-independence Kenyan people experienced great deal of socio-economic and political issues that affected every aspect of their life. Namely, the economic side of the country was headed by the capitalist leaders who had not significantly developed the country. On the other hand, the political situation is depraved and not stable. Hence, Ngugi claims that the country still remains under to neo-colonial interests in which the masses lose their original identity and suffered from class division, corruption and loss of values. Therefore, As a Kenyan writer, he strongly criticized the western hegemonic practices and denounced the impact of colonialism and its legacies over his people and nation and took the responsibility to educate the Kenyan public of their desire to stabilize the social, political and economic situation in their country throughout his postcolonial works.

The second chapter focused on the postcolonial theory, its definition, formation, and its implication on the African literature. Thus, the study is mainly based on the postcolonial theory which deals with literature produced in colonized countries, as it is used in this context with the case of Africa. This theory is emphasizing the social and cultural identities and the

## General Conclusion

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relationship between the colonizer and the colonized, the British and the Kenyan elite in the new government, which was extended even after independence. Therefore, it explained how the post-colonial theory relates to the emergence of the African literature. Nevertheless, the literary background of the post-colonial Africa and Kenya and its relevant themes contribute to Ngugi's ideological stand and commitment through his two novels *Petals of Blood* and *Devil on the Cross*.

The third chapter and the last of this research paper embarks on the analysis of Ngugi wa Thiong'o's portrayal of neocolonialism and its influence on the postcolonial Kenya through his two novels, *Petals Of Blood* and *Devil On The Cross*. Thus, Ngugi portrays the colonial evils and practices through the characters that are considered as the main representatives of corruption, social injustices and exploitation of the masses in postcolonial Kenya. Yet Ngugi mixes between his characters, the Nairobi and the European, cultures and identity to depict Kenya's history and culture after the colonial departure. Moreover, the new dual identity of Ilmorog puts all the protagonists of the novel in questioning for their transformation. Furthermore, the study reveals cultural differences, clash of Westernization and a continuous struggle for freedom from the ruling elite by the masses.

Accordingly, the research study shows that through his two selected novels *Petals of Blood* and *Devil on the Cross*, Ngugi tries to reflect the major issues that affect his society highlighting the exploitation of the masses by the ruling elite in Kenya. In addition, he captures the transformation of Ilmorog society into a capitalist community in which he shows the misuse of positions of the local elite that creates division in social classes, social injustices, prostitution, violating and exploiting the rights of the masses. Therefore, Ngugi advocates for a government that can bring a total transformation far away from the Capitalist regime that influences every sector of the village socially, culturally, economically and politically. The system generates all kinds of inequality and oppression in Kenya.

## General Conclusion

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Correspondingly, the new imperial culture distorts the colonized identity by replacing it with the imperialist culture creating a new fragmented and corrupted Ilmorog. Thus, the people of Ilmorog adopt the European culture and become influenced by the western culture at the expense of their native identity and original traditions. As result, they find themselves fragmented and lost between their original culture and identity and the colonizer Western identity. Yet, even though that the post-independence Ilmorog became modern, the people were more sensitive to welcome foreigners and outsiders face anything new.

Finally, the study clearly shows Ngugi's commitment to cover the struggle of his native society which made him succeed in portraying the socio-economic and political effects that the British colonizers left in Kenya. He concluded by indicating the possibility of a new awakening of the people who would fight against the political corruptions, the economic problems, and the cultural chaos to reborn the new Kenya and to free themselves from the claws of the elite.

This study contributes to the deep analyses on Ngugi Wa Thiong'o's literary works, *Petals of Blood* and *Devil on Cross* highlighting the elite evil practices with regard to the masses their political and socio-economic plight as an outcome for the colonialism.

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## ملخص

يؤرخ الأدب الأفريقي ما بعد الاستعماري المأزق وكذلك النضال المطول للأفارقة للتخلص من بقايا الهيمنة الاستعمارية، والأهم من ذلك، لاستعادة شعورهم بالانتماء الذي فقده منذ زمن طويل. وبالتالي، من الواضح أن كتابات ما بعد الاستعمار تحاول رفض وتحدي جميع أنواع الإمبريالية الأوروبية لأن الكتاب الأفارقة أخذوا على عاتقهم القضاء على الندوب الاستعمارية التي كانت متصلة بعمق في مجتمعاتهم الأفريقية وأيضًا تبني أسباب المقاومة من خلال روايتهم الأدبية المختلفة. ومن هنا، فإن تداعيات الاستعمار في البلدان الأفريقية ما بعد الاستقلال لا تزال تحظى بأكبر قدر من الاهتمام في الإنتاج الأدبي الأفريقي حيث يحاول الكتاب لفت الانتباه إلى جميع المشاكل التي عمت المجتمعات الأفريقية في الفترات التي تلت الاستعمار. في المقابل، تلقي الدراسة الحالية ضوءًا كبيرًا على أحد أشهر المؤلفين الأفارقة، وهو "نغوي وا ثيونغو"، الذي تستمر أعماله في إحداث تأثير عميق بسبب أيديولوجيته المناهضة للإمبريالية. أي، في أعماله الأساسية، "بتلات الدم" و"شيطان على الصليب" التي تخترق حقائق ما بعد الاستعمار في كينيا وتلفت الانتباه إلى تأثير الاستعمار على المجتمع الكيني، ينتقد وا ثيونغو في روايته عدم المساواة في النظام الاستعماري الجديد القائم في كينيا بما في ذلك المجتمع الذي اجتاحتها القيم الإمبريالية التي تناقش أزمة الهوية ما بعد الاستعمارية، والاستعمار الجديد، والتفاوت الاجتماعي، وصعود الطبقة المهيمنة، وفقدان القيم.

**الكلمات المفتاحية:** أدب ما بعد الاستعمار، الهيمنة الاستعمارية، المجتمعات الأفريقية، كينيا ما بعد الاستعمارية، نغوي وا ثيونغو.