

**NGUGI WA THIONG'O'S REPRESENTATION OF THE MAU-MAU UPRISING IN
HIS PETALS OF BLOOD AND A GRAIN OF WHEAT**

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Danışman: Dr.Öğretim Üyesi Cansu Özge ÖZMEN
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Bu çalışma, Ngugi wa Thiong'o tarafından yazılan, *Petals of Blood* ve *A Grain of Wheat* isimli iki İngilizce Afrika romanını konu almaktadır. Ngugi Wa Thiong'o ünlü bir çağdaş sömürgecilik sonrası dönemi yazardır. Romanlarının amacı Kenyanın uzun süren direniş hareketinin Kenyadaki baskıcı sömürge yönetimine karşı rolünü göstermektir. Bu kitaplar yeni Kenyadaki, herkesin çalınan toprakların sömürgecilerden geri alabilecekleri, herkesin sesini özgürce duyurabileceği Kenyadaki insanların düşlerini yansıtmaktadır. Bunu ek olarak bu romanların amacı tümüyle Kenyayı ve Mau-Mau Devrimini yanlış temsil ve Mau Mau yu çok kötü olarak yansıtan sömürgeci yazıların etkisini tersine çevirmektedir.

Anahtar Kelimeler: Ngugi Wa Thiong'o, sömürgecilik sonrası romanları, sömürgeci yönetime direniş, gücün el değiştirmesi, Mau-Mau devrim

ABSTRACT

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This research is about two African novels in English, *Petals of Blood* (1977) and *A Grain of Wheat* (1967) written by Ngugi wa Thiong'o, He is a well known African contemporary postcolonial writer. The purpose of his novels was to show the role of a long-lasting resisting movement of the Kenyas against the oppressive colonial rule in Kenya. These novels reveal people's dreams of new Kenya, the type of Kenya where everyone will be free to express their voices, where everyone will be able to get their stolen lands back from the colonisers. In addition, the other purpose of these novels is to subvert the power of the colonial text that misrepresents Kenya as a whole and that misrepresents Mau Mau revolution, depicting Mau-Mau as very evil.

Key words: Ngugi Wa Thiong'o, Postcolonial novels, Resisting colonial rule, subversion of power, Mau-Mau revolution.

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CONTENTS

ÖZET	i
ABSTRACT	ii
ACKNOWLEDGEMENT	iii
CONTENTS	iv
INTRODUCTION	1
1. POSTCOLONIAL POLICIES IN AFRICA	10
1.1 HOMI BHABHA'S CONCEPTS IN POSTCOLONIAL CULTURE.....	30
2. COMPARISON ON A <i>GRAIN OF WHEAT</i> AND <i>PETALS OF BLOOD</i>	35
Introduction.....	35
2.1 <i>A GRAIN OF WHEAT</i>	36
2.1.1 THEMES IN <i>A GRAIN OF WHEAT</i>	42
2.1.2 Anticolonial Struggle.....	42
2.1.3 Violence.....	44
2.1.4 Betrayal.....	45
2.1.5 Love.....	46
2.2 <i>PETALS OF BLOOD</i>	48
3. HOMI BHABHA'S CONCEPTS IN CHARACTER REPRESENTATION.....	61
3.1 Homi Bhabha's Concepts in <i>A Grain of Wheat</i>	61
3.2 Homi Bhabha's Concepts in <i>Petals of Blood</i>	69

CONCLUSION.....77

BIBLIOGRAPHY.....80

INTRODUCTION

Ngugi Wa Thiong'o is a very passionate Kenyan man who stood up in order to represent his Kenyan society and Africa in the best ways possible. Literature and civilization are inseparable concepts, for civilization inspires literature and literature represents civilization. Civilization with all its customs, standards, opinions, and culture is always imitated in writers' language, style, and themes. This reflection is seen in different literary forms and types such as poetry, short stories, fiction, plays, text, autobiographies etc. Literature varies in form, style, language, and themes due to the changing domains of life and civilization that never remain uniformly consistent. Therefore, literature reflects civilization in noticeable creative ways. This creativity appears when literature is combined with the culture of its citizens to present intangible matters such as assimilation, rejection, or transformation as well as political and social matters and historical proofs (Dubey 84-85).

Between all writings, African Literature is the first by excellence in resounding its society. For Agema, this literature started first by showing interest in African inheritance, then shortly after calling for its freedom and independence, reaching the present day to call for fighting the harms that menace African society. Thus, from the start, the large number of African freedom fighters like Chinua Achebe, Ayi Kwei Armah, Chimamanda Ngozi Adichie, Aminatta Forna, and Ngugi wa Thiong'o have constructed their writings to represent society; in other words, African literature is committed literature. In this perspective, Chinua Achebe specified, "Art is, and always was, in the service of man" (19). Additionally, Ama Ata Aidoo described that the African writer cannot 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..." (19). African literature is formed by the events and problems of African citizens. The obligation of African writers is so deep that it seems in the themes and language that change over time. However, the style persists the same with its exclusivity and dedication to African roots. Themes in African literature transferred from calling for

independence during the colonial instruction, into fighting society's evils and calling for change during the postcolonial period (Agema).

Masolo defines Africa "as a solid rock which has withstood all the storms of history except colonialism because of the deeply political gist of the colonial /postcolonial discourse" (qt. in Ashcroft 125). In this regard, Ahluwalia claims that "in the case of Africa, the term post-colonial does not mean "after independence". Rather, it is a notion which takes into account the historical realism of the European imperial invasions into the continent from the fifteenth century onwards (14).

The political situation in postcolonial Africa has reverberated in African literature where writers have made of dishonesty the prevailing theme of their works; the latter helps as an instrument of a powerful social and political criticism of the postcolonial period. Moreover, some African writers act as effective agents of change; their main worry is to extend awareness among the masses, make them refuse political dishonesty, and even push them to rebellion against it so as to rebuild Africa.

Therefore, African writers start to write to criticize the postcolonial period and to inform people and guide them out of the cave to see behind the shadows. Among these writings we can remark, *Mayombe* and *The Return Of The Water Spirit* by the Angolan Pepetela; *The Beautiful Ones Are Not Yet Born* and *Fragments* by the Ghanaian Ayi Kwei Armah; *Half of the Yellow Sun* and *A Man Of The People* by the Nigerian writers Chimamanda Ngozi Adichie and Chinua Achebe respectively; *Petals Of Blood* and *Devil On The Cross* by the Kenyan Ngugi Wa Thiong'o.

Ngugi Wa Thiong'o represents the problems in Kenya and calls for revolutionary change against the perverted system that rules most, if not all, African countries in postcolonial period. Among the noteworthy works that define Ngugi as the postcolonial writer is James Ogude's book *Ngugi's Novels and African History; Narrating The Nation* (1999). Throughout, Ogude represents Ngugi as the committed writer who sanctifies his pen to protect and preserve Kenyan culture that existed centuries before the arrival of the white men. Ogude declares that Ngugi rejects the historical records made by the colonizer which blurred

identity, denied Africanity, and sidelined workers and farmers in the African country's narrative history. Furthermore, for him, the Mau Mau should carry on inspiring today's fighters to call for struggle and resistance in order to gain freedom and dignity and hence national victory of post-independent Kenya and Africa (8-9).

The purpose of this study is to investigate and understand how the Mau Mau rebellion in Kenya had emerged as a big military force to stand against the colonial government during active colonial period and another purpose is to depict how Mau Mau's communication went a great way in shaping Kenyan history and how Mau Mau was misrepresented by the colonizers. Therefore, this study will help us understand the elements that Mau Mau had created in Kenyan context which are described in Ngugi Wa Thiong'o's novels. Briefly, this study will focus on how Mau Mau was misrepresented in Kenya.

Ngugi wa Thiong'o

Ngugi Wa Thiong'o plays an important role in describing Kenya society in the best ways possible. He started reflecting Mau Mau events in his first novel *Wheep No Child* during 1950's. His second novel *The River Between*, depicts the conflict between Kikuyus of Kenya and the Evangelists. His third novel *A Grain Of Wheat* exposes various betrayals during Mau Mau insurgency and it shows the improbabilities that happened to people while supporting themselves in order to reap the fruits of their about to be won freedom. *Petals Of Blood* his fourth novel is a dramatization of the cruel capitalist system, the utilization of the multitude by the ones who are in advantaged positions during independent Kenya.

In his novels, Ngugi mainly used these five elements to express his thought well, land, politics, economics, history and the role of the church in the Kenyan battle for independence. Ngugi acknowledged that the church has enslaved the souls of Kenyan people by robbing them of their own culture. Nicholas Brown had commented on Ngugi's play *The Trial Of Dedan* by revealing that the play contains two meanings, the festivity of the past and the call to paradise through a revolutionary future. Brown said that the two meaning of the play rely on the difference between the colonial and the post colonial (Brown, 1999, 60).

Ngugi is against the capitalist governing system not only for Kenya but for Africa in general. He does not see it as a proper system for every individual in Kenya. Since every individual deserves to enjoy the true and complete independence. This is why he made it obvious in his homecoming papers that,

Literature is mainly concerned with what the economic and political preparation inflict on the spirit and standards of human relations. Whom nobody who has passed through the main cities of Europe and America where capitalism is in full blossom, can ever hope for the same destiny in Africa. For as long as human relations are concerned. One can not have failed to see the poverty, the mood and psychological degradation and the cultural poorness of large multitude of the population and luxury enjoyed by so few. (Thiong'o, 1970 : xvii) Ngugi Wa Thiong'o fully believes in the protection and raising of African cultural standard. According to Ngugi, culture is dynamics not static so it must be kept at all costs.

National Culture

History is an important aspect in the novel *Petals Of Blood*. He explains the living history of post independence Kenya. Through his Works, Ngugi points out some methods of injustices in the society, a kind of society where there is unfair distribution of many things and a society where the people do not have the right to know how weath is formed in their own motherland they do not know who really governs the country and who benefits from the worth.

Ngugi Wa Thiong'o is not only an international African writer but he is also a freedom fighter. His works include novels, plays, short stories, essays and literary criticism. He defends the the rise of African women and other oppressed groups in Africa in general. Ngugi was arrested and banished from his own country for trying to do what was right. Later he has taught in European and American colleges as a well known professor of comparative literature and performance studies.

Language is also an important element in Ngugi's works for he decided not to use English as the first language in favor of his mother language Gikuyu. He changed his name from James Ngugi to Ngugi Wa Thiong'o in order to honor his African culture. He had also rejected Christianity because he saw it as a sign of colonialism.

We went to the church. Mubia, in white robes, opened the Bible. He said, let us knee down to pray. We knelt down. Mubia said: Let us shut our eyes, We did. You know, his remained open so that he could read the word. When we opened our eyes, our land was gone and a sword of flames stood on guard. As for Mubia, he went on reading the word, beseeching us to lay our treasures in heaven where no moth would corrupt them. But he laid his on earth, our earth (Thiong'o *A Grain Of Wheat* 1967,p.18)

This transition from colonialism to postcolonialism has been an essential matter in many of Ngugi's works. His novel *Weep Not Child* (1964) was the first novel in English to be published by an East African novelist. He is an artist "who dreamed of a better world and risked everything to make it real" (Erenrich 2010, p.81).

Kenya's Pre Colonial Position

For years, most of the Kenyan societies had changed their ways of living. Big communities like Miji and Agikuyu established farming economies. While other communities such as Maasai and Samburu experienced sheep and cattle farming plus the manufacturing of daily products. Communities like Luo and Abagusii had modified themselves into combination of crop farming and keeping livestock. On the other hand, the Ogiek had focused on hunting. Manufacturing goods was mainly for a collective group rather than individual accumulation. The active kinship system was therefore the base of ownership of factors in production, production which involved land and livestock. The prizes of labor on the other hand were reallocated according to people's needs even though there was not much difference in the distribution of wealth.

In this case the large scale foundations did not have high motivation for the big political elements coming from the big families. During this period, many communities were divided and the central kingdoms were mostly found in the west of Lake Victoria. The factors which led to racial boundaries among the Kenyan communities during pre colonial period were trade, intermarriages and narrow intermittent warfare. All these factors characterized inter ethnic interactions between communities. And although there was no change in the society, issues of immigration and settlement were continuously declining upon different ethnicities, so we can say that colonialism had only given a new form, new meaning and a direction to the communities' essential dynamism.

The Colonial Break

Crawford Young (1995:24) had pointed it out that, "Overall" colonial legacy cast its shadow over the emergent African state system to a degree unique among the major world regions". What he tried to imply was that Africa in general can not be described or understood without unfolding the colonial experience in the area. Furthermore, Adu Boahen, a Ghanaian historian has explained that (Akurang-Parry, 2006) "In some respects, the impact of colonialism was deep and certainly destined to affect the future course of events, but in others, it was not".

The Effects Of Colonial Boundaries

So we can see that capitalism, imperialism and colonialism have a common definition as they all mean political and cultural domination and taking economic advantage of the others. In Kenya's situation and Africa in general, the initial impact was from the conference that took place in Berlin in 1884/85. This conference had set the rules and laws of colonial profession. In 1886, another meeting followed and this meeting aimed at creating artificial boundaries in Kenya and to gain diplomatic creativity from Kenyans. That time, in 1894, Britain had agreed on a protection deal with both Uganda and Kenya and soon after this

agreement, Kenya's boundaries were delineated without even consulting the Kenyans themselves. This big action had finally led to the founding of a large region on which many independent communities were brought into one region which was a tough task to be done during colonial or post colonial state.

To be precise, it is reasonable to agree with Crawford Young's statement (1986:25) "the character of the modern African state has been determined by its colonial roots. The colonial legacy, in turn, has been changed in crucial and often negative ways since political independence was reached". In Kenya, the colonial government stayed within and continued to govern with its authority because the colonial capitalism was not the kind of classical capitalism imagined by the citizens which finally led to the failure in trust and democracy.

The Mau Mau Rebellion

The English pioneers, who moved to Kenya due to its provisions and agreeable atmosphere, constrained nearby ranchers into fruitless land or made them chip away at European-claimed homesteads and manors. Mau Mau created unusual ethnic battles between several groups in their partition. This British imperialism rule in Kenya was based on racism, unfair practices of labor and unwanted resettlements in favor of the colonizers.

As a result of the extreme dissatisfaction, an uprising against the colonial rule emerged during the 1950s. The British declared that the rebels were part of a secret and fierce movement called "Mau-Mau", whose associates had evidently pledged to slaughter Europeans and to drive them out of Kenya. The British claimed that the rebellion was ruthless and was justified to be rather a group of terrorists. Therefore the British took other measures, they created custody camps and arrested everyone who was suspected of being part of the Mau Mau rebellion. They had arrested children and aged people and they used dangerous torturing methods in order to acquire information and to do everything in their power to stop the uprising since it was the only group which had the courage to go against them. In that period more than one million Kenyan citizens were removed from their households and put into camps by force against their will although many of these people were innocent.

At first, the Kikuyu tribe had lost lots of its land to the colonizers and this triggered them to begin their dissents against the colonizers. By the mid 1950s, they had turned out to be increasing by number at a radical rate. Since the group was growing so fast, they decided every individual who is to join the Mau Mau movement regardless of being from Kikuyu clan or not should make a vow of loyalty. And as the barrier developed, restraint and circumstances became brutal on both ends. The British tried to destroy Mau Mau's reputation by persuading the other clans in Kenya that Mau Mau movement was obsessive, shrouded and evil. We can see that Mau Mau was highly misrepresented by the colonizers so that they could achieve their goals without being interrupted.

The truth was that the purpose of Mau Mau movement was to create awareness that Kenyan people deserves access to essential rights, higher wages, better chances of life, they deserve to have their lands back and that Africa should be self assured and to be free at last. But unfortunately these Mau Mau development and visions were crushed by the extraordinary steps by the British colonizers. In spite of the fact that the Mau Mau resistance was inevitably put down, in 1963 Kenya had attained its political independence as an after effect of the Mau Mau struggle.

Postcolonial Literary Criticism

Post colonial theory is an approach which aims at evaluating the literature produced in colonized countries which were colonized by European colonizers like Britain, Spain and France. Post colonial theory also focuses on the communication between these mentioned European nations and the countries they colonized. The communication between the colonizers and the colonized aimed at looking into issues like history, language, representation and identity. Identity also has its minor elements like class, gender and race. Another important aim of post colonialists as writers is reclamation of what was rightfully theirs, since the European traditions had replaced both the culture and native languages of the colonized nations.

Later on, the colonial impacts came out in public and the realization of the effects of colonialism had led to the attention on hybridity, which is the mixture of different practices

and cultural signs between the colonizers and the colonized. There are some important figures who makes the foundation of postcolonial literary theory, these representatives are Edward Said, Homi K.Bhabha, Frantz Fanon and Gayatri Chakravorty Spivak. Edward Said's book *Orientalism* is depicted as the founding text of postcolonial studies. On another angle, post colonial theory is established depending on two aspects, political self determination and cultural self definition. And these two aspects are interrelated to one another. In 1960,the whole world identified national cultures and national literatures as important weapons to fight for political independence. Frantz Fanon stated that, political determination and cultural self definition are like two sides of one coin, we can not separate them because the need for cultural independence and self determination is one of the rationales behind literature in 1960s and 1970s in the colonized countries.

Besides the representatives mentioned above, other important writers who created poems and novels in response to and as a reflection of their current cultural situations include, Ngugi wa Thiong'o from Kenya, Chinua Achebe from Nigeria, Derek Walcott from Santa Lucia, Wilson Harris from Guyana, Wole Soyanka from Nigeria, Yambo Ouologuem from Mali and many others. In 1974,Chinua Achebe wrotean essay called "*Colonialist Criticism*", this essay depicts how one's culture is strongly defended. It portrays that the "universal" conditions which the Western criticism expects from literature are not "universal" compared to "European" in a universal mask. Here Chinua Achebe emphasizes that literary art deserves to go beyond its time and place.

Ngugi Wa Thiong'o tried his level best to describe situations in his motherland, to show how Mau Mau was misrepresented through his novels *A Grain Of Wheat* and *Petals Of Blood*. *A Grain Of Wheat* discloses different sort of betrayals that took place during the Mau Mau emergency and it also describes how people had struggled in support of Mau Mau to gain their nearly won freedom. *Petals Of Blood* focuses on the post independence period showing how Kenya was governed, to disclose the ruthless inventor's management system which led masses of people into bad situations, instead of enjoying their free Kenya. Through *Petals Of Blood*, Ngugi succeeded in representing the injustices and murders that tormented post independent Kenya. Well, in both novels Ngugi continues using the same five elements,

land, history and the role of church in Kenya battle for independence, politics and economics. Although Ngugi puts all his heart on gaining independence for both Kenya and Africa in general through his works, he feels that there is no difference between colonial and post colonial because things did not change as they were supposed to.

Research Questions

Actually, Ngugi Wa Thiong'o literary works are meant to describe his concern on the well being of the ordinary people, the farmers and workers in Kenya and Africa in general. Ngugi's fight and struggle against colonialism and even after independence is highly notable. Therefore, this study aims at revealing how Mau Mau uprising was misrepresented from the insurgent time from 1952 to 1960 in Kenya. Within that period, many people in Kenya mostly from Kikuyu clan rebelled against the colonial rule which made the British to act on Mau Mau resulting in many people being detained, tortured and others killed. Although Kikuyu clan had rebelled, there was still a division between those who were loyal to the colonial administration and others who fought for independence and this continues up to date to some extent.

So in this study we are going to focus on how Ngugi represents the Mau Mau revolutionary group in his two novels, *A Grain Of Wheat* and *Petals Of Blood*, and we are going to disclose how Mau Mau movement affected Kenya.

1. POSTCOLONIAL POLICIES IN AFRICA

The literature review of this study mainly focuses on Kenya's situation in both precolonial and postcolonial period, the role Mau Mau rebellion had played in gaining independence and how other postcolonial writers affect Kenya's society, especially from Ngugi's point of view and his effect on the society. As a contemporary artist, Ngugi is very keen to the encouragement of positive aspects in African society. His beliefs emerges from his sense of moral intensity, conviction, and righteousness. In Ngugi's fictional works, he focused on the development of Africans from the hands of the Europeans during colonization

period and after gaining independence. His impression and concern for constructing and molding his community is depicted in the following words:

I believe that African intellectuals alien themselves with the struggle of the African message for a meaningful national ideal... The African writer can help in articulating the feelings behind the struggle (Thiong'o, *Homecoming*, p-50).

More on developing the post colonial studies, other colonial scripts like Joseph Conrad's the "*Narcissus*" is an example of general we-narration in which postcolonial authors react and dramatize the multiplication of the self rather than being an opposition between a colonial "we" and a colonized "other." Ngugi wa Thiong'o's *A Grain of Wheat*, is one of the early postcolonial works which represents the narrative "we", a narrative that violates the ordinary postcolonial center for the first person plural voice which turns out to be a sign of complex involvement, on the other hand, underlining the internal dissolution of the collective "we" (Fasselt.R. 2016).

Ngugi wa Thing'o has portrayed the impact of colonialism on the relationship between individual and community in postcolonial Africa. The views expressed in his works shaped these elements, political, economic, social and cultural forces that had eroded communal structures and values due to the African resistance against the colonizers for he did not feel the setback and dissatisfaction alone but also with many other African intellectuals in the aftermaths of national independence (Dianne O. Schwerdt, 1994).

The changes experienced by African societies as a result of colonial intervention in Africa were very rapid. Ngugi portrays the processes in which traditional alliances between individuals and their communities were disrupted, and the various ways in which new relationships were forged that could fruitfully accommodate emerging identities that were not necessarily grounded in the traditional community. His works reduces the damage done to individuals and their communities as a result of Europe's expansion into Africa. His representation of the African response to colonial dominance in Kenya-culminating in Mau Mau and the emergency challenges shows that his views promotes the continuation of African cultural resistance and he also mourns the people who had died during the crisis of the fifties.

In a systematic and dynamic way, Ngugi explores the postcolonial history of his people focusing on the primary matter of conflict that inevitably emerged between individuals, between individuals and their communities and ultimately between individuals and the nation. Ngugi's novels center on individual alienation from traditional communities fighting hard to maintain themselves in the face of developing tensions and gap inevitably worsen by nationalism and the move towards independence. In the later works, Ngugi critically examines decolonization in Africa and advocates the reassertion of past communal values as the only appropriate foundation for a reconstructed and self governing nation. The novels urge the transformation of self-interested individualism into an individualism that expresses itself more productively.

To examine the changing dialectic between individual and community, then, is to probe the central core of the novels, for such an approach explores not just the narrative substance but also the social philosophy that produces Ngugi's reconstructions of the past and his persuasive vision of Africa's potential future.

This study clearly showed that Ngugi wa Thiong'o has responded passionately to the "periods of crisis and deep social transformation" which Lucien Goldmann argues "are particularly favorable to the birth of great works of art and literature (Dialectical Materialism)". Ngugi is one of the most significant and subversive writers to come out of Africa. He is critical on Africa's retention of neo-colonial political, economic and social structures, which increases the discrepancy between the wealthy few and the massed poor, Ngugi is equally critical on Africa's self-betrayal, depicting it as a strong contributing factor in Africa's current downfall. As a response to demand in some aspect that art should be socially relevant in Africa, his writing powerfully reflects the disaffection of Africans who are frustrated by independence's failed promises (Chinweizu, Onwuchekwa Jemie and *IhechukwuMadubuike*, 1980).

The industrial revolution was a turning point in the world, and it caused several major changes for each society during its time and later. Even though it brought many benefits to England, it also brought about conditions. The thought of having an endless power created a

better way for them. It reformed the way of living, culture, language, and traditions of the local people. Furthermore, this industrial revolution practice brought about genocide but not only physically, but also socially and psychologically because the destruction of a society's culture means destroying that society which leads to social genocide. Timucin Bugra Edman and Eda Elmas's terms "*social genocide*" and "*societal racism*" aim at inflicting in post-colonial period and the same terms are expressed in, *A Grain of Wheat* by Ngugi wa Thiong'o and *A Bend in the River* by V. S. Naipaul. The perspective of the two novelists about colonization, imperialism and social slaughter period are all linked and have the same agenda.

To conclude, in these two novels, namely *A Grain of Wheat* by Ngugi wa Thiong'o and *A Bend in the River* by V. S. Naipaul, colonialism and social slaughter are hidden on a large scale. In these works, social genocide is highly analyzed emphasized and the evidences of social genocide and the effects of colonization are seen and examined. As in its definition, colonialism started as the policy or practice of acquiring full or partial control over Africa and it occupied Africa with settlers and exploited it economically. Nevertheless, the aim of colonization turned into another aim, which is taking control of each element in the country, and this objective led a new era for Africa and indigenous people. During colonization period, the colonizer affected African culture and values dramatically and its effect has remained since then. McLeod (2000) identified the colonization development as actually "*colonizing the mind*". To reach their objectives, the colonizer attempted to change the way of life in Africa. Applying their colonial actions became simpler, in this way. Colonization brought an end to Africa physically, mentally and socially, which takes the subject to genocide. Genocide is a sociological concept with a rich intellectual history that connects the idea to colonization processes and their socially destructive effects (Short, 2016). Raphael Lemkin defined genocide as "the infringement of a nation's right to its existence", thus genocide means the destruction of a nation. Such destruction can be achieved through the "mass killings of all members of a nation"; or through "a coordinated plan of different actions aiming at the destruction of essential foundations of the life of national groups" (Short, 2016).

In addition to descriptions of genocide, Raphael Lemkin described the core elements of the social group as "interdependent, meaning that a change to one element affects multiple

other elements” (Short, 2016). Thus, once colonization initiates the change from a point, the rest of it comes and affects all the society entirely. The effects of colonization as it happened in Africa and examined in the two books by V. S. Naipaul and Ngugi wa Thiong’o started as an aim of gaining more power and control against the colonizers. Nevertheless, continued as an attempt to destroy a nation. Lemkin also described the techniques of genocide and classified it under the title of “Techniques of Genocide in Various Fields” in his work (“*Axis Rule in Occupied Europe*”,1944) these techniques include, political, social, cultural, economic, biological, physical and religious. V. S. Naipaul and Ngugi wa Thiong’o mentioned, examined and narrated these terms in their works. The sample of social genocide was indicated in *A Grain of Wheat* and *A Bend in the River*.

Besides characterizing the term social genocide in *A Bend in the River*, V. S. Naipaul narrates the atmosphere of colonial and postcolonial lands. V. S. Naipaul also implied the process of social genocide with the four parts in the novel. Every part represents the alternation that the society faced. Just like the protagonist Salim, the other characters in *A Bend in the River* are the symbols of social genocide from different perspectives. Before colonization, indigenous people live in their own way, however, with the colonizer’s thought of bringing civilization, they are exposed to change and live a different life psychologically, physically, socially, politically, and economically.

Like *A Bend in the River*, *A Grain of Wheat* demonstrates the effects of colonial and post colonial period in each part of it. The author Ngugi wa Thiong’o’s real life experiences and works in this field enrich the descriptions of colonialism in the novel. In *A Grain of Wheat*, flashback stories and the switch between narrators provides a better understanding of social genocide term. All the characters symbolize and describe colonization, neocolonialism and social genocide from different perspectives. Although the plot in the novel involves only four days before the independence of Kenya, each element is sufficient to show how the indigenous people are exposed to social genocide. For example, the forest plays a great role for remaining local people’s self being, a place which keeps them calm and safe. It is a place that they can act in their own way and protect themselves against the colonizer, therefore, the forest is a symbol of freedom of the colonized. Along with the environment, the characters are

the real symbols of social genocide with different experiences they face. In addition, Ngugi Wa Thiong'o expresses the importance of each element in his previous works for example in *Decolonizing the Mind* in this book he demonstrates the significance of language in culture, literature, and history and how these elements form and deform society. Ngugi's assumption is that language is a "people's collective memory-bank" of historical experience and that "it is a space in which all the living and ancestral voices of a community are articulated" (Nicholls.B.2010). Therefore, Ngugi depicted that European languages as they are a part of colonialism, they are responsible for cultural loss eventually.

A fore mentioned paragraph discussed in detail how the colonizer and the colonized are represented within the scope of social genocide. The initiation of a new era in Britain brought power to European countries and this power caused a worldwide change. Even though the colonizer claimed to bring civilization to Africa, they realized the aim of attaining the land by changing the society psychologically, physically, economically, politically, and socially. They created a society in a way they desire, which is creating a "culture stereotype". This word was first used by Edward Said, it refers to using stereotypes for the act of colonization of Europeans in the Orient. In this way, the colonizer tries to imply the idea that the Oriental is irrational, wicked, childlike and "different", on the other side, the European is rational, virtuous, mature, "normal" (Said, 1977). This way of thinking starts the change within society and brings social genocide with itself. The effects of colonization and neo-colonialism and how the indigenous people are exposed to social genocide are reflected in the two literary works by V. S. Naipaul and Ngugi Wa Thiong'o. Besides the hardships the colonizer brings about to the society, the genocide term is discussed in terms of social perspective. Although some researchers claim the genocide as physical activity, the examples in the two analyzed works demonstrate that genocide is also a social act. Albert Memmi (1991) states that the most serious blow suffered by the colonized is being removed from history and from the community. The Colonization seizes any able position in either war or peace, each choice contributing to ones destiny. To sum up, slaughter is not only the damage to society physically, but also the damage to a society or an ethnic group sociologically and culturally.

On the other hand, we can see an analysis of the language policy in many papers. As Rafal Smolen in his paper showed the ideas of Ngugi on language policy in postcolonial Africa in connection with the key ideas of postcolonial theory. For that reason, some cultural, social, and political beliefs of Ngugi will be presented, mainly those concerning language as a means to legitimize and perform the power, its role in the battle against neocolonial dependency, social and political commitment of African writers and their choices of language.

Africans writing in colonial languages, as well as writers and non-writers from outside Africa, contribute to the struggle against the legacy of colonialism. However, as Ngugi suggests, the impact of their contribution is limited. Therefore, the most important thing to do in order to make the struggle successful is to encourage Africans to write in African languages. With time, they will see that “they can communicate and be published, and derive their statuses as writers, even if they write in African languages”. Such a change would lead to a more endoglossic approach in some other spheres of social and cultural life: “I see a situation where an increased focus on African languages in schools, universities and other institutes of learning will also mean increased attention to the art of translation” (*Thiong’o*, 1989: 250). Ideas like pro-endoglossic governments, writers willing to “experiment”, translators willing to work in African languages (whether their own or not), as well as publishers willing to invest in these writers and translators are all necessary to promote a breakthrough in literature written in African languages. But Ngugi emphasizes that for all this to happen, the writers need to hold the primary responsibilities themselves.

What are then the specific conditions to be fulfilled, so that African writers can contribute to the struggle more effectively? According to Ngugi there are three conditions: using proper language, proper content, and proper audience for the book. As for the language, it should be an African language, as mentioned. With regard to the content, the book should be written in the language of struggle. “But the real language – he states – that one is looking for is the language of struggle, the language of the transformation of our various societies. (...)

[When you] find an identity¹ with the struggles of the working people. Then you discover that real language of struggle – that is, whichever language is being used for “the struggle” whether it is English or Kikuyu or Swahili or Ibo or Hausa or American English or Chinese or Russian” (Ngugi and Jussawalla 1991: 150). For the third condition, the proper audience can be seen as a derivative of the first one, since “When you use a language, you are also choosing an audience” (Ngugi and Rao 1999: 163). Consequently, the proper audience means people using their local languages so that the readers should be able to understand.

In the following words, Ngugi combined the three conditions, “if a book is written in the vernacular of the people and is critical of the existing social order and is addressed to and is received by the peasantry or the working people in Kenya, then the government fears that this might give the people “wrong ideas” (Ngugi and Jussawalla 1991: 145). Finally, it should be specified that these three conditions are inseparable and indispensable for the success of the struggle. Therefore, even though the content is extremely revolutionary if articulated in colonial language, the book is alienated from the majority. On the other hand, if the books praise the regime in power, “the regime wouldn’t mind if they were written in Kikuyu or Ibo or Swahili” (Ngugi and Jussawalla 1991: 145).

In 2017, Lefara Silue published a paper that deals with acculturation in Ngugi waThiong’o’s *A Grain of Wheat*. The study explains that acculturation consists of cultural appropriation and cultural imperialism. In the narrative, the “*House of God*” represents Christianity whose principles are opposed to Gikuyu tradition. Well, through the building of the church in Gikuyu, one can see a peaceful coexistence of two contradictory cultures, African and western one. The Gikuyu people do not understand the white man’s language, but they befriend him. Although the train is an imported element from western civilization, it has a great impact on the life of every Gikuyu. Moreover, the text shows the inhumanity and brutality of colonialism. Gikuyu people are seen as inferior. Unlike in other parts of Africa, pets are greatly regarded in this divided society. This study also shows that even though cultures never intertwine, the people who belong to those cultures do.

¹ The way in which an individual and/or group defines itself. Identity is important to self-concept, social mores, and national understanding.

It is depicted that cultural acculturation comprises of cultural adaptation and cultural imperialism. Cultures never meet together but the people who carry these different cultures do. For instance, the nature, the importance and the meaning of cultural change depends on the relations between the individual and the socio-economic context of the society where these meetings take place for in Ngugi's work, the cross-cultural discussion between Africa and Europe is turned into cultural imperialism because Europeans refuse to identify African culture and tradition. The white man uses colonial institutes like the church and the school to help colonial ideology which at the end of the day brings about a cultural clash. Throughout his novels, Ngugi questions the survival of African tradition in the new globalized society. He then invites Africans to reconsider African novel so that it can meet the requirements of globalization. Beyond Ngugi's writing technique, the reader sees the image of an advocator of Gikuyu tradition. The meeting of the two cultures should be positive if they choose positive values from both sides to build a new cultural identity (Silue.L., 2017).

Sayed Sadek in 2014 talked about some aspects of resistance mechanisms introduced by Ngugi wa Thiong'o in order to enable the African women in a male-dominated society. The article released the harms to which women are subjected such as polygamy and wife beating. Ngugi believes that change is a continual process as reflected in the subject of the novels of study. While his other books reflect traditional African views of motherhood and are more related to African feminism, *Wizard of the Crow* shows a different focus, as women gain more experience and conquer more fields to empower themselves through the resistance strategies based on such ideas as sisterhood and female awareness. According to this, they planned to show themselves as superior to men.

The role played by women in the African society concludes that Ngugi's message through his novels is that women can only empower themselves by taking the initiative strategies that empower them to face the male-controlled society. Most of the women in Ngugi's works own a fighting spirit, which can hardly be estimated at the start of the novel. Those women, who struggle without giving up faith, show the upcoming change in the position for both men and women as they reconsider their social roles.

Ngugi's first three novels in this analysis are considered as the first step towards total freedom. In these novels, women try to survive with the traditional African culture that sees them as tongue-tied in their roles as daughters, wives, and mothers. The women characters in these novels try to change some male-controlled values by educating their children and teaching them values of tolerance and equality. Ngugi's female characters in these novels become main sites for testing the understanding of betrayal and hope as well as the possibility of regeneration. Which is an important introduction to women's liberation and quests for rights and status today.

Ngugi's works observe the rebirth of women characters and how they begin to gain new individualities. The women change from self-ignorance to awareness, word of honor, and self-reliance. Ngugi's female mainstay became increasingly resourceful as the books developed. Whereas the early books belong to African feminism, *Wizard of the Crow* is more informative to Western revolutionary feminism. In *Wizard of the Crow*, subjects similar to circumcision have faded altogether and are replaced by the image of powerful superwomen as leaders who support and coordinate resistance movements that aim at freeing not only women but also all enslaved people. It is essential in this story that women are independent and openly ask for separation when marital relationships get complicated and you can hardly find any reference of polygamy or such past practices. The only person who has the courage to blame the ruler himself for his notorious behavior with the schoolgirls was Rachel and she paid a valued price-her freedom-for it. Rather than polygamy, the free love represented by Nyawira and Kamiti is increased and even renowned. The repetition of similar female characters in different stories by Ngugi sometimes makes one feel as if he were reading the life story of only one character in different stages of her life (Sayed Sadek, 2014).

Later, Ahmad Jasim Mohammad Alazzawi in his study (2018) tries to bring feminist viewpoint in Ngugi Wa Thiong'o's works especially in *Petals Of Blood*. It studies the nature of woman in one of his books *Petal of Blood*. It deals with the geographic background of Kenya and the effect of British colonialism. It also analyses the feminist parts of the story and the women characters in "*Petals of Blood*" are the sufferers of the male-controlled structure of African culture.

In Ngugi's novel, *Petals of Blood*, the reader can notice the fact that a woman can be a mother, politician, socialist, educator and provider of the family at the same time. Women like Nyakinyua and Wanja fight hard against colonialism just as the men. Their aim was the same, to limit the oppression and exploitation of Kenyan society. Ngugi strongly believes in women's natural abilities and qualities and he also shows that British colonialism is highly becoming responsible for the destruction of Kikuyu- Kenyan society. Most of his protagonists are women and they play important roles in the struggle against oppression and exploitation. They try hard to fight against patriarchy and bring changes in their society without depending on the men. In other words, Ngugi shows who the women could be, he also throws light on the positive and negative aspects of women in Kenyan society and he does not ignore the effect of colonialism on the society in general and women in particular in his novels. For instance, Nyakinyua reveals the importance of women and the conditions of the poor. Therefore, *Petals of Blood* deals with the victimization of the African women on race class and gender aspects. Furthermore, Ngugi shows that women in *Petals of Blood* are victimized both sexually and racially. He also analyses the male-controlled rules in educating boys not girls. The boys do not finish education and fail, for example Karega fails to continue his studies. Ngugi in his novel depicts that colonial education has presented gender bias and class struggle in Kenya (JasimAhmad , Alazzawi Mohammad, 2018).

Both Ngugi wa Thiong'o and Homi Bhabha are noticeable postcolonial writers. This paper will also focus on the postmodern aspects in Ngugi wa Thiong' o's *Petals of Blood*, and Homi Bhabha's main ideas like ambivalence, hybridity², and mimicry. The concern about hybridity's imagined risk to cultural clearness and honesty is revealed through the renovation of Ilmorog village, into a proto-capitalist association with the difficulties of prostitution, social gaps, unhappiness, uncertainty, and inadequate housing are all depicted by Ngugi in *Petals of Blood*. The capitalist social system with its class struggles influences the social, cultural, philosophical, economic and political ideals of the society. A new hybrid

²New transcultural forms that arise from cross-cultural exchange. Hybridity can be social, political, linguistic, religious, etc. it is not necessarily a peaceful mixture, for it can be contentious and disruptive in its experience.

individuality begins from the association of basics of the colonizer and colonized challenging the legality and reality of any essentialist cultural identity, which is very clearly seen in the fragmented identity of New Ilmorog, cited by Bhabha.

There were several Ilmorogs. One was the residential area of the farm managers, County Council officials, public service officers, and the managers of Barclays, Standard and African Economic Banks, and other servants of state and money power. This was called Cape Town. The other—called New Jerusalem—was a shanty town of migrant and floating workers, the unemployed, the prostitutes and small traders in tin and scrap metal. (Thiong’o *Petals Of Blood*.333)

With this fragmented and collapsed individuality, the story of revolution is missing (the struggle against the British imposition and the Mau Mau rebellion of 1950s). They 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 (Thiong’o *Petals Of Blood*.311-312).

Even the characters of the story were in a fragmented and doubtful state of pre-colonial faithfulness and the postcolonial betrayals under the new, hybrid reality of Ilmorog. For instance, Munira and Karega who were united in raising their voice against the authoritarian British Headmaster became jealous of each other. Wanja had lost the values of human relationship, everything was business for her. For example she demands hundred shillings from Munira for the bed, the light, time and drink. We can see that even human relationship turns into commodity. “It was New Kenya. It was New Ilmorog. Nothing was free.” (Thiong’o *Petals Of Blood*.332) And another important character is Abdullah, a Mau Mau warrior, who survives by reinventing himself, as situations demand, changing is a principle within a narrow range. This hybrid culture or the new fragmented truth is nothing but a risk to take back their colonized state with a new form. And for this reason, Ngugi

remarks: “Imperialism can never develop a country or a people. This was what I was trying to show in *Petals of Blood*; that imperialism can never develop us, Kenyans” (Akter, 2014).

Ngugi wa Thiong’o’s *Petals of Blood* is a study of Kenyan postcolonial perspective from a socialist view. He not only divides the opportunistic neocolonial ruling clique but similarly reveals the responsibility of Church and Empire in the drive of Colonialism. The story also has Biblical references and a mystic journey topic, Ngugi questions the white man’s religion and proclaims the need for redefining Christianity from a Blackman’s point of view. Since both religion and politics was rejected by him as liberating forces, as both are in connection with capitalism. He rather roots for revolutionary politics as the means of initiating essential change in the social, political, economic and cultural situations of the Kenyan people.

Ngugi wa Thiong’o sincerely worked for the liberation and upliftment of the farmer and working societies of his country in *Petals Of Blood*. His effort was to make them aware of their social position and the importance of their blood and sweat and to show the involvement of the national government with the western capitalist interests. He tried to look at colonialism in all its complications while discovering the involvement of the allied forces, since one can not understand and formulate the resistance movements without looking at colonialism from all angles. Ngugi reveals the hidden complicity between imperialism, religion and the civilizing missions shortly when he writes that;

The missionary had traversed the seas, the forests, armed with the desire for profit that was his faith and light and the gun that was his protection. He carried the Bible; the soldier carried the gun; the administrator and the settler carried the coin. Christianity, commerce, civilization: The Bible, the Coin, the Gun: Holy Trinity. (*Petals of Blood*: 88).

Ngugi rejects both religion and democracy as a way of achieving liberty from socio-economic and cultural bondage in the post-colonial Kenyan situation. *Petals of Blood* ends with a revolutionary vision, a vision where Karega was no longer alone, despite all the betrayals, depressions and deaths. It happened when Karega was visited by a girl who informed him that all the workers and the unemployed in Ilmorog have come together and

organized for another attack and a march through Ilmorog in order to complete the war that he and Kimathi had started earlier. That time, *The Society of One World Liberation* which was supervised by Stanley Mathenge had returned from Ethiopia and many rumors of the return of the forests and mountains were spread. A statement was given that; The organization that “bred hordes of round-bellied jiggers and bed-bugs” has to be

fought consciously, consistently and resolutely by all the working people! From Koitalel through Kang’ethe to Kimathi it had been the peasants, aided by the workers, small traders and small landowners, who had mapped out the path. Tomorrow it would be the workers and the peasants leading the struggle and seizing power to overturn the system and all its prying bloodthirsty gods and the gnostic angels, bringing to an end the reign of the few over the many and the era of drinking blood and feasting on human flesh. Then, only then, would the kingdom of man, and woman really begin, they are joying and loving in creative labor. (*Petals Of Blood:344*) (SomdevBanik, 2016).

Ngugi wa Thiong’o’s *A Grain of Wheat* was published in 1967. This novel represents the ways in which British organizations and practices continue to infect postcolonial Kenya. It reveals the situations of postcolonial Kenya as Kenyans struggle to shape a new national identity and government and the novel also aims at exposing the dishonesty of the Christian Church and the cultural imperialism which is continued by missionaries as they establish European values and abolish Kenyan cultural values. We can see the effect of Marxist thought and the influence of other writers like Frantz Fanon whose neo-colonialist theory explains many of the phenomena present in post-colonial Kenya as a reflection of Ngugi’s work. Specifically, Fanon recalls that post-colonial nations keeps the institutions of the former colonizing nation and therefore are still subject to colonial structures even after gaining independence. Classism endures and as a result, the separation between the higher classes and the lower classes continues (Rebecca Miller, 2014). Ngugi relates with Fanon’s philosophy about the battles of decolonization, involving the educated elite’s imitation of the former colonial power and the continued suffering of the lower classes in a free nation, in *A Grain of Wheat*.

Ngugi reveals the situation of the farm worker who experiences injustice at the hands of Christian Church and missionary endeavors as well as at the hand of the recently selected government officials. Ngugi addresses the issues of collaboration and the attraction of colonial power, through the contrast between various characters. He offers hope for redemption through the figure of Kihika who divides Christian values from their contradictory connection to colonialism during this criticism of Christianity and colonialism. Kihika's combination of Christian teaching with traditional customs and his support for the reality of communal land gives him the courage to navigate the boundaries between these two worldviews and support the struggle against colonial Britain. While Kihika's work is short-lived and he dies as a scapegoat before the success of independence his legacy lives on. Unlike Fanon, who completely rejects the cultural ritual forced by colonial governments, Ngugi notices the importance of Christian teaching and he uses Kihika to represent the suitable role of Christianity as an agent of social justice and resistance in oppressive systems (Harish.N, 2000).

Joya F. Uraizee in 2004 examined three aspects of *Petals of Blood* in her paper. First she acknowledged that, *Petals of Blood* shows there are many aspects of observing the postcolonial African nation and that it investigates the official national structure built artificially by colonialism. The second idea is that, the story presents some dissimilar locally created communities, which will be expressed by Timothy Brennan's concept of *idyllic nations*. The concept of *idyllic nationis* based on communal peace and ideal economy, in which wealth is acquired according to the amount of effort put in, and the farmers, the main labor force, control the means of production. Ngugi suggests, in the course of the narrative, that this *idyllic nation* can only be achieved through armed battle, which would cause an end to the existing official nation and change it with his idyllic one. And this so called *idyllic nation* would finally be controlled by farmers, workers, and intellectuals, and would lead to evenness in the society. The third aspect is that, even though the novel idealizes the *nation*, it also presents its disagreements through a series of differences in which the official nation and the various *nations* are played off against each other, recommending that

Ngugi eventually approves a view of the nation that is multiple and distinct, with constructions of the involvement and the struggle enclosed within it (Uraizee J. 2004).

Devil on the Cross is Ngugi wa Thiong'o's novel which does not only expose the trouble of Kenyan workers and farmers as they face capitalist and neo-colonial exploitation, but it also shows that there is a chance of growth and freedom. Simultaneously, Ngugi reminds us that reaching freedom and independence is reliant on resistance, revolution and a collective battle against the exploiters. As an academic and ordinary novel, *Devil on the Cross* depicts that the union of the workers and farmers in a collective and socialist aspect will contribute to their wish of total liberty (Uwasomba, Chijioko, 2006).

Devil on the Cross also has a strong figurative and political value in that it shows and symbolizes the difficult situation of post-independent Kenyan society in its battle against modern capitalism and neo-colonialism. The characters' personal and shared experiences are symbolic and represents the Kenyan public, and the battles they face explains the capitalist and neo-colonial state (Odun, Balogun, 1995).

In accordance with Ngugi's belief, all of the areas of our lives have been affected "by the social, political and expansionist needs of European capitalism" (*Homecoming* xv). In these terms, Ngugi is a self-professed Marxist and *Devil on the Cross* clearly demonstrates his political view in favor of the Kenyan public and against capitalist and dishonest African leaders. That is to say, Ngugi's Marxist attitudes and their clear representations in his work makes Marxist readings evident. Certainly, *Devil on the Cross* represents capitalism as social, political and economic facts directly taken from the colonial experience and that is now an essential part of the neo-colonial aspect of imperialism, in other words neo-colonialism. In the novel, even though Kenya gained its independence, colonial power is still in its place and is still being felt politically, socially, and economically. And to talk about *Devil on the Cross* without analyzing Marxism and colonialism is not possible. "It is the effects of capitalism and the neo-colonial stage of imperialism that is the source of all conflicts in the text" (AbisPaolo, 2011).

Living in postcolonial Africa is categorized by a great deal of political failure and social corruption. It was a period in Africa that was riddled with social corruption, oppression, and foreign-dominated economy. For many African countries, the postcolonial period did not offer them something different from the colonial period itself. Even though postcolonial period is seen as a period of change, where the colonial leaders have given way to black leaders after the independence, these new black leaders also misused that power over their fellow countrymen. For they thought freedom after independence was just an imagination. Since contemporary issues usually inspire works of literature, African writers began to write about colonialism for they refuse to ignore what they see with their naked eyes. Therefore, the novel became a weapon of strong social and political satire. And Ngugi wa Thiong'o is one of those African writers whose works are represented by a rare aspect of criticism against recognized unbearable social practices. In his two books depicted for this study, Ngugi has tried to represent different situations that took place in his motherland Kenya after gaining independence (AddeiCecilia, Osei Cynthia and Annin Felicia, 2013).

By all means, Ngugi is manifesting to the African people that they should not submit to their miserable situation but to rise up for the outcomes of post colonialism. It is upsetting to see that the societies described by Ngugi in *Matigari* exist in real life. Recently, many Africans have lost their lives through hostilities. Another example is *The Hutus and Tutsis of Rwanda*: the battle between these two tribe have led to the loss of many lives and possessions just because they wanted power over one another. Now many people visit Rwanda's museum which was built in memory of such human barbarity. "Like *Matigari*, these skulls seem to pose the question: where can one find truth and justice in the land?" (Brown, N. 1999).

The Kikuyu is the biggest community in Kenya which resisted colonial authority at first, which resulted in what is called Mau Mau. Mau Mau was controlled by Kenya's independent freedom fighters. Through this time, the British colonial government established their own laws in order to block Mau Mau's access to land, politics, and independence. It is depicted as the history that reflected a revolution due to its violent nature and overall social change which was a result of the violent war during 1950s in Kenya. "I concluded that Mau

Mau should be as a revolution even though its representation during the war and misunderstandings after independence did not classify it as such” (Methuen & Co., 1952).

Because of the awareness of all the conditions of the movement, it is important to bring up Mau Mau as an ideal of revolution. Although most of the Mau Mau’s rebels did not become leaders of the newly independent Kenya they were very important in the ending of British leadership. Mau Mau has also opened the way for Jomo Kenyatta to become the country's first president who succeeded in in the newly formed Kenyan nation. However, Mau Mau was not considered as one of the important revolutionary groups in the world because it was politically misrepresented by the colonizers. Mau Mau was an organized group with a legitimate plan, creating awareness among Kenyan people on how corrupt the colonial government was and making sure that people get their lands back from the colonizers. Mau Mau was a growing group which was joined by men, women, rural, urban, Kikuyu, other communities and all sectors of society in Kenya. Mau Mau made a meaningful social difference in the Kenyan community. Land was so important to the Kikuyu for it represented their identity, on the other hand the British also wanted to exploit the lands. “This shaped tension that could only be completely understood by understanding why Kikuyu wanted fair distribution and why the British fought so hard to keep its creative capabilities at a level to profit the colony and the British Empire as a whole” (Odhiambo Atieno, 1991)

Another important aspect is the role of women in Mau Mau. Although ignored, women had played a big role in the implementation of Mau Mau revolutionary strategies and they helped maintain the normal everyday life going on in the families during this unstable time. Other women also joined the male freedom fighters who resided in the forest and were later arrested due to their close involvement. “As we can surely say that this is perhaps one of the most telling parts of the threat women were as a participant in the revolution” (Kershaw, Greet, 1997).

Mau Mau’s role in Kenyan history is very noticeable even though it had suffered misrepresentation by the colonizers at the time of occurrence and struggle. This presentation affected the historiography which was published in the last years of Kenyan colonialism. But

this later changed as histories focused on different accurate sides of Mau Mau, that is from land to personal details. Some people references the revolutionary essence of the events but it is to a surprise that nobody classified it as a revolution. “The meaning of a revolution is that it had main and long-lasting effect on the history and identity of a people, as Mau Mau did in Kenya” (LewisAmanda, 2007).

Two main approaches can be detected, in the discussion of Kenyan decolonization. One focuses on the British establishment, the other on the processes in Kenyan society. Within the first approach, opinion may range from the assertion that with decolonization the Mau Mau won a late victory to the statement that the nationalist battle during the era of 1956-1963 established an alternative to the Mau Mau battle(Kyle Keith, 1999).

Here Keith Kyle is trying to say that Mau Mau on its own had managed to decolonize Kenya from the colonizers thereby winning the victory of all times.

The other approach looks for elements affecting imperial decision-making. Most of the studies on the London scene looks for general elements that shaped the broader procedure of decolonization and dedicates but little space to Kenya itself (DarwinJohn, F. Heinlein, 2002).

This explains that even after decolonization took place the British focused on the aspects that led to imperial decision making rather that what Kenya had achieved itself.

And as a result of the rebellion, the British understood the delicacy of the European Settlers’ dominance in Kenya. Due to this account, the Hola camp incident, where eleven African detainees were killed during what they called a matter of regular detainee camp practice, was the decisive event on Kenya's way to independence. David Anderson's current study takes the same route, he noted that after 1956, the British state was aware that “the campaign in Kenya was a dirty business”. And Enoch Powell's public resentment on the Hola killing verified that if he believed that Britain did not have the right to be in Kenya and if Britain was incapable of showing moral control of the highest order, then the game of empire was up for nothing (AndersonDavid, 2005).

London had little intention of paying the rebels the praise of treating them as revolutionaries, and refused the political aspect of the Mau Mau, seeing them nothing more than atavistic, anti modernist terrorists”(Sir Andrew Cohen, 1959). The British government found it difficult and impossible to accept Mau Mau as a revolutionary group which had its own political demands, demands like the return of lands and the shifting of power to the African majority. The British did not accept the demands for they saw European community as the driving force of the colony as a whole and they represented Mau Mau as terrorist group. For instance the swearing or the oath taking in ceremony of Mau Mau followers and members was depicted as a proof of the barbaric aspect of the organization. “it highlighted a ‘primitive’ and ‘magical’ context, not to be mistaken for politically binding commitment (C.Elkins, 2000).

Soon after Kenya gained its independence, Carl Rosberg and John Nottingham had published a book called *The Myth Of Mau Mau: Nationalism in Kenya* in 1966. This book talked about the myth of Mau Mau and its effective histories that influenced Kenya. *The Myth of Mau Mau* is one of the most widely known histories of Mau Mau as the research and clarifications encounters the understanding of the movement. Even though the novelist did not call Mau Mau as revolution, they understand and appreciate the important role it played in the gain of independence of Kenya. The forest fighters and leaders of Mau Mau were respectively represented by the writers and they also understood Mau Mau’s agenda on land and gain of independence. The book also disclosed the nature of the imprisonment camps, explaining that the camps were supposed to fix the problems in Kenya at that time, but instead the camps became killing fields of Kikuyu people. “just as Lari and other Mau Mau targets were for the loyalists and British” (Rosberg Carl and Nottingham John, 1966).

On the other hand, F.D. Corfield’s report on the origin and rapid growth of Mau Mau was presented to the Secretary of State for Colonies as a “*factual*” paper which recorded the problems which were generated from the actions of the Mau Mau rebellion. This was an important source since it represented the developing aspects among the colonizers in post emergency Kenya. They immediately tried to crush Mau Mau since it took the colonial state by surprise. The government officers tried their level best to destroy and represent Mau Mau as a group of savages who are not capable of a revolution. Contrary to the approach Corfield

took against the Mau Mau, he exposed the complication in a way that he could not comprehend. His report came close to defining the Mau Mau as a revolution, but Corfield stopped short of the entire confession. Corfield went so far as to say that:

Mau Mau in its shortest terms was the violent manifestation of a limited nationalist revolutionary movement. [And] there were psychological factors and sociological grievances amongst the Kikuyu, which favored the growth of a rebellious revolutionary movement, but there was, in my opinion, no justification for Mau Mau, which was wholly evil in its conception.(F.D. Corfield, 1960).

1.1 HOMI BHABHA'S CONCEPTS IN POSTCOLONIAL CULTURE

Homi Bhabha is both cultural and literary critic. He is one of the most important influential theorist of postcolonial culture. He has been a great voice in the study of both colonial and postcolonial cultures. Homi Bhabha introduced his influential terms which he used in his works such as hybridity, mimicry and ambivalence. These terms were very determined in postcolonial theory. Bhabha's two essays "Of Mimicry and Man" and "Signs Taken For Wonders; Questions of Ambivalence and Authority Under a Tree Outside Delhi, May 1817". Explains a sequence of ideas that shows ways in which the colonized resisted the authority of the colonizer, an authority which was both ambivalent and afraid. Bhabha's works describe that colonialism does not remain sealed in the past, and it is not over, inspite of the influential histories and victories of anticolonialism. Rather, to use a Freudian idiom depicted throughout Bhabha's work that, "colonialism makes an uncanny return in the present". So we may probably continue to define our context as the colonial present. But still, it does not only mean the current uneven relations, it also means the continuation of half a millennium of resistance, negotiations, and cultural translation. Homi Bhabha's literary works continues to employ with examples of such complications, and he requests that we continue translating it in order to employ more influential examples beyond measures.

MIMICRY

Mimicry happened during colonial and postcolonial when representatives of the community for example Indians or Africans simulate their colonial masters for example the way of dressing, politics and cultural behaviours. Under colonialism and in context of immigration, it can be seen as a partten of action where one imitates the person in power in hopping to have access to the same power for themselves. While copying, some purposely discurd their own cultural identity, though in some cases immigrants and colonial subjects are left so confused by their cultural encounter with a dominant foreign culture that there might not be a pure past identity to suppress.

Though mimicry is a very important concept in thinking about the relationship between the colonizer and the colonized people, many have been described as mimics or mimic men and it is so unusual that no one portlays themselves as positively engaged in mimicry, it is always something that someone else is doing.

Mimicy is mostly associated with reference to the “been to” someone who has been to the west and has return “home” completly changed. Frantz Fanon mocked these changed people as ”been to’s” in *Black skin, white masks*. So is mimicry that bad? Not exactly, Bhabha explained in his essey “of Mimicry and Man” as sometimes unintentionally subversive. In Bhabha’s way of thinking which derived from Jacques Derridas deconstactive reading and JL Austin’s idea of the “perfomative”, mimicry is a kand of perfomance that exposes the artificiality of all symbolic expressions of power.

HYBRIDITY

It is the mixture of different cultures. During colonial and post colonial time it refers to colonized people finding harmony in eastern and western cultural attributes. Yet, Homi Bhabha’s first usage of the word in his essey “Signs Taken For Wonders,” he obviously

thought hybridity as an incendiary tool to challenge various forms of oppression. Bhabha gave example of the british missionaries who introduced the Bible in India during 19th century.

The term hybridity is used in many ways, cultural mixing or blending of east and west. This term hibridity has also many limitations for example for it does not specify on how many cultural practices someone can demonstrate to be regarded as a mix of eastern and western attributes. It is also difficult to discern people who have freely worked hard to achieve a mixed or balanced identity and those who shows it by an accident.

TYPES OF HIBRIDITY

Linguistic hybridity

It refers to foreign componets of language into a given language. The taking of english into African or Asian languages or visa versa. Over the time these foreign words get to be used like noramal words for examaple words like “pajamas”, ”bangalow” and “mulligatawny” that comes from Indian language are commoly used in English language. Another word is “mumbo jumbo” which originated from african language.

Colonialism has resulted in making english as an official language in some societies for example some african and caribbean counties which were colonized by England. Despite its controversial on how english language came about in colonized countries, people have learned to accept it as a language of international commerce and many use it to write even though it is spoken differently by their main characters. Chinua Achebe addresses the problem as follows:

For an African writing in english is not without its seri,ous setbacks. He often finds himself describing situations or modes of thought which have no direct equivalent in english way of life. Caught in that situation he can do one of the two things. He can try and contain what he wants to say within the limits of convetional english or he can try to push back those limits to accommodate his ideas. I submit that those who can do the work of extending the frontiers of

english so as to accommodate African thought-patterns must do it through their mastery of english and not out of innocence. (Chinua Achebe)

Achebe explains here that such work is less interesting than that of those who have mastered the language, who knows, one might wish to “extend the frontiers” above normal written english in order to clearly depict the thoughts and voices of those living outside of Europe or North America.

Literary hybridity.

This is simply postcolonial literature. Some may say modern literature such as novels and short stories are examples of the way of writing from the west. Although they were not easily accepted by colonial authors in Africa and Asia “the first Indian novels were being published in the 1860s”. As soon as it came, the “foreign” genre became the basic way in which African and Asian authors can express their views about their nation and cultural identity.

Literary hybridity is often associated with the present postcolonial literature that uses experimental styles of narration like “magic realism” the Indian writer Salman Rushdie and African writers like Ben Okri, Ngugi wa Thiong’o have experimented with the styles of narration that blend local traditions and folk culture with experimental “postmodernist” ideas. For example, Rushdie’s *Midnight’s children* and Ngugi’s *Petals of Blood* are an instance of literary hybridity that mixes with traditional aspects.

Cultural hybridity.

This is about arts, music, fashion and way of living and this is the easiest way to talk about hybridity. For example fashion cuisine. Cultural hybridity has also its ups and down, for example late Victorian writers like Kipling viewed Indians of mixed race as absurd and insulted them in his stories a good example is during the inauguration of Punjab University in 1882 where Kipling wrote the following in the letter to George Willes:

just imagine a brown legged son of the east in the red black gown of an M.A as i saw him. The effect of killing, had an irreverent vision of common room in a Muhammedan get up.at the end of the proceeding an excited bard began some Urdu verses composed in honour of the occasion it was a tou de force of his own---but am sorry tosay he was suppressed.that is to say,they took him by the shoulders and sat him down again in his chair.imagine that at Oxford!

For kipling seeing a “brown legged son of the east” in a formal British regalia was like a joke. (As aside not, biographers have poited out that part of Kipling’s tendency to mock highly educated may have been motivated by his anxiety about his own lack of collage education). Kipling continues describing sympathetically to the speaker on how he has chosen Urdu instead of English and on how he was presenting it. Despite the the speaker’s apparently British peers “supress” what he has to say all the time, by forcing him rather rudely, to sit him down before finishing his recitation.

Religious hybridity.

This is where a religion was forced upon the mases by the colonial masters during colonial rule even though the colonized already have their own religion. For example in Homi Bhabha’s “signs Taken For Wonders” it conjures the imposition of the Christian Bible dispite the lacals having already there own religion. The locals would add Jesus as a reference to the very myriad of Hindu gods.

Religious hybridity is not about conversion to other religious practices but how that foreign belief interact with traditionaal and local cultural religious frame work. For example the influence of British missionaries on Hinduism during colonialism.

2. COMPARISON ON A GRAIN OF WHEAT AND PETALS OF BLOOD

Introduction

The Mau Mau rebellion group in Kenya started in early 1950s. It was a group which aimed at resisting the British colonial government. This rebellion group used to call itself the Kenya Land Freedom Army, but the British nicknamed the group as “Mau Mau”, an absurd name for they did not want the rebels to use the resistance army name.

In 1959 Ngugi went to Uganda which is depicted as his first step to success. When Ngugi was leaving for Uganda, Kenya was in a bad situation for the war between the Mau Mau rebellion and the colonial government was brutal. The battle is depicted as a big sign of hope because it led to the change of fate for not only Kenyan people but also for many other countries colonized by the British. It was the time where many different people coming from different clans and different classes came together to fight for what is theirs. Although many people expected that the battle would end soon in favor of the British. Well it did not despite the engagement of the state of emergency laws and harsh military operation. Ngugi pointed it out in one of his books that, “It was a period of mass trials, mass murder, and mass torture of Kenyans.”

During the battle, Mau Mau was so powerful that it made other people have good hopes and dreams for freedom, but on the other hand, many people were also scared of Mau Mau. Ngugi’s family was also a victim to the war, his elder brother had joined Mau Mau freedom fighters, his mother was detained and being tortured by the British and his entire village was destroyed. Dedan Kimathi, the Mau Mau leader owes many Kenyan people including Ngugi for their families has sacrificed everything under his leadership in the movement. People say that Dedan Kimathi himself would turn anything, he would turn into a stone, a bird even into a white man. For those who grew up within the war period know very well that wars never really end, instead they change and continue in other forms. So for Ngugi wa Thiong’o, that war he experienced still goes on, and a purpose emerged from that war played an important role in shaping literature as well. When you are reading Ngugi’s works, you feel alive and you feel like you are taken back to that history

2.1 A GRAIN OF WHEAT

A Grain Of Wheat is a well known novel written in 1967 by Ngugi wa Thiong'o. This novel consists of one incident and it tells some respective historical events that had happened in Kenya before the gain of independence also called Uhuru. Uhuru is an African word which means freedom. For this reason *A Grain Of Wheat* is considered as a novel for Kenya. Freedom is the main thing in this novel that is why every event is connected to the history of Kenya and how they attained their freedom with the help of Mau Mau rebellion group.

In any case how many took the oath and are now licking the toes of the Whiteman? No, you take an oath to confirm a choice already made. The decision to lay or not lay your life for the people lies in the heart. The oath is the water sprinkled on a man's head at baptism.(Thiong'o *A Grain Of Wheat*)

Here Ngugi tries to explain that, at this point of time things have changed in Kenya that nobody is supposed to look inferior in front of the whiteman anymore and that people have to join the fight for their own freedom, their respect and fight for their own rights. Its high time they stop being treated as slaves for the whiteman. Ngugi also depicted that:

Our lives are a battlefield on which is fought a continuous war between the forces that are pledged to confirm our humanity and those determined to dismantle it; Those who strive to build a protective wall around it, and those who wish to pull it down; Those who seek to mould it and those committed to breaking it up; Those who aim to open our eyes, to make us see the light and look to tomorrow [...]those who wish to lull us into closing our eyes.

AGrain Of Wheat starts with explaining the colonial aspect in Kenya. Kenya was colonized by Britain and when they came to Kenya they made sure to secure their territory all over Kenya and building a railway was one of the ways of doing that. But other native people did not sleep but to think that having the British people in their motherland Kenya was a great barrier to their freedom for the British were controlling everything that belonged to the native

Kenyans. For this, a nationalist and an anti colonial rebellion group against the colonial government emerged. This group was called Mau Mau by the British, since then Mau Mau has played a big role in the struggle to gain independence for Kenya at all cost and it also plays a big role in this novel. But the British captured Mau Mau rebellion's leader Dedan Kimithi on 21 October 1956 and this was the sign to the defeat of Mau Mau rebellion group and the British military crusade was also put to an end. This uprising formed a gap between the European colonial state and the Kenyan people.

Mugo is the main character in *A Grain Of Wheat*. He is an introvert and lonely person in Thabai village who has nobody around to call family but he became a hero of the whole village after he put his life on the line while trying to stop a village guard from beating a pregnant woman, not only that but he was also depicted as a hero for leading a hunger strike in a British detainee camp. Even though Mugo is depicted as a hero in the novel, he is a big traitor who betrayed Kihika to the British with the hope that he would be rewarded. Kihika who used to reside in the forest with his other warriors was an influential leader of Mau Mau rebellion and he had trusted Mugo. For he was seen as a hero in the village, elders asked Mugo to give a speech on the day of Uhuru, a speech that would remind people of their Mau Mau fallen warriors who had spilt their blood for people to have freedom but he does not want to give the speech for he struggles with secret he holds inside, that he betrayed their loved Mau Mau fighter, Kihika. Because of this Mugo was a very strange person, troubled and did not have peace in Thabai village, he felt so much remorse. But later on the day of Uhuru he confesses that he was the one who betrayed Kihika, leaving everyone in shock. Later General R. and Koina came to his house and arrested him and told him that he will have a private trial but Mugo had already made peace with this and he was ready to accept his punishment.

Kihika is a remarkable character in this novel, although he was betrayed by our protagonist Mugo, Kihika is depicted as a real heroic persona for he devoted himself to Mau Mau rebellion. He did everything possible to fight against the British government. Kihika

with his group took over a police station and killed district officer Robson, a man who was hated by a mass of people, but Kihika's fate did not take him far, because of Mugo's betrayal Kihika was captured and finally hanged in front of everyone to set an example that they should not mess with the British. The ones making a plan for Uhuru wanted to honor Kihika and other fallen warriors for their courage and braveness.

Gikonyo is another important character in the novel. He is an ambitious carpenter who was once arrested and stayed in prison for a long time for being part of Mau Mau rebellion. Gikonyo had married the love of his life Mumbi. Just like Mugo, Gikonyo had also betrayed Mau Mau rebellion by confessing that he took Mau Mau's oath of resistance. Well unlike Mugo, Gikonyo confessed the oath so that they could release him earlier to see his beloved wife Mumbi whom he was thinking about every time in the detention camp. But when he got out he was heartbroken to find out that his wife had borne a child with his old rival Karanja. Gikonyo was betrayed by both his wife and friend. Gikonyo told Mugo that:

At the meeting! Remember? Many of us talked like that because we wanted to deceive ourselves. It lessens you shame. We talked of loyalty to the Movement and the love of our country. You know a time came when I did not care about Uhuru for the country any more. I just wanted to come home. And I would have sold Kenya to the white man to buy my own freedom. I admired people like Kihika. They are strong enough to die for truth. I have no such strength. (Thiong'o, *A Grain of Wheat* 67)

This depicts that Gikonyo was aware that he was sacrificing the freedom of his nation for freedom of himself. He betrayed for his family's sake but after he saw that his wife had betrayed him, he did not want to know the reality about everything he was angry that he even called her a whore. He said :

I'll make you shut this mouth of a whore.

Mumbi told Wangari:

He calls me a whore, he keeps me in this house as a whore, mother, Mumbi said, in a choked voice, and how sobbed freely. (Thiong'o, *A Grain of Wheat* 163)

Mumbi was a woman representative figure in the novel and she was the most beautiful girl in Thabai, she was a sister to Kihika the hero and a wife to Gikonyo the carpenter. And she had had an affair with Karanja while her husband was in detention camp which resulted in having an unwanted child. Karanja was a friend to both Gikonyo and Kihika. He was depicted as a traitor for he was given a job post by the colonial government to be a village and he accepted it. In doing so he betrayed the rest of the people in the village because it showed that he did not have the courage to fight against the colonial leadership. And there was John Thompson, he was one of the old British people who settled in Kenya and he was an administrator of Thabai village. John Thompson was part and parcel of the colonial government and he believed in the idea of oppressing black Africans.

Kihika as one of the important leaders in Mau Mau rebellion, he used to make speeches in the crowd, encouraging people mostly the young men to fight against the British. Their aim was to motivate people for the sake of Uhuru and they were really good at it because many people had believed in them. One of Kihika's motivating speeches is :

In Kenya we want a death which can change things, that is to say, we want a true sacrifice. But first we have to be ready to carry the cross. I die for you, you die for me, we become a sacrifice for one another. So, I can say that you ... are Christ, I am Christ. (Thiong'o, *A Grain of Wheat* 95)

Kihiki telling the crowd that a true sacrifice is worth for a change. Mugo used to listen to Kihiki's speeches but he strongly disagreed with Kihika's ideas. Mugo believed that there was no chance of success for Kenyans to fight against the British so he chooses to mind his own business and do his respective job quietly and continue living his life the same way. On the other hand, Mugo was jealous of Kihika and Gikonyo because their courage gave them power and positions in the rebellion but for him the only way to succeed was to follow the British government that's what made him to betray his friend to gain power and success for himself.

So after the speeches to the large crowd, Kihika went into the forest with a group of young men who chose to follow him and after a year is when Kihika's group had successfully conquered Mahee police post and killed the district officer Robson. This act provoked the British and as a result they declared a state of emergency and they captured and detained many young men from Thabai village , among them was Gikonyo and Mugo. Mugo was detained for trying to stop a village guard from beating a pregnant woman, which later made him look like a hero.

Even though the British used their forces to put an end to the resistance, the violence continued, and district officer Thomas Robson was killed by the Mau Mau rebellions. Our protagonist Mugo was detained at Rira camp and this was where John Thompson was the warden. Although Mugo respected the British, he felt that he was unfairly accused and because of this he did not cooperate. The other detainees in the camp regarded Mugo as a courageous man and they were inspired by him. In the camp a revolt occurred and it resulted in the death of twenty one detainees, but Mugo was not involved in the revolt.

Mugo was deeply afflicted and confused, because all his life he had avoided conflicts: at home, or at school, he rarely joined the company of other boys for fear of being involved in brawls that might ruin his chances of a better future. His argument went like this: "if you do not traffic with evil, then evil ought not to touch you; if you leave people alone, then they ought to leave you alone" (Thiong'o, *A Grain of Wheat* 194).

When Gikonyo was detained in the camp , his beloved wife, Mumbi had slept with Karanja. He betrayed Mau Mau by confessing the oath so that he could go back to his wife Mumbi but only to find that she had Karanja's child. Gikonyo was never the same person after this, he had always ignored his wife and focused on other activities. Gikonyo did not seem to understand Mumbi he did not even give her a chance to explain what happened. This acts as a symbol in the novel that men fail to understand women's, but everything was clear when she told Mugo that she slept with Karanja because of the joy she had hearing the news from Karanja that Gikonyo was coming back home. Mumbi was angry that Gikonyo was acting strange and did not understand, she exclaimed that:

What sort of a man do you call yourself? Have you not manly courage to touch me? Why do turn your anger on a child, a little child...she seethed like a river that had broken the dam. Words tossed out; they came in flood, filling her mouth so that she could hardly articulate them. (Thiong'o, *A Grain of Wheat* 146)

Wangari becomes directly involved in the conflict on Mumbi's behalf.

This does not concern you, Mother! Gikonyo said.

Does not concern me? She raised her voice, slapping her sides with both hands.

Come all the earth and see what a son, my son, answers me. Does not concern me who brought you forth from these thighs? That the day should come – hah! – Touch her again if you call yourself a man! (Thiong'o, *A Grain of Wheat* 146)

Gikonyo's mother, Wangari was also not happy with the way Gikonyo was behaving upon his wife Mumbi, Wangari exclaimed that:

She has gone back to her parents. See how you have broken your home. You have driven a good woman to misery for nothing. Let us now see what profit it will bring you, to go on poisoning your mind with these things when you should have accepted and sought how best to build your life. But you, like a foolish child, have never wanted to know what happened. Or what woman Mumbi really is. (Thiong'o, *A Grain of Wheat* 167)

Karanja betrayed not only his friends but also his village because he accept a job to be head village guard from the British government instead of fighting them back. Mumbi surrendered to Karanja because of the joy she had when she heard that her husband will be released from prison. On the other hand, Karanja is in big trouble because he is suspected to have betrayed Kihika. This novel has different angles on narration and it shares common elements like betrayal, love and hunger of power.

2.1.1 THEMES IN A *GRAIN OF WHEAT*

2.1.2 Anticolonial Struggle

Everything that happens in this novel is based on the protagonist's remembrances of the events of Mau Mau rebellion which resulted in the birth of new Kenya. People from different clans helped each other in fighting for their Uhuru (freedom) which makes struggle for Uhuru one of the important themes in this novel. For middle class people, Uhuru meant the transition of power from the colonizers to the colonized without changing the current political, economical and social structures while for peasants Uhuru meant creating a big gap with the colonial past and refunding of the lands taken by the white settlers therefore eliminating their poverty. Ngugi comments that Uhuru is Kenyan peoples right and they deserve to get it without any sort of discrimination:

Nearly everybody was a member of the Party, but nobody could say with any accuracy when the Party was born: to most people, especially those in the younger generation, the Party had always been there, a rallying centre for action. It changed names, leaders came and went, but the Party remained, opening new visions, gathering greater and greater strength, till on the Eve of Uhuru, its influence stretched from one horizon touching the sea to the other resting on the great Lake. Its origins can, so the people say, be traced to the day the Whiteman came to the country, clutching the book of God in both hands, a magic witness that the Whiteman was a messenger from the Lord. His tongue was coated with sugar; his humility was touching. For a time, people ignored the voice of the Gikuyu seer who once said: there shall come a people with clothes like the butterflies. They gave him, the stranger with a scalded skin, a place to erect a temporary shelter. Hut complete, the stranger put up another building yards away. This he called the House of God where people could go for worship and sacrifice. (Thiongo, *A Grain Of Wheat*, p.13)

During the emergency period, native people had suffered so much. And the British colonial government did not want the native people to attain their freedom at any cost. Here Mumbi comments on how the native people were oppressed by the white settlers.

We were prisoners in the village, and the soldiers had built their camps all around to prevent any escape. We went without food. The cry of children was terrible to hear. The new DO did not mind the cries. He even permitted soldiers to pick women and carry them to their tents. (Thiong'o, *A Grain of Wheat* 139)

The peasants were let down and the government did not care.

The revolt of the peasants had failed. (Thiong'o, *A Grain of Wheat* 139)

Ngugi chose the Gikuyu word “Uhuru” deliberately so that not everyone would understand it. The difficulty in understanding the word Uhuru depicts the failure to understand the real meaning of freedom itself. After the emergency, that is to say after the struggle, sacrifices and deaths of many freedom fighters, the word Uhuru became “a subdued voice that sounded like a suppressed cry.” (Thiong'o, *A Grain of Wheat* 107). That this time freedom sounded like an empty silence. After the gain of Uhuru, the new Kenyan independent nation’s economical and social life was still being controlled by Europeans and Indians, leaving the native people as minor workers. “The Africans only came there to sweep the streets, drive the buses, shop and then go home to the outskirts before nightfall.” (Thiong'o, *A Grain of Wheat* 60) The native people had suffered a lot to bring a big change in their nation, but soon after the gain of Uhuru, members of parliament, ministers had already lost interest in their own Kenyan people. For example The member of parliament of Thabai village did not even attend the celebration of Uhuru together with his people in the village.

A crowd of people waited outside the office of the MP because he was not in. But people were used to broken appointments and broken promises. Sometimes they would keep on coming, day after day, without seeing their representative.

It is like trying to meet God, one woman complained.

Why, what do you want to ask him?

My son wants a scholarship to America. And you? It is just troubles at home. Last Saturday, they came and arrested my man because he has not paid taxes. But how does he pay poll tax? He has no job. Our two children have had to leave school because no money...

Our children have nowhere to go after their primary schools” one of the elders was explaining. (Thiong'o, *A Grain of Wheat* 60)

In general, Kenyan peoples life was highly disturbed because of Neocolonialism. They faced different problems everyday. There was no school for their children to go, no enough food to feed everyone, no land to call their and there was no longer trust between people. The freedom the fought for brought new fears and troubles.

2.1.3 Violence

During the struggle for freedom, the battle between Mau Mau rebellion and British colonizers was very violent in both sides. Many lost their lives in brutal ways, peoples properties were vandalized, houses and offices were burnt down, the detained prisoners were mistreated and killed even though others were innocent of the crimes. Both British and Kenyan People were living in fear of the violence. Mau Mau rebellions were tired of the colonial government and needed a change and they were willing to do whatever it takes to attain their Uhuru even if it meant the use of violence. The attack at Mahee, the assassination of District Officer Thomas Robson, the death of British settlers, the burning of village houses, the arrest of innocent people, the death of Kihika and Dedan and many more incidence of violence had occurred. The colonial government was trying to silence the native Kenyans by using violence too. They started to burn houses of Kenyan people and they put homeguards around the villages so that people should not leave their respected villages.

They told us to remove our bedding and clothes and utensils. They splashed some petrol on the grass-thatch of my mother's hut.... The leader of the homeguards struck a match and threw it at the roof. It did not light, and the others laughed at him. They shouted and encouraged him. One of them tried to take the matches from him to demonstrate how it could be done. It became a game between them...Something gave way in my heart, something in me cracked when I saw our home fall. (Thiong'o, *A Grain of Wheat* 136)

2.1.4 Betrayal

In this novel we witness a lot of betrayals between individuals or between groups. These betrayals are done with different reasons and in different occasions. For example our protagonist Mugo betrayed Kihika and the whole village when he gave up Kihiki to the British for him to attain own power and fame from the British. While Gikonyo had betrayed Mau Mau oath for him to get released early and go back to his beloved wife Mumbi. Mumbi also committed an act of betray when she slept with Karanja while her husband was in prison. Karanja betrayed not only Gikonyo but the whole village by taking homeguard position from the British instead of fighting them with his fellow villagers.

Mugo betrayed Kihika in a way that, soon after Kihika had attacked Mahee and killed district officer Robson, the police was looking for him and he run into the village and hid in Mugo's hut. Mugo felt frustrated to have Kihika as his guest because Mugo was a simple man who got used of his simple life without engaging with other people's business. He felt that Kihika was trying to ruin his life out of envy:

Why should Kihika drag me into a struggle and problems I have not created? Why? He is not satisfied with butchering men and women and children. He must call on me to bathe in the blood. I am not his brother ... I have not done harm to anybody. I only looked after my little shamba and crops. And now I must spend my life in prison because of the folly of one man! (Thiong'o, *A Grain of Wheat* 194)

In order to maintain his peace Mugo decided to betray Kihika by telling his plans to the British. This made him feel appreciated by the British for he gave them their enemy and he was back to his peaceful life but this was just temporary because he then realized the true nature of the British men as they arrested him later on and he was released after Kihika's execution. Mugo was back to his lonely life but this time around he was suffering for what he had done, taking us back to the same state he was in the beginning when he could not find peace even in his sleep:

Mugo felt nervous. He was lying on his back and looking at the roof. Sooty locks hung from the fern and grass thatch and all pointed at his heart. A clear drop of water was delicately

suspended above him. The drop fattened and grew dirtier as it absorbed grains of soot. Then it started drawing towards him. He tried to shut his eyes. They would not close. He tried to move his head: it was firmly chained to the bed-frame. The drop grew larger and larger as it drew closer and closer to his eyes. He wanted to cover them with his palms; but his hands, his feet, everything refused to obey his will. In despair, Mugo gathered himself for a final heave and woke up. (Thiong'o, *A Grain of Wheat*, 1).

2.1.5 Love

Love is one of the important theme in this novel. We depict Gikonyo and Mumbi's love which started long ago and the type of passionate love for they could not live without each other's presence. Even when Gikonyo was in prison, he could only think about seeing Mumbi again and holding her in his arms, he finally sacrifices the oath just to go and be with his wife and although Mumbi slept with Karaja, she owed her love and everything to Gikonyo, she loved him and always believed in him. But the biggest love we see in this novel is the love of Uhuru from everyone in Kenya. Everyone was in love with self freedom and being native in Kenya. We witness this love when people stood against the colonial government at any cost, the struggle and effort even willing to die so that other native Kenyans can gain Uhuru after them. So Love conquers in *A Grain Of Wheat*. And General R. also emphasized on Uhuru that people need to sacrifice for the love of Uhuru and they need to understand the real meaning of Uhuru, so he addressed the crowd that:

The whiteman went in cars. He lived in a big house. His children went to school. But who tilled the soil on which grew coffee, tea, pyrethrum, and sisal? Who dug the roads and paid the taxes? The whiteman lived on our land. He ate what we grew and cooked. And even the crumbs from the table, he threw to his dogs. That is why we went into the forest. He who was not on our side, was against us. That is why we killed our black brothers. Because, inside, they were whitemen. And I know even now this war is not ended? We get Uhuru today. But what's the meaning of Uhuru? It is contained in the name of our movement: Land and Freedom. Let the party that now leads the country rededicate itself to all the ideals for which our people gave up their lives. The Party must never betray the Movement. The Party must never betray Uhuru. It must never sell Kenya back to the Enemy! Tomorrow we shall ask:

where is the land? Where is the food? Where are the schools? Let therefore these things be done now, for we do not want another war...no more blood in my...in these our hands... (Thiong'o, *A Grain of Wheat*, 217)

Mugo's last meeting with Mumbi at his hut is one of the climax of the novel because it led to the confession of his betrayal. Mugo felt a remorse and seeing Mumbi was just like seeing her dead brother Kihika. Mumbi visited Mugo in order to talk to him about her broken affair with her husband and also to convince him to make a speech on Uhuru day. While trying to convince him, Mugo could not take it anymore but to:

I strangled him- I strangled him It is not true- Wake up, Mugo- Kihika was hanged- listen and stop shaking so. I saw him hang from a tree. I did it! I did it! Ha! ha! Ha! That is what you wanted to know. And I will do it again- to you tonight. (Thiong'o, *A Grain of Wheat* 184).

And amusingly, Uhuru celebration function was at the same place where Kihika was executed. On that day the Thabai village people had expected to see there hero Mugo to denounce Karanja as their betrayer. Mugo finally prepared himself to face the truth and confess of being the traitor who betrayed Kihika not Karanja. He confessed that:

You asked for Judas ... You asked for the man who led Kihika to this tree, here. That man stands before you, now. Kihika came to me by night. He put his life into my hands, and I sold it to the white man. And this thing has eaten into my life all these years. (Thiong'o, *A Grain of Wheat* 223).

Soon after hearing this, everyone was shocked and speechless, silently people "rose and started talking, moving away in different directions as if the meeting [had] ended with Mugo's confessions ... General R. and a few other elders remained behind to complete the sacrifice before the storm". (Thiong'o, *A Grain Wheat* 223).

It clearly shows that the native people had given up their responsibilities and abandon their so called hero when he needed them. A similar event is depicted in *The River Between*, where Waiyaki was ascapegoat for the conflicts in the society. So in both novels, responsibilities were avoided:

As if the burden of judging their Teacher were removed from them. They went away quickly, glad that he was hidden by the darkness. For they did not want to look at the Teacher and they did not want to read their guilt in one another's faces. Neither did they want to speak to one another, for they knew full well what they had done to Waiyaki and yet they did not want to know. (Thiong'o, *The River Between* 152).

After confessing, Mugo felt relieved at last and he felt like his soul was redeemed. He finally found freedom and peace.

as soon as the first words were out, Mugo felt light. A load of many years was lifted from his shoulders. He was free, sure, confident. (Thiong'o, *A Grain of Wheat* 235).

2.2 PETALS OF BLOOD

Ngugi wa Thiong'o's *Petals Of Blood* was published in 1977. This novel is an important masterpiece because it reveals the betrayals done by postcolonial government after the anticolonial battle that led to the achievement of independence in Kenya. In Neocolonialism, Black people had constructed their own government and governed their people without British interference. But unfortunately their long waited freedom had failed because people faced the same problems they had with the colonial government. People fought with the power sources in the society. *Petal of Blood* presents introduces complicated form of society, shows political forces and presents the failed vision of freedom in a neocolonial nation. *Petal of Blood* is taken as one of the complicated and extended literary work belonging to post independent African fiction. *Petals of Blood* takes the reader back to historical memories through the four main characters' stories. Ngugi wa Thiong'o retells the historical past stories of Kenya and the struggle for independence. This novel is an aspect of metamorphosis of Ilmorog village because it uses multiple narrative approach and recall of memory technique. A big transformation occurred in Ilmorog village a transformation from an agricultural village to an industrialized village with the influence of neocolonialism. This transformed new Ilmorog became a different place and many people within it had faced criticism. But at the end this novel shows that there was a progress in political system by the

working class. *Petals of Blood* is mainly in four parts and it starts with a knock at the doors of the four main characters. That Munira, Wanja, Abdulla and Karega are being summoned to the New Ilmorog police station for an on going investigation about a murder in Ilmorog village.

Throughout the novel, these four friends confess to each other about their different types of history, what they had faced to reach the current day. All of them had different stories of their lives to tell. But all their stories or history had one thing in common, that the Mau Mau rebellion had affected their respective lives and at the end of the novel, each one of them is bound to his or her own vision of life in Kenya.

The back and forth movement of the narrative between past and present makes this novel unique. With the past and present personal life of the main characters, it shows how unique it is on structural level. Ngugi combines political and personal issues and since it also focuses on political ideas, this novel acts as an example of political discourse.

Petals of Blood emphasizes on the failure of independence to bring peace, equity and unity to Kenyan people. It shows how divided the societies are after independence, that the leaders are still acting as agents for the colonial government for foreign investments. For foreign investments brought money in the country but also withdrew large profits in which the people had no share on. Ngugi commented that:

I was...horrified when, in the course of writing the novels, I came to realize that Kenya was poor, not because of anything internal, but because the wealth produced by Kenyans ended in developing- the western world.... This was what I was trying to show in *Petals of Blood*: that imperialism can never develop our country or develop us, Kenyans. (Thiong'o, *Petals of Blood* 96)

Wanja explains that due to the current situations, one has no choice, its either : “you eat or you are eaten”. For Karega, he spends time making vision about the kind of society they are building after gaining independence,

a society in which a black few, allied to other interests from Europe, would continue the colonial game of robbing others of their sweat, denying them the right to grow to full flowers in air and sunlight. (Petals Of Blood 348-349).

On the other hand Munira was very uncertain about the another world, a new world. Could it really be true? (Thiong'o, *Petals Of Blood* 350)

The illustration of past, present and future in this novel depicts the several changes these characters refused to experience. And the novel ends with the idea that the struggle would never end.

Another major concern of *Petals Of Blood* is the disparity between the levels of poverty and the wealth of the businessmen, land owners and entrepreneurs of independent Kenya. Ngugi wa Thiong'o narrates against a system that continues this kind of inequality. While writing *Petals Of Blood*, Ngugi concludes that all this was happening because independent Kenya was still getting support from the Europeans and that Kenyatta had sold Kenya's independence to postcolonial capitalism. Meaning that Europeans were still benefiting from Kenya and for Ngugi this meant that Kenyan writers had much work to focus on upon reflecting the independence.

Ngugi presents the concern about hybridity's risks to cultural pureness and virtues through the conversion of Ilmorog village into a capitalist community having problems of prostitution, social injustice, suffering, troubles and lack of houses. The capitalist system in connection with class struggles affects many things in the society like, the culture, philosophy, economy and political. Homi Bhabha explains a morden hybrid identity or subject position comes from the connection of aspects of the coloniser and colonised demanding the right and validity of essentialist cultural identity which is clearly seen in the disunited identity of new Ilmorogs.

There were several Ilmorogs. One was the residential area of the farm managers, County Council officials, public service officers, the managers of Barclays, Standard and African Economic Banks, and other servants of state and money power. This was called Cape Town. The other—called New Jerusalem—was a shanty town of migrant and floating workers, the

unemployed, the prostitutes and small traders in tin and scrap metal. (Thiong'o *Petals Of Blood* 333)

Due to this disunity and broken identity, the story of revolution is completely lost. They 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. (Thiong'o *Petals Of Blood* 311-312)

Homi Bhabha's concept of binary opposition in postmodern period is exercised by Ngugi wa Thiong'o in this book *Petals of Blood*. Even though there were a lot of changes in political, linguistic relations, and social, Ngugi finds binary opposition complications in aspects like colonizer and colonized, individual and community, submission and authority, freedom and dependence. But these postmodern disagreements shows the need of micro narrative regarding the assimilation of minorities and marginalized class into one complete body which is revealed in *Petals Of Blood*. With the concepts of hybridity, mimicry and ambivalence, Homi Bhabha tries to reform the postmodern from the aspect of postcolonial. Homi Bhabha tries to do that, "by deconstructing the old dichotomies of East/West, Self/Other, and Centre/Margin, and explores the increasing hybridity and liminality of cultural experience." (Woods, 44). Through disorganizing the above binary oppositions in his narrative, Ngugi wa Thiong'o lets his readers to acknowledge the unstable relations that are not connected to the idea of unique self and combined narrative.

Godfrey Munira came from a middle class family which owned a large piece of land. Even though his family was a well doing family, he always thought that he was a failure and he did not have freedom, so he decided to leave his family behind, leave his life of failure behind him and start up a new fresh life and chance of success in Ilmorog village as a teacher. His battle was the battle against the neocolonial society, a society in which the peasants were caught between ruling class and the new political agendas. When he arrived in Ilmorog he

cautioned himself to stay away from other people's business and focus on his life and to do so he made a busy working program for himself.

classes all day; a walk to the ridge; then a stroll to Abdulla's place [a small bar].
(Thiong'o, *Petals of Blood*, 19)

Even though he was married, he rarely went back home to visit his family and when he did he could just stay for a day. Munira was happy with his simple life in Ilmorog and apart from his teaching profession he had learned many things about reality as well. For instance, he went out of class to teach his students when he realized something that can simply be an observation of nature or can have a possible political interpretation. He saw a flower eaten by worms with *petals of blood*, in fact "a solitary bean flower in a field dominated by white, blue and violet flowers," Munira tried to explain the nature of that flower by telling the students that they should refer to the flower's colour as red not blood, he further explained to them that, that type of flower can not produce fruits because it is unhealthy and that its colour is like that because it was prevented from light by the other flowers. But his students did not stop asking him : "Why did things eat each other? Why cannot the eaten eat back? Why did God allow this and that to happen?" After hearing all these questions Munira regretted taking the students out for a lesson :

Man ... law ... God ... nature: he had never thought deeply about these things, and he swore that he would never take the children to the fields. Enclosed in the four walls he was the master, aloof, dispensing knowledge to a concentration of faces looking up to him. Then he could avoid being drawn in ... But out in the fields, outside the walls, he felt insecure.
(Thiong'o, *Petals of Blood*, 22).

The political interpretation of this *Petal of Blood* flower could be that, the red flower represents Kenya and the other flowers represent colonial nations. When he said the flower is prevented from light this could be that the colonial nations are preventing Kenya from taking what is rightfully theirs.

Munira's experienced individual struggle for leaving his family and society behind. He thought leaving them behind was an escape plan but he could not run away from the

reality that they existed and feeling always depressed him. He was leaving a in his world depression and collapse which reflects the situation of peasants in Kenya as they are victims of cruel capitalism agendas by the middle classes in connection with other nations.

Munira's state of depression was revealed in public both during and after the emergency journey to the city to see the M.P. Unlike Karega, Munira did not push much on the journey so it shows that he joined the journey so that he could not be left alone in the village but it turned out that he became part and parcel of the delegation and shared all the experiences of the journey together. This experience had triggered Munira ahead of his awareness:

It was the journey, Munira was later to write, it was the exodus across the plains to the Big City that started me on that slow, almost ten-year, inward journey to a position where I can now see that man's estate is rotten at heart. Even now, so many years after the event, he wrote, I can once again feel the dryness of the skin, the blazing sun, the dying animals that provided us with the meat, and above us, soaring in the clear sky, the hawks and vultures which, satiated with meat of dead antelopeswaited for time and sun to deliver them human skins and blood. The journey toward the kingdom of knowledge ... (Thiong'o, *Petals of Blood* 117-18)

During this journey to the city, Ilmorog delegation had suffered alot. They needed help on the journey so they started knocking doors, one of the houses they knocked belonged to a priest. They felt lucky that this man of God could help them but had they known, he did not give them food or any other but only preached and prayed for them. The delegations felt bad and ashamed that these priests come to Africa to spread the word of God and to civilize Africa but they have no respect over African people at all. One of the barbaric character who helped in making Munira aware of himself is Ndere wa Riera, the M.P of Ilmorog. He was such a cruel person that once he had gone for a so called business inspection where he was searching for old aged Europeans who could buy African teenagers. With this manner we can depict that the colonial game did not allow natives to grow to full flowers in open air and sunlight just like the "petals of blood" flower was prevented to grow. In the society and in

situations like this people who lack assurance become rebellious even though they do not know what they want or what they deserve which reminds us of Munira's state of mind. The climax in Munira's life from alienation to the awareness of the world and assurance started some years after their journey to the city brought about a vast change and development to Ilmorog village. Munira comments in his "mixture of an autobiographical confessional and some kind of prison notes," that, this change is for the worse: "They went on a journey to the city to save Ilmorog from the drought [but] brought back spiritual drought from the city" (Thiong'o, *Petals of Blood*, 195).

Munira's awareness was continuing and when he heard that Karega was also complaining about the country's exploitation and cruelty, he convinced himself of the "overwhelming need and necessity for higher laws, pure, eternal, absolute, unchanging" (Thiong'o, *Petals of Blood* 296). From that moment Munira had promised himself that he will do everything he can to replace the current corrupt world into a better one. Munira became a changed man, he started religion depicting that it was a way to see face reality. So he decided to end the current "accident by another accident" (Thiong'o, *Petals of Blood* 298). Munira decides to make others aware too of how corrupt the world

to see the light," "to discover this new world," and, by so doing, to save people from "committing the unforgivable sin of pride. Of thinking that ... workers could change the evil ... could change this world ... contemplating that man unaided by God through Christ could change himself, could change the world, could improve on it (Thiong'o, *Petals of Blood* 299-300).

Munira tried to convince Abdulla and Karega to stop meeting Wanja for he sees Wanja as a centre of all the bad situations, to him she was now a devil, a jezebel created to torment men's body and soul:

From nowhere, a voice spoke to him: She is Jezebel, Karega will never escape from her embrace of evil. In the dark, the message was clear: Karega had to be saved from her ... save him ... the voice insisted. Munira knew that he would obey the voice. Christ, after all, had beaten the traders who had been spoiling God's temple. What was important was not just

passive obedience to the law but active obedience to the universal law of God. It was a tremendous revelation. (Thiong'o, *Petals of Blood*, 332)

Munira's obligation to change the corrupt world had finally led him to set fire on Wanja's brothel:

He walked to Wanja's place. It was not he, Munira. He was doing this only in active obedience to the law. It was enjoined on him to burn down the whorehouse--which mocked God's work on earth. He poured petrol on all the doors and lit it up. He walked away toward Ilmorog Hill. He stood on the Hill and watched the whorehouse burn, the tongues of flames from the four corners forming petals of blood, making a twilight of the dark sky. He, Munira, had willed and acted, and he felt, as he knelt down to pray, that he was no longer an outsider, for he had finally affirmed his oneness with the law. (Thiong'o, *Petals of Blood*, 332-33)

Karega is another important figure in this. He left Nairobi and went to Ilmorog. According to Karega, Nairobi was hell on earth because it was a place where all the bad habits took place. The city was so corrupt, dirty and without control. Due to these conditions, Karega felt that he did not belong there. Karega was a school drop out and this always made him feel that he did not only fail himself but he failed his mother and his nation as well. So Karega went to Ilmorog so that he could change both Ilmorog and the whole nation. Karega was fond of asking tough questions because he was curious to learn things he did not know.

As regards commitment, the character of Karega more closely reflects Ngugi's position. Munira's revolt and fanaticism do not seem to be predicted by his affluent background; the case of Karega is different. Karega was the definition of revolution. He came from a lower class family where his mother was the only parent taking care of them. His mother was earning a living by working at Munira's father's land. Long ago Karega was expelled from school for he was involved in a strike at the school that was why he did not proceed with his education to university.

However, Karega introduces a topic about Mau Mau's sacrifices to the uncommitted Munira. Depicting that those people who died during the emergency were a collective sacrifice so that freedom could be achieved and the country could be rebated. He even gave

his brother's execution as an example, "You mean his being hanged at Githinguri? It was a collective sacrifice. A few had to die for our freedom". (Thiong'o, *Petals of Blood*, 50). Just as Munira had a turning point, Karega's turning point about the rejection of neocolonial system was within and after their journey to the city to talk to the M.P. What they experienced on the journey made him to think that there was a need for action and organized struggle by the oppressed people. Even though the journey was not a pleasant one, Karega felt relieved when he was introduced to the lawyer, he was a role model to Karega, a man with "an inner light, an inner consciousness" (Thiong'o, *Petals of Blood*, 159). Karega acknowledged a lot from the lawyer, he learned that the bad situations the people of Kenya are facing are due to bad leadership. The chosen leaders still serve the "blind and deaf monster of capitalism" that neocolonial education is hidden "racism and other forms of oppression" and is meant "to make us accept our inferiority so as to accept their superiority and their rule over us." The lawyer explains to Karega how his American experience had helped him realize the sort of cruelty and exploitation and all this changed his point of view about the problems:

Then I saw in the cities of America white people also begging I saw white women selling their bodies for a few dollars I worked alongside white and black workers in a Detroit factory. We worked overtime to make a meager living. I saw a lot of unemployment in Chicago and other cities. I was confused. So, I said let me return to my home, now that the black man has come to power. And suddenly as if in a flash of lightning I saw that we were serving the same monster-god as they were in America ... I saw the same signs, the same symptoms, and even the sickness ... and I was so frightened ... I cried to myself: how many Kimathis must die, how many motherless children must weep, how long shall our people continue to sweat so that a few, a given few, might keep a thousand dollars in the bank of the one monster-god that for four hundred years had ravished a continent? And now I saw in the clear light of day the role that the Fraudshams of the colonial world played to create all of us black zombies dancing pornography in Blue Hills while our people are dying of hunger. (Thiong'o, *Petals of Blood*, 165- 66)

After Karega returned to Ilmorog, he thought of what the lawyer had told him about the corrupt neocolonial system and he wanted to know more so he asked the lawyer to send him some books so that he can read and get more information on the foundation of the

exploitation. The lawyer sent him some books to open his mind but he warns him that the critical matter is a choice:

You serve the people who struggle; or you serve those who rob the people. In a situation of the robber and the robbed, in a situation... there can be no neutral history and politics. If you would learn, look about you: choose your side. (*Thiong'o, Petals of Blood, 200*)

Karega was ready for everything, he was ready to take the actions to struggle with the neocolonial system. He was now the leader of the workers because he did not want to do things on his own so he organized workers from different places and created the awareness to the workers about the current corrupt neocolonial government, Karega believed that unity is a key to every achievement, unlike Munira who had his own agenda that led him to destroy the business men in the fire he set on the brothel. Karega emphasized to the inspector that he has rather no business with eliminating individuals:

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. (*Thiong'o, Petals of Blood, 308*)

Karega became the only home for a good change in the society. His knowledge in political agenda conveyed him to make a conclusion that no force or change would happen unless people wake up from their indifferences. This could be the only way of achieving a better new world than the one they are living now. Here Karega reveals the characteristics of this so called new world from the Marxist class struggle:

The true lesson of history was this: that the so called victims, the poor, the downtrodden, the masses, had always struggled with spears and arrows, with their hands and songs of courage and hope, to end their oppression and exploitation: that they would continue struggling until a human kingdom came: a world in which goodness and beauty and strength and courage would be seen not in how cunning one can be, not in how much power to oppress one possessed, but only in one's contribution in creating a more humane world in which the inherited inventive genius of man in culture and science from all ages and climes would not be the monopoly of a

few, but for the use of all, so that all flowers in all their different colours would ripen and bear fruits and seeds Choose brothers and sisters in sweat, in toil, in struggle, and stand by one another and strive for that kingdom. (Thiong'o, *Petals of Blood*, 303)

Wanja is a woman figure in this novel who represents the women conditions in neocolonial society even if she was a prostitute. Ngugi depicts woman struggle in parallel with the political struggle for a better life. Amusingly Wanja was pleased to have a job at Abdulla's shop as a barmaid. After she just arrived in Ilmorog from the city.

It will be my first night as a barmaid in Ilmorog.(Thiong'o, *Petals of Blood*, 49)

Since this novel swings between past and present, Wanja helps us to understand her situation, why she decided to be a prostitute. She tells her childhood story that she had a boyfriend and her father was angry about it. Takes us back to her childhood which helps us to understand that why she has chosen to be a prostitute. In her childhood she had a boyfriend and her father did not like that. Wanja's tells us what her father said:

My father said: She is now a woman; she even talks to her mother as equals. They locked me in my room and they both beat me, my father with his belt and my mother with a cowhide strap we used for tying and carrying things. This will teach you to come home holding hands with boys! (Thiong'o, *Petals of Blood* 45)

Wanja reveals to us that life was no fair for the woman, there were no equal right between men and women. In a patriarchal society women were seen as inferior to the men, They were deprived of education and freedom. Their fate was already decided by the society to act like women and home was their place to be. All this brought frustration and hate in women's life. Wanja's hate started when she was a child, she commented that:

I silently cursed at this world. (Thiong'o, *Petals of Blood*, 45)

Wanja was full of hate and always wanted to revenge her suffering upon men. It all started when she was at school. She had a relationship with her mathematics teacher, he was giving her good grades and he used to hold her longer at school and make love to her but this had led to her pregnancy. When she realized that she was pregnant she ran away from her

house because she new her father could not tolerate that, so she went to her lover only to see that he was married and he rejected her and felt so humiliated. “a tortured soul’s journey through valleys of guilt and humiliation and the long sleepless nights of looking back to the origins of the whole journey.”(Thiong’o, *Petals of Blood*, 48) She said:

At the same time, I hated the young man who had been the cause of my suffering. I nursed the pain in my soul. I am a hard woman and I know I can carry things inside my heart for a long time. I wanted to find something that would really hurt them and humiliate them as they had done to me. (Thiong’o, *Petals of Blood* 46)

After all the suffering she endured in her life, she chose fire as her symbol and when she was asked a question about fire, she commented that:

I suppose it does not matter. But fire is a nightmare in our family. My aunt died of arson. I left Bolibo Bar because a room I rented there was burnt. So, you see I have been running away from one fire into greater flames. (Thiong’o, *Petals of Blood*, 382)

Fire always meant trouble for Wanja because she is the only one who was caught in fire incidents repeatedly. The question asked by Munira’s students about the worm eaten flower can also be interpreted and applied to Wanja’s situation. Munira explained to the students about the worm eaten flower that:

This is a worm-eaten flower...it cannot bear fruit. That’s why we must always kill worms...A flower can also become this colour if it is prevented from reaching the light.

The students asked that:

Why cannot the eaten eat back? (Thiong’o, *Petals of Blood*, 26)

Here we can present Wanja as the worm eaten flower that want to revenge or eat back as the students asked. Wanja’s goal was to see men suffer as she did. She did not live a life she had wanted, the society was very cruel to her that she changed her well being and she lost the relation with people. Wanja’s final awareness was that in this so called neocolonial Kenya,

people were hopeless and it did not matter where one works, whether one works in a factory, farm or as a prostitute. Ngugi wa Thiong'o represented Wanja in respect of reality as "a prey but also as a symbol, a character who is able to scrutinize and penetrate" (Thiong'o, *Petals of Blood*) the neocolonial world.

Abdulla is the real definition of what commitment to a nation means. He holds an antique type of the past, he was a member of Mau Mau rebellion who fought hard to create and achievement. Abdulla has lost a lot during that period, he lost his family, his land, his friend and he eventually lost his leg in the struggle. Abdulla felt that he betrayed Mau Mau because he did not avenge his friend's death. He reminds us that those who fought for the independence are not the one enjoying its fruits. Abdulla's story clearly explains all themes of the novel, starting from Africans losing their lands and culture, following the resistance from Mau Mau which led to a warfare, then the gain of independence which gave people their freedom back and lastly the betrayals and misconducts from the leaders of the current neocolonial government. Ngugi is more concerned with the situations faced by the native Kenyans. And the more he represents the unpleasant conditions of life in Kenya, the more he gets involved in the struggle to change the unpleasant conditions of life.

Mau Mau's history has been interpreted in many different aspects by many other people. Even though Mau Mau was misrepresented and manipulated, Ngugi represents Mau Mau as a group which is pure and had a great goal to bring freedom and change. He depicts that Mau Mau was rather the only group to challenge the colonial, post independent, neocolonial governing systems. Odhiambo Atieno also commented on the history of Mau Mau that:

The history of the Mau Mau is the history of power, how it is attained, or lost, manipulated, controlled. It is a confession that society is still engaged in struggle about power and struggle for accountability as well. The narration of the history of Mau Mau is an accounting process with its profits and losses, and yes, scores to be settled. This accounting needs a language, a metaphor;

not just one metaphor, but many, because there are several audiences out there to be addressed and captured. (Atieno-Odhiambo, 305)

To sum up, Ngugi's *Petals of Blood* is a novel which is complicated and difficult to understand because it deals with dominant class, nationalism and ethnical aspects. Ngugi wa Thiong'o not only shows but also challenges the corrupt neocolonial system. And he also forms a democratic resistive postcolonial discourse.

3. HOMI BHABHA'S CONCEPTS IN CHARACTERS REPRESENTATION

3.1 Homi Bhabha's Concepts in *A Grain of Wheat*

In this novel, there are situations which depict that the dominant native culture is capable of being influenced by the colonizer's culture. As a result, many different cultures tend to exist and grow within the same society which shows the possibility of cross cultures. Due to this cross culture, there is also a mixture in identity, identity is no longer in connection with one's tradition or national customs. Instead, new aspects like immigration, movements, imperialism, integration, assimilation and colonialism emerged and led to the appearance of modern group of people who tolerate and accept different types of cultures and traditions that are changing the idea of belonging to one nation which ends up in producing hybrid cultures and identities.

Ngugi wa Thiong'o tries his best to represent that nature of hybrid and he also tries to find solutions to prevent hybridity and multiculturalism between their respective characters and in order to regain "genuine identity". Which appears to be impossible due to the demand of the modern world we live in present day. A hybrid world which is open to the mixture of people and cultures.

Hybridity in Religious

Long before Kenya was colonized by the British, kikuyu clan in Kenya believed in their own God whom they called Ngai and they believed in their ancestors in everything. For them, before being colonized they believed that there was no any other belief and religion than theirs. They had their own way of language, music, houses and beliefs. So after colonization, the native religious occupied Christian influences even though Christianity was something new to Africans by that time.

In *A Grain of Wheat*, Ngugi introduced a new religion, a religion which led to the indication of two different clashing identities. Although the association between the two cultures in the same place was noticed in this novel, Ngugi wa Thiong'o did not show any proof that the British culture was influenced by Gikuyu's traditional beliefs and practices. In this novel, traditional beliefs and religion plays a very important role in discovering two important identities : the native and the hybrid.

If we look back into the history, beliefs and religion in Africa are entirely African in all circumstances earlier before the arrival of white missionaries into Africa. In a Grain of Wheat, a new identity emerging to sneak in the national African identity, Christianity is revealed by the repetition of issues of Christianity and its biblical acknowledgements. In *A Grain Of Wheat*, Ngugi introduces Christianity's first endeavor through Reverend Jackson Kigundu. He was a friend of Mumbi and Kihiki's father Mbugua. Reverend Jackson Kigundu was one of the respected elders who liked visiting other people's houses in order to preach the word of Christ:

Whenever he came to Thabai, he would call on Mbugua, and preach to him about the Christian faith. "Ngai, the Gikuyu God, is the same One God who sent Christ, the son, to come and lead the way from darkness into the light..." (*A Grain of Wheat*,p97)

Jackson would go out, resolved to come back again and continue the unfinished game of words and actions. (Ngugi wa Thiong'o explains)

The start of new religion which derived after the arrival of the whiteman in Africa is also depicted by Ngugi wa Thiong'o that:

its origins can, so the people say be traced to the day whiteman came to the country, clutching the book of God in both hands, a magic witness that the whiteman was a messenger from the Lord. (*A Grain of Wheat*,p13)

What Ngugi is trying to say is that African people are eventually going to accept Christianity as their new religion and will engage into multiculturalism. African people did not only accept western beliefs and replaced them with their own native beliefs but they had also accepted and attributed them as their own culture. Another proof produced by Ngugi was through the creation of Revivalist movement whose leader was Reverend Jackson:

The Revivalist movement was the only organization allowed to flourish in Kenya by the government during the emergency. (*A Grain of Wheat*,p99).

Moreover, Christianity took another significant part which was school. "Teacher Muniu took a bible and without thinking asked the pupils to look up." (*A Grain of Wheat*,p100). Furthermore, another way to show the acceptance of the new religion of Christianity is depicted through the word "Christianity" on the day of Uhuru when native Kenyans were there celebrating the event of attaining their independence, Christianity exists "They mixed Christmas hymns with songs and danced." (*A Grain of Wheat*,p232), "he had liked her dog... she gave him presents. Every Christmas." (*A Grain of Wheat*,p242) and "women in flower patterned calicos... singing Christmas hymns mixed with traditional and Uhuru songs." (*A Grain of Wheat*,p245)

Throughout the novel, Ngugi wa Thiong'o emphasizes that the new religion had become very known to the people and had been very much considered.

the secretary of the part stood in place of Gikonyo... Nyamu now called upon the Rev. Morris Kingori to open the meeting ... Kingori was a renowned preacher in the Kikuyu Greek Orthodox Church...

Kingori: let us pray. Lord, open thou our hearts.

Crowd: and our mouths shall show forth thy praises... in the name of Jesus Christ our Lord, amen.

Crowd: amen. (*A Grain of Wheat*,p246-247)

Another important aspect is the title of the novel itself *A Grain Of Wheat*. This title depicts that there is an inner influence by the Christian regulations. Within the novel, we can see that death and rebirth are the main principals. For instance Ngugi wrote that: “ take the case of India, Mahatma Ghandhi won freedom for people and paid for it with his own blood” (*A Grain of Wheat*,p109), and Ngugi adds that:

in Kenya, we want a death which will change things, that is to say, we want a true sacrifice... I die for you, you die for me... So I can say that you, Karanja, are Christ. I am Christ. Everybody who takes the Oath of Unity to change things in Kenya is a Christ. (*A Grain of Wheat*,p110)

Ngugi also added that “ Take up my cross, is what Christ told his people”, “Do you know why Gandhi succeeded? Because he made his people give up their fathers and mothers and serve their one mother, India. With us, Kenya is our mother.” (*A Grain of Wheat*,p103). He verifies again that: “ What we want in Kenya are men and women who will not run away before the sword.” (*A Grain of Wheat*,p103)

Moreover, the beginning of the novel highlights Ngugi’s religious influences, as he makes an entrance from the Bible focusing on his personal idea on Christianity:

Thou fool, that which Thou spwest is not quickened, except it die. And that which thou sowest, thou sowest not that body that shall be, but bear a grain, it may chance of wheat, of some other grain. (I Corinthis 15:36)

Apparently, Christian doubts on the possibility of Jesus Christ’s death and his sacrifice for the sake of his people and his rebirth, plus the second coming of Christ, exist in the choice of the title and to one of the novel’s themes, sacrifice. Therefore the best interpretation of the novel’s title would be that: no grain bears fruit if it does not get rotten in the soil firstly. So,

the respected death of Mahtma Gahdhi in India and the respected death of Kihika in the novel depicts the redemption of both India and Kenya.

Character Representation in *A Grain Of Wheat*

In this novel almost all the characters are experiencing the mixture of different cultures and the changes in identity. The story starts with characters struggling with adaptation. They try to change and win back their rights over the foreign culture but during this fight they end up being in a new position in the society and they have a feeling upon the original culture. Since they had inherited everything and knowledge from their fathers. Although sometimes the characters find it difficult to determine what they were fighting for, which culture they really belonged to and what really influenced them.

Most of the characters in this novel have a strong sense of belonging but some characters show that they are very much affected by the hybridity of culture or that they accepted the change in culture and identity. In this novel, Ngugi reveals his idea of individual hybridity through Karanja who desired a close relationship with the colonizers:

John Thompson and Mrs Dickinson used Karanja as thier personal messenger. Karanja accepted with resentful alacrity; werent there paid messengers at Githima?...

No what Karanja resented most was not the missions or their triviality, but the way the affected his standing among other African workers. But on the whole Karanja would rather endure the hummiliation than lose the good name he has built up for himself among the white people. He lived on that name and the power it brought to him. (*A Grain of Wheat*,p42)

We can see that Karanja was willing to do whatever it takes for him to be recognized and have his position in whiteman's heart. He had always choosen the powerful and ruling side and became part of it: " Karanja believed that white people would never really go", " white people had given Karanja a feaful security" (*A Grain of Wheat*,p239) and " he confessed the oath and joined the homeguards to save his own life" (*A Grain of Wheat*,p261).

In search of power, Karanja adapts a change and he betrayed his own country all along colonial period. He joined the British to torture his own people even though he is being humiliated by them: "Dr Lynd held her dog by the collar with the left hand pointed an accusing finger at Karanja with the other... I am ashamed of you... the way you people lie". At that point she thought of letting the dog attack him:

I should have allowed him to get at you. Even now I've half a mind to let him. (*A Grain of Wheat*, p49-50).

The authority of the colonizers and Karanja's quest for supremacy made him greedy and jealous. Karanja betrayed both Mau Mau movement and Kenya as a whole. He joined the whiteman and fought against his own people who were fighting for their freedom. By doing so, Karanja did not show love for his own people and country and he felt ok with it:

... gave him a letter of recommendation listing Karanja's qualities of faithfulness, integrity and courage ... Karanja has confessed his oath and registered as a homeguard ... and he quickly became a trusted servant of the white people at Githima." Ngugi exclaimed that: : Karanja knew he was being flattered, it made him feel good. (*A Grain of Wheat*, p179)

On the other hand, Karanja's mother Wairimu was always ashamed of his son's betrayal and switch of sides. "During the emergency, Wairimu disapproved of her son becoming a homeguard and a chief and said so" (*A Grain of Wheat*, p256). She had warned him while packing his belongings that: "Don't go against the people. A man who ignores the voice of his own people comes to no good end" (*A Grain of Wheat*, p256). His own mother tried to warn him not to fall into the trap of the colonizers. She warned him to show her affection and her love for him, to show how much she cares for him. And towards the end of the novel Karanja was all alone as a result of his misdeeds.

... he felt the screeching in his flesh as on that other time at Rung'e station. He was conscious too, of many angry eyes watching him in the dark... then it swished past him, the lights, the engine and the coaches... the earth where he stood trembled. When the train disappeared, the

silence around him deepened: the night seemed to have grown darker. (*A Grain of Wheat*, p262)

Mumbi is one of the important characters in *A Grain of Wheat* who also presents hybridity. Mumbi being pregnant, carrying a baby in her shows extreme hybridity in addition to the culture influences she is in. Even though it was not her husband's child, she decided to keep the baby as a new hybrid and this also shows the change in identity. Ngugu wa Thiong'o represents Gikonyo and Mumbi's marriage and relationship as parallel with the new nation building. For before the emergency they were happily married. Gikonyo explains that:

before, I was nothing. Now, I was a man. During our short period of married life, Mumbi made me feel *it* was all important ... suddenly I discovered ... no, it was as if I had made a covenant with God to be happy. (*A Grain of Wheat*, p114)

This explains that Gikonyo used to be happy, but soon after he returned home nothing was ever the same again, everything changed. There was a new child, someone else's child, a big change, hybridity and identity at the same time. Here, Mumbi represents Kenya, as she has a child with Karanja, who is Gikonyo's biggest enemy and at the same time Karanja is a hybrid character who is in service of the colonizers. Ngugi tries to reveal that the changes taking place would affect everything in Kenya, that even though independence is gained, it does not mean the old wounds would be healed. He presented the same idea for Gikonyo and Mumbi that, even though they continued to live together after the Emergency, their relationship would never be the same, Gikonyo would not be able to tolerate the fact that Mumbi was unfaithful to him once to the extent of having a child.

Gikonyo talked of a world where love and joy were possible...

You love your wife, Mugo observed.

I did!.. she was my life, all my life...

Do you know that when I finally came back, well for me everything

Had changed: the shambas, and th village, and the people...

Mumbi?

She too had changed, Gikonyo said, almost in a whisper.

God, where is the Mumbi I left behind? (*A Grain of Wheat*,p80-81)

For Gikonyo, everything had changed after the birth of the child, things were now different to him and In Kenya, things were no longer the same too after the gain of independence, both Kenya and Gikonyo had to deal with their past and accept the new culture even though it is not their African culture anymore. Mumbi's new child represents the new hybrid generation. A generation which is anticipated to face damage by the new culture and new principles. But still, it is not easy to forget what had happened in the pas and forgiving the past is also an important key to have a good future.

At the end of the novel we depict the awareness and acceptance of the new culture, new generation, new hybrid as Gikonyo changed his behavior towards his wife and the new child. After Uhuru, he accepted and wants to start a fresh life with Mumbi. He says that: “What has passed between us is too much to be passed over in a sentence. We need to talk, to open our hearts to one another, examine them, and then together plan the future we want.” (*A Grain of Wheat*,p280) And after this we recall the concluding sentence in the novel that before everything happening, as a carpenter he wanted to carve the figure of Mumbi on a stool while pregnant: “I'll change the woman's figure. I shall carve a woman big – big with child” (*A Grain of Wheat*, p280). It is obvious that the reconciliation between Mumbi and Gikonyo represents the renewal of Kenya after colonialism. And since the child was born in colonialism, the child represents a new generation full of hope for contracting a new Kenya.

3.2 Homi Bhabha's Concepts in *Petals of Blood*

Homi Bhabha's approach of hybridity, ambivalence and mimicry are the concepts that we are going to use to find out the postmodernism in the cultural diaspora in Kenya after its independence.

cultural hybridity

The reader of Ngugi's *Petals Of Blood* pursues and asks about postcolonial social and cultural identities mainly on relationship between the colonizer and the colonized which continued after the independence. In *Petals Of Blood* Ngugi validates the approach of "hybridity" which is critical to the mixed cultures that came as a result of the Ilmorog society into a capitalist community.

Some of the changes in this community includes social injustices, prostitution, the exploitation of the masses and so on. This occurs when the hybrid starts to question the validity of any cultural identity resulting in the transformation of the culture in Ilmorog.

There were several Ilmorogs:

One was the residential area of the farm managers of Barclays, Standard and African Economic Banks, and other servants of state and money power. This was called Cape Town. The other- called New Jerusalem- was a shanty town of migrant and floating workers, the unemployed, the prostitutes and small traders in tin and scrap metal. (*Petals of Blood*, p333)

From this we can see that the transformation of the community through these institutions destroyed the unity in people making them unable to resist the British rule. And from the protagonist's point of view in *petals of blood*, about the ambivalence of the tradition old and new we can see his worries for Karega and his relationship with Wanja who got impregnated and betrayed by an industrialist man because "It was new Kenya. It was new Ilmorog. Nothing was free".

The outcome is that the newly developed hybrid culture changes the colonized identity into imperialist culture. Ngugi affirms that,

“Imperialism can never develop a country or a people. This was what I was trying to show in *Petals Of Blood*; that imperialism can never develop us, Kenyans.”

In *petals of blood*, Ilmorog people starts copying after the western for example dressing drinking and music. The old ilmorog loses its image and is replaced with the new Ilmorog of hybridity which is accompanied by new roads, banks and companies which plays a role in cultural changes.

In this context, it is the mixture consisting of the Ilmorogians Nairobians, Politicians, Peasants and Elites as a way to achieve postcolonial subjectivity. The colonial existence created more hybrid than the domination of the natives. Bhabha states that “the display of hybridity- its peculiar “replication” terrorizes authority with the ruse of recognition, its mimicry, its mockery” Indeed, the process of hybridization functions cognitively on the colonized people’s mind in a deceptive and ironic way.

In Bhabha’s opinion the local culture did not start to change during colonial time but became a “continues agony” in its chasing after postcolonial landscape.

Character Representaion in *Petals of Blood*

The characters in petals of blood are doubtful and frustrated peolpe whose “culture, as a colonial space of intervention and agonism... can be transformed by the unpredictable and partial desire of hybridity” affected by the colonialism and unstable desire of hybridism. For example the concept of house, railroads and the use of bicycles.

More importantly industrialisation and mordenizim in after independance is seen as illness by derelicted tradition Ilmorog people. Ngungi says:

Our young men and women have left us. The glittering metal (m o n e y) has called them. They go, and the young women only rretum now and then to deposit the newborn with their mothers... They say: there in the city there is room for only one... our employers, they don’t want babies about the tiny rooms in tiny yards... The young men also. So#me go and never

return. Others sometimes come to see the wives they left behind, make them round-bellied, and quickly go away as if driven from Ilmorog by Uhere and Mmtungu'u [measles and smallpox] generation: for was it not the same skin disease and plagues that once in earlier times weakened our people in face of the Mzungu(whiteman)invasion? (*Petals of Blood*,p7)

From here we can see Ilmorog people preferred western lifestyle to local one but still not welcoming foreigners and outsiders. For example on here it says,

He became a daily feature in Umorog, a guardian knight of knowledge ... It was enough for him that to the old men and women and others in Umorog he was the teacher of their children, the one who carried the wisdom of the new age in his head. They appreciated it that he from the other world had agreed to stay among them. They could see his readiness to stay in his eyes, which did not carry restlessness: the others had always carried wanting-to-run-away eyes ... (*Petals of Blood*,p16)

Ambivalence

This is where the social, mental and behaviour belongs to no one because its history can not be traced to any culture. Wanja can be used as a good example of ambivalent case "the barmaid farmer", who moves between roles of being agrarian woman who worked the fields with her grandmother Nyakinyua, and her role of being barmaid:

She had woken up early and accompanied her grandmother to the Shamba. It was always good to pull out beans in the morning before the sun became too hot. On this occasion they had additional shade from the maize plants which seemed too slow in maturing and ripening. There were not many beans plants to pull out and to thrash and by late the same morning they had finished winnowing. The beans could hardly fill up a sisal sack. (*Petals of Blood*,p65)

The newly formed Ilmorog brings about more hybrid cultural identity to the inhabitants, but Ngugi puts all the protagonists of the novel to seek an answer for their changes. This duality makes ambivalent state as Bhabha states in *The Location of Culture* that after

"traumatic scenario of colonial differences, cultural or racial, returns the eyes of power to some prior archaic image or identity. Paradoxically, however, such an image can neither be

“original”- by virtue of the act of repetition that construct it- nor identical- by the virtue of the differences that define it”.(Bhabha Homi, *The Location of culture*,p153)

Ngungi shows ambivalence by putting the elders of Ilmorong like Wanjas grandmother who wants to keep and pass on the traditional values and heritage and their struggles of Kenya through stories and music like in this narration:

She sang of other, struggles of other wars the arrival of colonialism and the fierce struggles waged against it by newly circumcised youth. Yes, it was always the duty of the youth to fight all the Marimus, all two-mouthed Orges, and that was the meaning of bloodshed at circumcision. She stopped at the dramatic call and challenge. Then the women applauded with four ululations. Nyankinyua had made them relive their history. (*Petals of Blood*,250)

In addition, the depiction of Mwathi Wa Mugo as a supreme being who controls their livelihood. “With a rare double- edged irony, ambivalence and skepticism which call into question the validity of the fundamental metaphysical beliefs of the Ilmorog villagers, perhaps of Africa at large.”

The ambivalent state of the person has its good side as well as bad side, the imitation of men is not quite but it is comparable. It led the colonial power to put the other as a “difference”, this difference illustrates and renovates the notion of binary power play. As well as, assists the signs of power. The mimic men’s position put him in the ambivalent position of the hybrid state who is neither colonized nor colonizer. However, this in between portend the upcoming counter attack that effectively displace social control of the center’s power which is exceptionally postmodern. Wanja was back in her early days:

Her land would never be settled by strangers she with her failing health and flesh trying to organize the dispossessed of Ilmorog into a protest.“ if she does not receive the help from the others, if the big city restricts her , she argues “I’ll go alone...my man fought the white man. He paid for it with his blood...I’ll struggle against these black oppressors...alone...alone... (Petals of Blood,p328)

The most important point is that the novel takes place between two places and two cultures “the countryside and the city”. It is the difference that indicates several things.

literally, it signals a journey between the two “the country and the city” that the space for renovated cultural and political struggle of the peoples is generated, a proliferation of other between, or intermediate space is created by the greedy neo colonial regime, while reinforcing the distinction between the country and the city. However, if the way of national formation is one cognitive mapping, thereafter the journey to the city shows the postcolonial Kenya’s profile in these ways. For the citizens of Ilmorog, whose sons “knew no world outside Ilmorog: they thought of Kenya as a city or a large village somewhere outside Ilmorog”, it is a journey that differentiates the relation between community, spaces and the citizenship’s production that is deeply related to the appearance and the progress of capitalism, both outside and within a national frame.

Mimicry

Ngungi shows the difficulties of African nationals in general which assimilates the western traditions despite their dark spots thus creating an area that blocks the unity of traditions which Ngungi opposes this “hegemonic acculturation” for it destroys the national fabric.

For example Ilmorog was an agrarian community but after colonialism it started to fall. The African traditions were left out while adopting the western ways of living. With the diplomacy of neocolonialism, the ambivalent people feel the need to leave their identities. Therefore, they start imitating the colonizer in all aspects; socially “ways of clothes, language”, politically corrupt elite and their affiliation, economically “capitalism”. Bhabha notes that “..... The discourse of mimicry is constructed around an ambivalent” that does not represent but repeat. Furthermore, Bhabha argues that the process of mimicry does not have an end (never complete), that there will be always something missing.

The change to the new order is always interrupted by cultural, historical and racial backgrounds. In *Petal of blood*, the workers and peasant are known for as agents for a social transformation and political changes in the society. Some of the peasants had joined the

worker's army and trading while others still working simultaneously on both lands and factory in new Ilmorog:

Within only ten years... how time galloped he thought, Ilmorog peasants had been isplaced from the land: some had joined the army of workers; others were semi-workers with tne foot in a plot of land and one foot in a factory, while others became petty traders... and behind it ,as a monument to the changes, was the Trans- African Road and the two-storied building of the frican Economic Bank Limited. (*Petals of Blood*,p302)

Ngugi seems to indicate that after the peasants are deprived from their lands, they are forced to dopt new direction in which they start imitating others' behavior and way of life through joining army and factories. The other aspect of imitation is manifested in the conversion of the workers into Christianity, they also enrolled in educational institutions, business, banks and high ways, the city is completely engulfed by them.

The existence of imperialist power that manifest themselves in a new form of transactional corporation and international institutions which are, of course, governed by the corrupt elite and the bourgeoisie. These organizations give loans and advances to the peasants and encourage them to use various machine, they start reforming the imported fertilizers to be identifiable to others. As Bhabha quotes:

..... as a subject of a difference that is almost the same , but not quite". Therefore ,”without much labour, without machinery, without breaking with old habits and outlook , and without much advice they had not been able to make the land yield enough to meet their food needs and payback he loans, some had used the money to pay school fees. Now the inescapable law of the metal power was driving the form the land . (*Petals of Blood*,p327)

The imitation does not only affect the current generation but also the one that follows it,like children using foreign names. Karega noted that while talking to Wanja:

it is not that I don't believe in names, for that could be a more ridiculous caricature of self than those of over African brothers and sisters proudly calling themselves Jane Philipson, Rispa, Hot-Tensiah, Ron Rodgeron, Richard Gluxo? Charity, Honey moon- snow Ezeriel, winter

bottomson-all the collection of names and non-names from western world .(*Petals of Blood*,p151)

The new life and behaviors that appear in the newly Ilmorog have made a cultural gap and mode of misunderstanding in the society. Imitating western modernization destabilizes the social fabric. Accordingly, Munira is reasonable of the Western mode that has shattered the interaction of community, he questioned the new mimic westernized youth who absorb and imitate the Western life:

...young men in tight American jeans and huge belts studded with shiny metal stars, leaning against the walls by the jukebox or at the counter by the high stools, chewing gum or breaking matchsticks between their teeth with the abandoned nonchalance of cowboys in the American Wild West....To hell with Wanja and her stories. To hell with Abdulla, Nyankinyua, my family, everybody. We are all strangers...in our land of birth. (*Petals of Blood*,p120)

Here Ngugi shows how the new generation imitates and adopts the western style of clothes and western habits. Moreover, the imitation was also in the educational system, it was western based system which has reformulated the mindset of the new generation. It is known that education was an imperial instructive tool which is used to affect the indigenous culture and imposed the western imperial ideology instead. Therefore, Ngugi has seen education as a colonial and neocolonial trick which attempts to misinterpret the knowledge of the colonizer. In this manner, the policy of colonialism which reset the colonial education has reformulated the colonized mindset to accept his marginalized position and approve the superiority of the colonizer. In this context, the lawyer states that the danger of the colonial education format which attempts to approve their inferiority,

The education we got had not prepared me to understand those things: it was meant to obscure racism and other forms of oppression. It was meant to make us accept our inferiority so as to accept their superiority and rule over us. (*Petals of Blood*,p197)

Ngugi criticizes the principles that organize the educational system in the colonial and the postcolonial eras, he brilliantly demonstrates how the government in post independence

era imitates the previous colonial values. For instance, “Chui” as a good practical example who attended a respected European school and received a merely colonial education “they used to take him for long rides in the country in their choking Bedford, they also took him into musical concerts and puppets shows in the city”, Chui has imitated the culture of the western in both content and shape:

He was neat with a style all his own in doing things: from quoting bits from Shakespeare to wearing clothes, even the dark school uniform of the grey trouser, a white starched shirt, blue jacket and a carrying the school motto, for god and Empire, look as if it was specially tailor to fit him. (*Petals of Blood*,p33)

In the process of cultural manipulation in his writing, Ngugi has incorporated tradition, history and education. He affirms on the colonialism, as well postcolonial and the aftermath of modernity crises. For challenging the colonial dominance, he criticizes the use of European language.

According to Ngugi, it is a spiritual subjugated tool and it does not differ from colonialism, it threatens the tradition and the culture of the country. In his following works, he starts writing in Gikuyu language. At the time of colonialism the African culture and languages were marginalized while the English and other western languages were preferred, this situation remained even after taking the independence; the ruling elite and bourgeoisies gave supremacy to the English language to be used in both community and schools. So here the use of western language can be explained as a mimicry and mimicking the colonial rule and its subjugation. As a result, Ngugi as a postcolonial writer who uses Homi Bhabha’s approaches, shows that mimicry has increase colonial discourse.

CONCLUSION

This study mainly focuses on the misrepresentation of the Mau Mau rebellion in Kenya during 1950s and its effects in Kenyan society from Ngugi wa Thiong'o's point of view. This study also reveals how Homi Bhabha's concepts of hybridity, identity, mimicry and ambivalence influenced both the colonized and the colonizers during and after colonialism in Ngugi wa Thiong'o's two books *A Grain Of Wheat* and *Petals Of Blood*. Ngugi presents how this historical journey took place and how people struggled to gain their freedom and the life after independence in Kenya.

With the concern of postcolonial literature, this study emphasizes on analysing the two novels *A Grain of Wheat* and *Petals of Blood* which turned out to be the chosen genre for postcolonial writers with a perception that novel has a strong ability in representing the nations's identity by giving voice to people. Postcolonial literature displays works created by writers who originated from postcolonial environment and these writers write with the aim of illustrating their identity and cultural background, showing that they also have a unique identity that needs to be acknowledged together with the works by colonized writers. These postcolonial writers do not only write against the ideas of colonization, imperialism, race, oppression, marginality or segregation but they also write because the colonizers misinterpret their respective identities under the claim of civilizing the uncivilized. This is the reason postcolonial writers have common background for they choose the ideas of identity and hybridity throughout their works.

Postcolonial writers focus much on the concept of identity because it is an important notion in postcolonial literature. Identity has faced many difficulties, changes because of different colonial experiences but it has never been completely abolished. Because of imperialism, colonialism and neocolonialism, postcolonial institutions tend to have problem in choosing which side to follow, whether they should follow the traditional identity that is not able to fit in the new world order or to choose the western methods which they are not

familiar with. Due to this dilemma, many people from the same origin become divided for they are forced to pick a side, whether to join the western identity or resist it.

Due to the regular changes, mobility, a globalized world and multiculturalism which are superior, forces postcolonial writers to write about their identities in such a way that they fit in the new world order which makes it very difficult to preserve pure African identity. However, this does not mean that the postcolonial writers are happy with the new western identity and are refusing their own identity. Although they accept and respect the western identity, they very much reveal that they advocate their original identity and beliefs even though it has been affected by colonialism. For instance, the colonizers disorganized their beliefs by bringing Christianity as a new religion and after this they took away their lands which led to the loss of identity and sense of belonging. They brought up western traditions in order to remove the identity of the colonized so that they would be able to control them but this had led to the acquisition of new postcolonial identities, identities which are neither native nor western, just hybrid identities.

Ngugi wa Thiong'o and many other postcolonial writers write about their colonialism experiences in foreign language. And they emphasize that writing in a foreign language does not mean giving up one's identity; it rather means helping in universalizing the postcolonial experience. In 1973, Ngugi wa Thiong'o said that it is better to restore the identity by starting to use the original language in order to support the authenticity of literature and to show the sense of belonging.

Hybridity is one of the important concepts used by postcolonial writers in postcolonial literature since they see themselves through their respective characters, depicting themselves as different due to how they live their lives and how they communicate. They tend to use the idea of mixing cultures yet people refuse to fully accept the new system out of their original identity. For instance, postcolonial writers present their characters in a hybrid manner, by the way they behave, dress and communicate. However, other characters tend to act against these hybrid changes. Many of the postcolonial writers reveal that hybridity is alive in their society

and that it is impossible to attain pure identity since people have become multicultural within and after colonization.

The elements of identity, hybridity, mimicry and ambivalence are highly presented in Ngugi wa Thiong'o's novels *A Grain of Wheat* and *Petals of Blood*. He portrays these concepts by creating a connection to characters, traditions, land, setting, home and language itself. During the whole novel, Ngugi represents the identity of his beloved Kenya and Africa from before, during and after colonialism. Ngugi describes how African identity has been misinterpreted at the beginning and how it has been slowly replaced despite the colonizer's greediness to take over the land, the whole country and introduce a new religion. The aim of the colonizers was to take away the colonized people's sense of belonging and introduce their new system in order to sneak into the society and make sure that the colonized people will not be able to regain their place through imperialism.

In *A Grain of Wheat*, Ngugi wa Thiong'o focuses much on language because he believes that language has a big effect on identity. Ngugi applied hybridity since he uses both English and Gikuyu in order to create a link that connects him to his origin, his home for home is a very important aspect in one's identity. He portrays the idea of home within his characters, people doing everything they can, struggling in order to have a place to identify them and to call it home. Ngugi also emphasizes that "if one does not have a home, he will be forever wondering who he is, and where does he fit? "

In *Petals of Blood*, with the use of hybridity, ambivalence and mimicry concepts, Ngugi portrays the transformation of Ilmorog village into a new capitalist society. He shows the effects of postmodern capitalism in a society, how it finally leads to hybridity and ambivalent identity. The transformation of Ilmorog had resulted in cultural changes, demolition of identity to the extent that people in Ilmorog had lost the sense of belonging. For instance, characters like Munira, Wanja and Abdullah reveals how capitalism in Ilmorog affects the way they live their everyday life. Capitalism made the native people, the peasants of Ilmorog indecisive on whether to choose their inborn identity or the new modern cultural identity.

To sum up, through his characters, Ngugi reveals that hybridity has found a place in the new postcolonial society since people are experiencing mixed cultures. He uses his characters to speak out his own mind as he discloses his crave of attaining his original identity and his wish to create a connection between him and his origins. In *A Grain of Wheat* and *Petals of Blood*, Ngugi shows that the main features of identity and hybridity are within language, land, tradition, religion and culture.

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