

**Addis Ababa University**  
**College of Humanities, Language Studies, Journalism and**  
**Communication**  
**Department of Foreign Languages and Literature**  
**School of Graduate Studies**

**The Role of Intellectuals Figures in Ngugi's *Petals of Blood***

**By**  
**Amensisa Gonfa**

**June, 2015**  
**Addis Ababa**

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**This is to certify that the thesis conducted by Amensisa Gonfa entitled: The Role of Intellectuals Figures in Ngugi's *Petals of Blood* submitted in partial fulfillment of the requirement for the Degree of Master of Art in Foreign Literature complies with the regulation of the University and meets the accepted standards with respect to the originality and quality.**

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## ***Abstract***

*This research aims at analyzing and showing the role of intellectuals figures in Ngugi's Petals of Blood. It tries to explore the role of intellectuals figures in protesting the economic and political leadership crisis of Kenyan society.*

*The thesis is divided into four chapters. The first chapter includes introduction and it tries to give information about the back ground of the study, statement of the problem, objective of the study, scope of the study, significance, method, organization and limitation of the study of the study. The second chapter is review of related literature. It contains related works, definition of important terms and related concepts in line with the aim of the research.*

*The third chapter is the analysis and interpretation of the novel through characterization. This analysis tries to find what Ngugi's intellectuals figures are and their role in protesting the economic and political problems of their society. To show the role of intellectuals figures in Ngugi's Petals of Blood, the study attempts to make analysis by taking some extracts from the novel understudy.*

*For instance, the intellectuals figures found in this novel are Munira, Karega, Wanja, Abdulla and the lawyer who strongly protest and fight for the issue of economic and political crisis caused by corruption, selfish, imperialism, greedy, murder, lack of law, judges dependency and autocratic ways of leading. These intellectuals figures are dedicated to struggle and scarify their lives for the sake of their freedom, truth and fairness, job opportunity, history and literature, property and land. These intellectuals hope that even if they are arrested and murdered the struggle would go on up to the end of their society's liberty.*

*The fourth chapter is the conclusion based on mainly the analysis of the research. The conclusion recapitulates the core findings of the study in the fewest possible way.*

## Table of Contents

Contents	Page
Acknowledgements.....	i
<i>Abstract</i> .....	ii
CHAPTER ONE.....	1
INTRODUCTION.....	1
1.1. Background of the Study.....	1
1.2. Statement of the Problem.....	6
1.3. Objectives of the Study.....	7
1.3.1. The Main Objective.....	7
1.3.2. The Specific Objectives.....	7
1.4. Significance of the Study.....	7
1.5. Scope of the Study.....	8
1.6. Methodology of the Study.....	8
1.7. Organization of the Study.....	9
1.8. Limitation of the Study.....	9
CHAPTER TWO.....	10
REVIEW OF RELATED LITERATURE.....	10
2.1. Related Works.....	10
2.2. Definitions of Important Terms.....	15
2.3. The Concepts of Characters.....	16
2.4. Types of Characters.....	17
2.5. Characterization.....	19
CHAPTER THREE.....	22
ANALYSIS AND INTERPRETATION.....	22
3.1. Introduction.....	22
3.2. Synopsis of <i>Petals of Blood</i> .....	22
3.3. The Role of Intellectuals Figures in Ngugi's <i>Petals of Blood</i> .....	23
3.3.1. The Role of Munira in Protesting Political Crisis.....	24

3.3.2.The Role of Munira in Protesting Economic Crisis .....	31
3.3.3.The Role of Karega in Protesting Political Crisis.....	38
3.3.4.The Role of Karega in Protesting Economic Crisis.....	42
3.3.5.The Role of Wanja in Protesting Political Crisis.....	50
3.3.6.The Role of Wanja in Protesting Economic Crisis.....	52
3.3.7.The Role of Abdulla in Protesting Political Crisis .....	54
3.3.8.The Role of Abdulla in Protesting Economic Crisis .....	58
3.3.9. The Role of the Lawyer in Protesting Political Crisis .....	61
3.3.10.The Role of the Lawyer in Protesting Economic Crisis .....	63
CHAPTER FOUR.....	68
CONCLUSION.....	68
References	

## CHAPTER ONE INTRODUCTION

### 1.1. Background of the Study

Literature is a broad field of study and it could not be defined by one word. However, many authors confer the concepts of literature. For instance, Berhanu (2009) states the concepts of literature as works that present an imaginative creation of reality through an artistic use of language. Creative literature can be oral and written. Oral literature refers to verbal art of traditional cultures usually composed orally and passed from generation to generation through the words of mouth. It includes tales, proverbs, riddles, legends, etc; whereas written literature refers to a body of imaginative literature committed to writing such as fiction, poetry and drama.

In addition to this, Myers (1978) also discusses the definition of literature as an extensive area which includes poetry, drama and novel.

In the same way, Melakneh (2008) puts the definition of literature as written works of fiction and non-fiction. This category also includes poetry, drama, prose fiction and non-fiction each of which is divided into subgenres.

The research understudy focuses on the novel and the novel is one element of the literature. According to Berhanu (2014), a novel is a work of narrative prose fiction, generally significantly longer and more complex than a short story, with a central character or group of characters whose experiences, actions, and feelings make up the plot. The novel holds a very significant position in the study of literature mainly because it so often portrays characters in change and development. Additionally, novels have the scope to portray the change of character through action.

The aim of this study is to examine the role of intellectuals figures in *Petals of Blood*, African novel which is written by Ngugi after Post Colonial Independence of Kenya in 1977. This study thrives to dig out the role of intellectuals figures in protesting the problems of their society through their fictional characterization such as attitude, speech,

dialogue, thought and action in general to reveal the idea of the author rather than his biography.

In Africa, literature is practiced in a society and the analysis of African literature takes account of social and historical context of the continent. Literature and history are inseparable so that one cannot stand without the other. Ngugi is one of the influential and creative writers in African literature. Ngugi (1972) cited in Melakneh (2012), underpins the significance of such a frame work for a creative literature whether it is within Africa or in the other common wealth countries as follows:

*Literature does not grow or even develop in a vacuum; it is given impetus, shape, direction and even area of concern by social, political and economic forces in a particular society. The relationship between creative literature and other forces cannot be ignored, especially in Africa, where modern literature has grown against the gory background of European imperialism and its changing manifestations like slavery, colonialism and neo-colonialism. Our culture over the last hundred years has developed against the same stunt dwarfing background.*

This situate point reveals that, Ngugi does not separate African literature from African history, which more than the centuries, has been lively and marked with the strange experience of slavery, arrest, violent, the conquest brought concerning through colonialism, and neo-colonialism within which case its usual properties were exhausted, employer oppressed, public satisfaction disparaged and traditional morals, ethics and customs were seriously altered and destroyed.

In the same way, Melakneh (ibid) states that, “Unlike western literature, which de-emphasizes the socio-historical context of cultural critique to the point of maneuvering a paradigm shift, modern African literature is substantially congruent with cultural evolution of the content.”

Accordingly, this point explains that the study of African literature cannot enable to do without a consideration of their socio-political and historical settings. African literature

and African history are interconnected and African history is used to study African literature as well as African literature is also used to study African history.

In addition to this, <http://en.wikipedia.org/wiki/African-literature/> states that African literature is divided into oral literature, pre-colonial literature, colonial literature and post colonial literature. As history and literature are highly related and one cannot exist without the other, African history is also divided into the stage of slavery, pre-colonization, colonization, post-colonial and modern African history. Each period has its own history even though one is base for the other and can be seen as cause -effect relationship. The history of the period is reveal through literature.

The history of Modern African Literature is a history of struggle against colonial oppressions and exploitations, and for liberty and self determination. African writers have patiently liking for social and political commitment. Literature and history are intertwined. One cannot separate the literature of a people from their history and history is the reservoir from which literature is fed; literature is, in turn, the medium through which history is told. As a result, African literature is connected to experiences of the peoples of the continent.

Ngugi Wa Thiong'o is a teacher, novelist, essayist, and play Wright, whose works function as an important link between the pioneers of African writing and younger generation of post colonial writers.

According to <http://bookreviews.bbc+.ca./2012/09/ngugi-wa-thiongo-decolonizing-the-mind-the-politis-of-language-in-african-literature-1980-1994-james-curry-uk-hienmann/> Ngugi believes that his writing in Gikuyu language, a Kenyan language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African peoples.... He wants (Kenyans) to transcend colonial alienation.... We (African writers) are bound by our calling to do for our languages what Spencer, Milton and Shakespeare did for English; what Pushkin and Tolstoy did for Russian; indeed what all writers in world history have done for their languages by meeting the challenge of creating a

literature in them, which process later opens the languages for philosophy, science, technology and all other areas of human creative endeavors.

In addition to this, (ibid) Ngugi considers English in Africa a "cultural bomb" that continues a process of wiping out pre-colonial histories and identities. The effect of the cultural bomb is to destroy a people's belief in their names, in their languages, in their environments, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves. He argues that it leaves colonized nations wastelands of non-achievement, and leaves colonized peoples with the desire to distance themselves from that wasteland. He determines that colonial alienation is enacted by the deliberate disassociation of the language of conceptualization, of thinking, of formal education, of mental development, from the language of daily interaction in the home and in the community.

Furthermore, according to Ashcroft, et al (2001), Ngugi one to Africa's leading writers, has recently attracted much critical attention because of his historic decision to switch from English to his native Gikuyu as his language of creative writing. Ngugi influentially argues that the use of foreign languages by African writers not only unsuspectingly promotes the under growth of African indigenous language literatures, but also perpetuates the negative devotion of the African languages characteristic of colonial literature for the using up of African early life. It is to commence the formation of an easy to get to literature with a positive self- image for African leaders that Ngugi has decided to follow the example of the less famous African writers who create in African languages.

This point reveals that Ngugi focuses on African indigenous language because of the language they use forms an important part of their sense of who they are of their identity.

In addition to this, (Ibid), in 1972, Ngugi presented a co-authored argument for the abolition of the English department and the creation of new department devoted to the study of African languages and literatures. Some of his arguments have great relevance when considered in relation to concept of indentity in a post- colonial state.

In the same way, Mahelet (2006) puts in her study that the colonizers usually imposed their language on to the people they colonized, forbidding natives to speak their mother tongues. In some cases, colonizers systematically prohibited native languages. Ngugi, *De-colonizing the mind*, interlink language and culture as, “language and culture are inseparable, and that therefore the loss of the former results in the loss of the latter.” For him, English in Africa is a “cultural bomb that continues a process of erasing memories of pre- colonial cultures and history and as a way of installing the dominance of new, more impious forms of colonialism”.

Furthermore, according to Edwards (2009), beyond its familiar and obvious instrumental importance, language can also be a powerful and a central pillar of individual and social identity, and a key and essential rallying-point for ethno national movements.

Ngugi is one of the famous Great World Authors and who is written in the Author Index has many works. Myers (1978) and other web-sources list Some Works of Ngugi as:

1. **Novels**-*Weep Not, Child* (1964), *The River Between* (1965), *A Grain of Wheat* (1967), *A Meeting in the Dark* (1974), *The Trial of Dedan Kimathi* (1976), *Petals of Blood* (1977), *Devil on the Cross* (1980, 1982), *Mother, Sing For Me* (1986), *Matigari ma Njiruungi* (1986), *Wizard of the Crow* (2004, 2006).

2. **Children’s Books**-*Njamba Nene and the Flying Bus* (1986), *Njamba Nene and the Cruel Chief* (1988), *Njamba Nene's Pistol* (1990).

3. **Plays**-*The Black Hermit* (1963) which was staged in Nairobi in 1962. *This Time Tomorrow* (1970), *Ngaahika Ndeenda* (1977).

4. **Stories**-*Secret Lives, and Other Stories* (1976).

5. **Essays**-*Home coming: Essays on African and Caribbean Literature, Culture, and Politics* (1972), *Writers in Politics: Essays* (1981), *Education for a National Culture* (1981), *Barrel of a Pen: Resistance to Repression in Neo-Colonial Kenya* (1983), *Decolonizing the Mind: The Politics of Language in African Literature* (1986), *Writing against Neo-Colonialism* (1986), *Moving the Centre: The Struggle for Cultural Freedom* (1993), *Pen points, Gun points and Dreams: The Performance of Literature and Power in Post- Colonial Africa* (1996), etc.

From these works, the present study focuses on *Petals of Blood* which deals with the inequality, hypocrisy, and betrayal of peasants and workers in post colonial independence of Kenya. It also shows how the author reveals the home sickness of the society such as corruption and greedy of Kenya's political, social injustice and economic exploitations.

## **1.2. Statement of the Problem**

There are some reasons which motivated the researcher to engage in this study. The novel understudy is enriched with plenty of discussable issues; it is deemed by many as one of the most readable novel. As far as the pre-assessment that was conducted regarding the study that has been carried out on *Petals of Blood* is concerned, there is no research that has done on the novel in Addis Ababa University.

In addition to this, it has to be noted here that the novel is an overtly political novel that explicitly shows the problems of Kenyan societies at the time and the author's work is to present readers with a portrait of economic, social, political and other ills of post colonial independence in Kenya. He also projects image of revolutionary intellectual vanguard and illustrates the pitfalls of post colonial intellectual awareness.

However, the works of Ngugi, who is often considered as one of the author who established figures of Kenyan literature and illustrious intellectuals figures that he employed in his creative writing, *Petals of Blood* is not studied in Addis Ababa University. This inspires the researcher to conduct this study to examine the role of intellectuals figures in protesting the problems of their society.

Based on the above facts, it is convincing and timely to make a study to analyze and show the role of intellectuals figures in protesting the problems of their society which is the creative writing of the author in the novel. Moreover, intellectuals figures are the representations of African activists. Hence, studying the role of intellectuals figures enables the researcher to reveal the situations in Kenya and generally in Africa at that

time. Thus, the study is expected to examine and answer the following key questions to be analyzed in detail in the analysis part of the study.

- What are the major intellectuals figures in *Petals of Blood*?
- What are the significance qualities are given to the intellectuals of the novel to reveal the idea of the author?
- How the intellectuals figures are characterized fairly to depict the problems of their society?

### **1.3. Objectives of the Study**

#### **1.3.1. The Main Objective**

The main objective of this study is to analysis the role of intellectuals figures in protesting the problems of their society as depicted in *Petals of Blood*.

#### **1.3.2. The Specific Objectives**

The specific objectives of the study are to:

- investigate the role of intellectuals figures in protesting the political leadership crisis as reflected in the novel.
- identify the role of intellectuals figures in protesting economic exploitations of their society as depicted in the novel.

### **1.4. Significance of the Study**

The study is significant to find the role of intellectuals figures in protesting the problems of their society which was caused by the post colonial oppressions and their hegemonic systems as revealed by Ngugi in his novel *Petals of Blood*. Since post colonialism is a universal issue existing everywhere in every society of Africans, it is important to avoid economic and political oppressions of the colonizers and the autocratic leaders. This research traces to examine how the author figured the intellectuals to protest to these problems.

So, the present researcher believes that making a literary critical analysis on the role of intellectuals figures, taking *Petals of Blood* as the case study will have the following specific significances:

- The study might contribute to know the role of intellectuals figures in protesting post colonial oppressions' hegemonic systems to protect their society at the time.
- The study will serve as a spring board for potential critics (readers) who would be interested in making further studies on the impact of post colonization hegemony on intellectuals figures in different other novels or even to see the same novel, which is taken under examination, to conduct their study from many other different literary critical dimensions.
- The study helps to understand the realities of the period where the novel sets and relates to the maturity of the society and how they committed to solve their problems.
- Finally, it helps the researcher for the in partial fulfillment of the requirements for the degree of master of art in literature.

### **1.5. Scope of the Study**

The focus of this study is limited to critical analysis of the post colonial independence novel, *Petals of Blood*. This study focuses on to analysis the role of intellectuals figures in protesting the problems of the society through the ways of characterization. Since the study is analytical, the researcher is limited to the text. Hence textual analysis is focused rather than the biographical study.

### **1.6. Methodology of the Study**

This research work is qualitative in nature. Since the study is unable to use instruments like interview and questionnaire, it employs textual analysis of the novel under study. It uses descriptive analysis to achieve its objectives. This research analysis the role of intellectuals figures in protesting the problems of their society. To prove this, some extracts will be taken from the novel and analyzed in the analysis part. This clearly indicates that the researcher collects data and information through the close reading of the novel under study.

Besides, the researcher uses different books and web sources, articles, theses, etc and the novel is used as a primary source. Based on the ways of characterization the role of intellectuals figures are analyzed to show the creativity of the author during post colonial

independence of his country (Kenya). To sum up, the researcher believes that qualitative research method is ideal for this study undertaken.

Additionally, on the sections of introductions and review of related literature, definitions of some important terms and concepts of some important points are given to support and facilitate the study.

### **1.7. Organization of the Study**

This research contains four chapters and each chapter has its own discussion. Thus, chapter one is introduction in which background of the study, statement of the problem, objectives of the study, significance of the study, and scope of the study and method of the study are included. The second chapter includes review of related literature which contains review of related works, definitions and concepts of some important points. Chapter three presents the main body of the study which deals with the analysis and interpretation part and finally, chapter four includes the conclusion of the study.

### **1.8. Limitation of the Study**

There were a number of constrictions that faced up the researcher a great deal while conducting the study. Of all, however, shortage of time and insufficiency of relevant reference materials in a library were the most constraints of the study.

## **CHAPTER TWO**

### **REVIEW OF RELATED LITERATURE**

Under this topic related works of the study, definitions of some of important terms and related concepts of the study are discussed.

#### **2.1. Related Works**

This work is basically aims to introduce readers to some related works that are related to the current research. As the researcher assessment, there has been no research done on the novel under study in Addis Ababa University. However, as the researcher attempts to carry out this research, there are some related works. Hence, the researcher tries to see four MA theses and one senior essay which are somehow related to the current study.

Accordingly, throughout these related studies that were conducted in MA theses and senior essay forms are reviewed in such a way as to confer readers a clear understanding of the gap of the study.

Andualem (2012) is a researcher who has conducted a literary study on *Disgrace* in a form of thesis, entitled as, “Post Apartheid Resistance in Coetzee’s *Disgrace*: Racial Complexities in Focus.” In this thesis, the main objective of his study is to examine the post apartheid resistance to the black’s empowerment in Coetzee’s *Disgrace*. Accordingly, he has argued that in *Disgrace* the author through the white characters resists the post apartheid black’s system of governances in the cause of false observance. In the background of the study, he has discussed about the apartheid system of South Africa and for the purpose of showing the gap of his study, he has reviewed related studies that were carried out on the novel. From the scholars’ point of view, resistance, racism and related subjects were also discussed.

In addition to this, he has analyzed the manifestations of post apartheid resistance in the novel. The portrayal of issues such as racism, the author’s perception of the black race, the image of the post-apartheid south Africa, the new political system, the social interaction among black and white characters, through which the resistance is reflected

are the major concerns that he has examined in the study. Upon the analysis of these points, Anduaem has proved that the author through his characters reflects the resistance to the new system of black's authority. Finally, he concluded that racism is the basis of the resistance in the novel.

The present study is similar with the stated research in that the two researches focus on characters. In addition to this, the two authors of the novels are from Africa and they tried to reveal the hardship of society or societal issue at the time. However, the present study is different from the former study in that it focuses on the role of the intellectuals figures in *petals of Blood* in Kenya while the former study is focused on the South Africa within the social interaction through white and black characters; racism in focus.

Getnet (2012) is also another researcher who has conducted a research in a form of thesis on the title, "Post Colonial Trajectories in Ngugi's *Matigari*." In this thesis, the main objective of his study is to analyze and show the presence of paradigm shift in the novel by comparing with the earlier novels of the author. He has tries to explore the authors' reflection of portraying psycho-active intellectual characters, the issue of motherism, and the presence of hope within characters and examined the role of these shifts.

And also from scholars' point of view, definition of important terms and nature and concepts of post colonialism and neo-colonialism in line with the aim of the research were discussed. He has tried to find what Ngugi's paradigm shifts are and their usage for a certain society by comparing the characters from different novels of the author. He concluded that the characters in the recent novels are more psycho-active characters with full of hope than the earlier.

In addition to this, he has proved that whether the writer portrays his characters in the same way or differently. To indicate and show the presence of trends in Ngugi's novels he has attempted to make a comparative analysis by taking some extracts from the earlier novels [(*Weep Not, Child* (1964), *The River Between* (1965), *A Grain of Wheat* (1967)] and compared with *Matigari* (1986).

The present research is similar with the former research in that the author of the novels is the same person and they both focus on the characters. Their difference is the former research compares different novels of the author to show the paradigm shifts and the current research focuses only on one novel of the author to show the role of the intellectuals figures in protesting the problems of the society.

Gebremariam (2007) is also a researcher who has conducted a research in the thesis form on the title “Feminist Trends in Achebe’s Post Colonial Novels.” In this study, Gebremariam has analyzed and showed trends of feminism in the three novels of Chinua Achebe, namely: *No Longer at Ease* (1960), *A Man of the People* (1966) and *Anthills of the Savannah* (1987). He has tried to explore the feminist outlook of the writer taking the portrayal of female characters. He has also examined the roles of female characters in their given society and in the given period.

In the back ground of the study, has discussed about the feminist literary criticism. In the review of related literature, he has defined some important terms and attempted to give the nature and classification of feminism in line with the aim of his research. From the scholars’ point of view feminism, feminist literary criticism, multicultural feminism (Marxist and Psycho-analytic feminism), post colonial condition and feminism, traditional gender roles in Africa, African male writers and representation of women were discussed.

In addition to this, he has analyzed the selected novels according to Marxist feminist literary criticism. Accordingly, he has tried to find out how feminist outlook of the writer outshines in the novels of different periods. He has also tried to prove whether the writer portrays his female characters in the same way or differently. To indicate and show the presence of trends in feminism, he has attempted to make comparative analysis of the female characters of the three novels. Finally, his conclusion has recapitulated the core findings in a nutshell or in a fewest possible words.

This research is also similar with the present research in that the two researches are focused on the characters and the authors of the novels are also from Africa. Their difference is the former research focuses on Nigeria by comparing three novels by the same author to show the feminist trends while the current research focuses on the Kenyan author to show the role of intellectuals figures in protesting the problems of their society.

Mahelet (2006) is another researcher who has conducted a research in a form of thesis entitled as, “Colonization, Cultural Conflict and Identity Crisis: With Reference to *Buchi Emecheta’s, Joys of Motherhood and Tsitsi Dangarembga’s Nervous Conditions.*” In this thesis, she has attempted to identify and asses how African writers through their novels have depicted the issue of ‘colonization, cultural conflict and identity crisis.’ For this purpose, she has taken two African women novelist, Buchi Emecheta from Nigeria (*The Joys of Mother hood, 1979*) and Tsitsi Dangarembga from Zimbabwe (*Nervous Condition, 1989*).

In this study, she has attempted to reveal how these literary works reflected the conflict and identity crisis the colonized African nation has faced mainly due to colonization. She has analyzed different circumstances like: language, education, vocation, and religion as elements that have contributed for the cultural conflict and identity crisis due to colonization that the characters in the novel are subjected to.

Finally, she has established how African women writers have showed to the world through their literary works the different fundamental psychological and philosophical issues that they raise underlying the political, religious, and cultural conflict that their countries have faced and are facing from the women’s perspective.

This research is similar with the current research in that they focus on the characters and the authors of the novels are also from Africa. Their difference is the former research focus on African women writers and compared two African women novelist from Nigeria and Zimbabwe to show the problems of their countries from the women’s perspective. However, the current research focuses on the male author from Kenya and to show the

role of intellectuals figures in protesting the problems of their society from both men's and women's perspective.

Dawit (1993) is also a researcher who has conducted a research in the form of a senior essay entitled as "The Female Characters in African Novels Special Reference to The Two Heroines in the Novels: *Jagua Nana* and *Devil on the Cross*." In this essay he, has analyzed the creativities of the authors to manifest the physical appearance of the characters to show the bravely, nobility, moral and intellectual qualities of the women's in a given society.

Also, he tries to analyze how the female characters are able to resist the problems they had faced because of their economic status and their physical appearance such as beauty, lovely shoulder, the skin, painted lips, and their breasts swaying jauntily like two ripe fruits in breeze, good looks and stunning of fashions from two novels: *Devil on the Cross* (Ngugi, 1982) and *Jagua Nana* (Ekwensi, 1962).

This research is similar with the current research in that the two researches focus on the characters and the authors of the novels are from Africa. On the other hand, the researchers use the qualities of the characters to analyze the novels. The difference between the current study and the former study is that the former study is limited itself to the beneficiary gained by the good physical appearance of the women characters in the novel to solve their economic problems. The current study goes beyond the scope of the former study in that the female and male characters are included and the gender issue is not the main focus of the study rather the role of intellectuals figures in protesting economic and political crisis.

Generally, the current understudy is different from the previous studies in that it attempts to show the of role intellectuals figures in protesting the problems of the society and struggle against the hegemony of post colonial oppressions and the black autocratic leaders as depicted in the novel. This study much more concerned with the realistic elements of the novel especially with reference to protest the economic and political

leadership crisis issue of the Kenyan society and also which is applied in all colonized African countries.

## 2.2. Definitions of Important Terms

Webster's Dictionary (2001), defines **intellectual** as possessing or showing intellect or mental capacity, especially to high degree: an intellectual person, guided to or developed by or relying on the intellect. A person professionally engaged in mental labor as a writer or teacher; Characterized by or suggesting a predominance of intellect; an intellectual way of speaking.

In addition to this, <http://www.definitions.net/definition/intellectual/> defines **intellectual** as a person who primarily uses intelligence in either a professional or an individual capacity. As a substantive or adjective, it refers to the work product of such persons; to the so-called 'life of the mind' generally, or to an aspect of something where learning, erudition, informed and critical thinking is the focus. The intellectual is a specific variety of the intelligent, which is associated with reasoning and thinking.

Similarly, <http://en.wikipedia.org/wiki/Intellectual/> also states **intellectual** as a person who engages in critical study, thought, and reflection about the reality of society, proposes solutions for the normative problems of society, and by such discourse in the public sphere gains authority from public opinion. Coming from the world of culture, either as a creator or as a mediator, the intellectual participates in politics, either to defend a concrete proposition or to denounce an injustice, usually by producing or by extending an ideology, and by defending one or another system of values.

On the other hand, Webster's Dictionary (2001), defines **figure** as a character or personage, especially one of distinction; a well known figure in society; a person's public image or presence; a controversial political figure.

And also, Jahn (2005) states as, the term **figure** is often simply used as a variation of characters; however, some theorists also use for referring to the narrator.

### **2.3. The Concepts of Characters**

Abrahms (1999) states characters as: “ persons presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual and emotional qualities by inferences from what the persons say and their distinctive ways of saying it-the dialogue-and from what they do-the action.”

Further, Berhanu (2009) explains this point as: “Characters are individuals who play a central role in the action of a fictional work. In short, characters in fiction are imaginary people created by writers to take part in the action of the work.”

In the same way, according to [http://en.wikipedia.org/wiki/character-\(arts\)](http://en.wikipedia.org/wiki/character-(arts)), “A character or fictional character is a person in a narrative work of arts such as a novel, play, television series or film. In literature, characters guide readers through their stories, helping them to understand plots and think about themes.”

In adding to this, <http://web.uvic.ca/wguide/pages/LTCharacter.html> states as, Characters are the persons presented in works of narrative or drama who convey their personal qualities through dialogue and action by which the reader or audience understands their thoughts, feelings, intentions and motives. Characters either remain stable in their attitudes throughout a work or undergo personal development and change, whether through a gradual process or a crisis; but in any case they usually remain consistent in their basic nature.

In addition, Jahn (2005) states as, “A character is not a real-life person but only a “paper being” (Barthes 1975 [1966]), a being created by an author and existing only within a fictional text, either on the level of action or on the level of fictional mediation.

Furthermore, Berhanu (2014) states that character is a comprehensive oral representation of human being- the inner self that determines thought, speech and behavior. Characters in a novel are imaginary people created by writers to take part in the action of the work.

In studying character in a novel, it is important to determine the character's major traits. A trait is a mode of behavior or quality of mind, such as acting first and thinking later, or looking into a person's eyes or avoiding eye contact completely, etc. Sometimes a particular trait may be the primary characteristic of a person in a novel. Thus characters may be lazy or ambitious, aggressive or fearful, assertive or bashful, open or secretive, confident or self-doubting, careful or careless, and so on.

#### **2.4. Types of Characters**

According to E.M. Forster (1972) stated in Berhanu (2009), fictional characters are classified into two major types: flat (static) and round (dynamic). A flat character is a character who does not show a major change or development in the way of the work. A round character, on the other hand, is a character who shows a complex change or development in the way of the work.

Characters in the fiction are also divided into major and minor. The term major character is often related with the concept of round character and the term minor is usually related with the concept of flat character. It should be noted, however, that this may not be true all the time.

Furthermore, Berhanu (2014) states that a round character is a character who shows a complex change or development in the course of the work. The basic trait of round characters is that they recognize, change with, or adjust to circumstances. In other words a round character profits from experience and undergoes an alteration, which may be the realization of a new strength, the acceptance of a new condition, or recognition of the previously unrecognized truths. The mark of round characters is the fact that they are usually fully developed.

A flat character, on the other hand, is a character who does not show a significant change or development in the course of the work. This is to say that the flat character does not grow, no matter what the circumstances. The basic trait of trait of flat characters is that

they are insensitive because they lack knowledge or insight. They end where they begin, and they are static not dynamic.

Similarly, <http://learn.lexiconic.net/characters.htm> states as, in fictional literature, authors use many different types of characters to tell their stories. Different types of characters fulfill different roles in the sequence of events or process, and they can usually notice some or all of the types below.

**Major or central characters-** are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters.

**Minor characters-** serve to complement the major characters and help move the plot events forward.

**Dynamic** - A dynamic character is a person who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters.

**Static** - A static character is someone who does not change over time; his or her personality does not transform or evolve.

**Round** - A rounded character is anyone who has a complex personality; he or she is often portrayed as a conflicted and contradictory person.

**Flat** - A flat character is the opposite of a round character. This literary personality is notable for one kind of personality trait or characteristic.

**Protagonist** - The protagonist is the central person in a story, and is often referred to as the story's main character. He /she is faced with a conflict that must be resolved. The protagonist may not always be admirable; nevertheless he/she must command involvement on the part of the reader, or better yet, empathy.

**Antagonist** - The antagonist is the character(s) or situation that represents the opposition against which the protagonist must compete. In other words, the antagonist is an obstacle that the protagonist must overcome.

**Symbolic** - A symbolic character is any major or minor character whose very existence represents some major idea or aspect of society.

## **2.5. Characterization**

According to <http://udleditions.cast.org/craft-elm-characterization.html>, Characterization is the way in which authors convey information about their characters. Characterization can be direct, as when an author tells readers what a character is like or indirect, as when an author shows what a character is like by portraying his or her actions, speech, or thoughts. Descriptions of a character's appearance, behavior, interests, way of speaking, and other mannerisms are all part of characterization.

So, characterization is a crucial part of making a story compelling. In order to interest and move readers, characters need to seem real. Authors achieve this by providing details that make characters individual and particular. Good characterization gives readers a strong sense of characters' personalities and complexities; it makes characters bright, alive and believable.

This stand point explains that, characterization is important for creating good fiction and a feature which makes the reader interested and attracted. Characterization in literature is the presentation of the attitudes and behavior of imaginary persons in order to make them credible to the authors' audience. So, it is the task of the author to create characters that draw the readers' attention and remain in their memory.

And, it is through effective characterization that any writer portrays his/her ideas, thoughts, feelings and the reality he/she perceives to the readers. Through characterization, the writer mirrors or reflects the life of characters and also expresses his/her emotions, ideas and depicts the realities he/she experiences or perceives. Creating plausible characters enables a writer to communicate his/her beliefs, attitudes, etc, efficiently.

Furthermore, Berhanu (2014) states that characterization is the way in which an author portrays a character to the reader. Characterization can occur through author exposition about a character as well as through the character's actions, speech and thoughts. Direct

characterization is a mode of characterization where authors comment in straightforward manner on the nature of a character and indirect characterization is a mode of characterization where authors allow readers to draw conclusions about characters based upon the character's own words and actions as well as upon other characters react to them.

In addition to this, According to Jahn (2005), characterization analysis investigates the ways and means of creating the personality traits of fictional characters. The basic analytical question is, who (subject) characterizes whom (object) as being what (as having which properties). Characterization analysis focuses on three basic parameters: (1) narratorial vs. figural characterization (identity of characterizing subject: narrator or character?); (2) explicit vs. implicit characterization (are the personality traits attributed in words, or are they implied by some body's behavior?); (3) self-characterization (auto-characterization vs. altero-characterization) does the characterizing subject characterize himself/herself or somebody else?).

Besides, <http://www.slideshare.net/es99.trish.turner/> states as, authors use the various methods of characterization to develop characters and create images for the audience. These are:

**Physical Description-** is the most common way of describing a character and identifies anything physical about the character. This includes height, skin, hair and eye color, short/tall, skinny/fat, how he/she walks/stands, anything physical about the character.

**Attitude/Appearance-**this method of characterization is the readers' description of the character's attitude. The character's attitude is how the character appears to feel about what is happening to him/her in the story.

**Dialogue-**dialogue is the way in which a character talks or communicates with others. Dialogue includes the characters choice of words and syntax. It also includes the tone and diction of the character when he/she speaks.

**Thoughts** - What the character thinks reveals things about the character's manner.

Thought is discovering things about their personalities and feelings, which sometimes helps to understand the character's actions.

**Reactions of Others**- analyzing the reactions of others are looking closely at how other characters in the story react to or treat the character that is characterizing. Reactions include verbal responses and physical or emotional treatment. Character reactions can tell if the characters are liked or disliked, popular, honest, trust-worthy, etc....

**Action or Incident**-a character can be analyzed by looking at an action or incident and how it affected them or how they reacted to it. The action or incident determines the way the character develops as the story goes on.

**Physical/Emotional Setting**-the setting of a story affects the characters' development as well as the plot. The physical setting of a story is where the story is actually taking place and can affect the way a character develops. The emotional setting of a story is the series of emotions that the character deals with throughout the story.

**Speech** - What the character says provides a great deal of insight for the reader. The character might speak in a shy, quiet manner or in a nervous manner. The character might speak intelligently or in a rude manner.

To sum up, in characterization the main thing is the method of characterization because the creation of characters differs from author to author. For instance, the writer may use description, dramatic or narrative, and impersonal or subjective to reveal his/her characters. Characterization, therefore, is related to the writer's specific way of revealing the nature, appearance and traits of characters. A writer may tell the reader directly or indirectly the properties and nature of the characters, or he/she may reveal them through dialogue or by their actions.

## CHAPTER THREE

### ANALYSIS AND INTERPRETATION

#### **3.1. Introduction**

This chapter mainly focuses on the examination of the text and those issues deemed to have straight forward relevance with characterization. Through characterization the role of intellectuals figures are analyzed on the basis of textual evidences. So, this study has based itself in bringing out the role of intellectuals figures in protesting the problems of Kenyan society in terms of economical and political crisis. Throughout the chapter, the researcher refers to *Petals of Blood* with page numbers within parentheses. Furthermore, upon the analysis a possibly interpretation has drown. Before dealing with these intellectuals figures, it is quite essential to read and understand the synopsis of the novel/story first.

#### **3.2. Synopsis of *Petals of Blood***

*Petals of Blood* is the novel written by Ngugi after post colonial independence of Kenyans in 1977. The novel begins by describing the four protagonists/ main characters namely Munira, Karega, Wanja, and Abdulla-just after the exposure that three prominent Kenyans, well known as African directors of the internationally famous Theng'eta Breweries and Enterprises Ltd, such as Mzigo, Chui and Kimeria, in Ilmorog who have been killed in a fire and those protagonists were suspected arson. Munira is the headmaster of the school in Ilmorog. He is at first met with poor classroom and the villagers think he will go back as the same way earlier teachers have done. However, Munira stays with the companionship of Abdullah, who owns a small shop and bar in Ilmorog town.

Almost immediately Wanja arrives, the granddaughter of the town's oldest and most respected lady Nyakinyua. She is experienced barmaid and begins to work for Abdulla. On the other hand, Karega arrives in Ilmorog to seek Munira to question him about their old school, Siriana. Wanja once grows disillusioned and leaves Ilmorog. The year of her exits is not good for the village as the weather is harsh. Then the villagers are encouraged by Karega to journey to Nairobi in order to talk to their Member of Parliament (MP).

The villagers are questioned by Kimeria, a ruthless businessman who reveals that he and their MP are in league and who unfairly manipulates Wanja, and subsequently rapes her. Again they meet a lawyer who wishes to help them and others in the same predicament and through a court case highlights Ilmorog's dilemma. This draws attention from national press and donations and charities pour into Ilmorog.

Development arrives in Ilmorog as the government begins to build the Trans-African road through the village, which brings an increase in trade. The change in Ilmorog is rapid, the village changes into the town of New Ilmorog. The farmers are told that they should fence off their land and convey their property to a creditor as a security on a loan and the amount of money is rented in a mortgage to ensure that they own a finite area.

They are offered loans which are linked to their harvest turnout to pay for this expense. Nyakinyua, the land owner dies and the banks move to take her land. To prevent this Wanja sells her business and buys Nyakinyua's land. She opens up a brothel in the town, and is herself one of the prostitutes. Munira pours petrol on her brothel, sets it alight, and retreats to a Hill to watch it burn. Wanja escapes but is hospitalized due to smoke inhalation; the other men Wanja had invited died in the fire. Munira is sentenced with arson or fire rising; later, Karega knows that the corrupt local MP waiting for his capture in Nairobi.

The novel ends with a strong hope of a proletarian revolution, as there is the realization on the part of the Kenyan workers and peasants of the possibilities of overthrowing international capitalism and its neo-colonial agents and these autocratic leaders up to the end of their freedom.

### **3.3. The Role of Intellectuals Figures in Ngugi's *Petals of Blood***

The intellectuals figures who are engaged in thought and reflection about the reality of their society, propose solutions to protest and resist the problems of their society, to accuse an injustice, to defend economic exploitations and such intellectuals figures are Munira, Karega, Wanja, Abdulla and the Lawyer these who are challenged to protest the

problems of the Kenyan society in the novel are discussed. In addition to this, other minor characters and antagonists and even their ideas when they react with these protagonists are analyzed and interpreted.

### 3.3.1. The Role of Munira in Protesting Political Crisis

Munira is one of the intellectuals figures who plays a great role in protesting the political crisis in post colonial independence of Kenya which is the hegemonic system of the Western Colonizers. He extremely devoted to teach the society of Kenya and Africa as a whole concerning these problems brought by the colonizers and gives awareness for the society how to payback these problems.

However, the autocratic leaders challenged him in different ways. As it can be understood from his dialogue below that he has made a routine questioning with the policemen of Ilmorog Station, Munira alluded his speech to the God but his attitude has political aspect which revenges the hegemonic systems of the colonizers. It is evident from his action that when the policemen wanted him at the New Ilmorog Police Station just for routine questioning, he took his Holy Book and refused to leave it and he speaks the hidden ideas on the sides of the God to be in opposition to them:

*'Are you Mr Munira?' the short one asked. He had a star-shaped scar...*

*'Yes.'... 'What are you talking about?'*

*'You are wanted at the New Ilmorog Police Station.'....The tall one who so far had not spoken hastened to add: 'It is nothing much, Mr Munira...*

*'Don't explain. You are only doing your duty in this world. But let me put on my coat.' He came back carrying the Holy Book in one hand...*

*'You never leave the Book behind, Mr Munira,' said the short one... a little fearful of the Book's power.*

*'We must always be ready to plant the seed in these last days before His second coming. All the signs-strife, killing, wars, blood-are prophesied here.' (Ngugi, Petals of Blood, p: 2)*

This stand point reveals that the surface or the literal meaning of this idea is alluded to the Bible while the hidden meaning is politics. According to this idea, the surface meaning is that Jesus Christ will come again and So that, before the judgments, everybody has to clean him/herself. Unless and otherwise the consequences that come from the Jesus Christ will be cruel and difficult. That is why Munira is refused to leave the Holy Book and he did not want to be caught on the wrong side.

In this citation, Munira represents the society of Kenyan particularly the Ilmorog Town who afraid the Bible and believe to it. Even they keep the second coming of the Jesus Christ and if they are on the wrong ways there will be trouble, strife, murder or assassination, blood, wars and such series consequences or penalty. Here, the character even deeply remind that Africans those who are with the colonizers and with the ideology and hegemony of them should not hurt their society and if not they will face these consequences.

On the other hand, the policemen represent the western colonizers who not fear the Bible they had brought to Africa and the second coming of the Jesus Christ. That is why the short police feels a little fearful of the Book's power while Munira who didn't create or generate the Bible for Kenya is highly frightened the Jesus Christ and even rejected to put down the Holy Book.

Hence, what Ngugi expresses through this character is that the colonizers or the white men came to Africa with the Bible. When Africans take the Bible and the Ideology of the Bible, the colonizers take the land and the property of Africans as a whole. The Bible which they preach for Africa is only the word of the Bible which they do not attempt to show in practice by themselves rather by using the ideology of the Bible they make extensive their colony in Kenya and most of African countries as a whole.

On the other hand, the hidden meaning of this idea has political aspect and the role of the character is also to attack the hegemony of the western colonizers and to teach the new generations about the colony, impacts of colony, and how to keep away from the second

coming of the colony to Africa. So, to do this the character reminds us that everybody has to be ready and prepare him/herself to against the hegemony of the western colonizers and black autocratic leaders, struggle for freedom, and resist the slaver ideology or hegemony of the white settlers at all.

This idea is narrated by this character for us or by implication for Africans as “*We must always be ready to plant the seed in these last days before His second coming. All the signs-strife, killing, wars, blood-are prophesied here.*” Here, Ngugi through this character reveals that if Africans are not prepare themselves to clean and cut-out the hegemony of colonizers as a whole from their countries, there will be another colony which its consequences will be extremely hard such as: trouble, killing, wars, blood, slavery, murder, strife, conflict and alienation are all would be faced Africans.

In addition to this, Munira was highly reasonable and polite teacher of the Ilmorog. He seriously debated with Ilmorog police station because of he did not call on for questioning up to eight days and he thought that his country has no peoples’ leader except the autocratic leaderships:

*Munira had now been held at the New Ilmorog Police Station for eight days. He had expected that Inspector Godfrey would call on him daily for questions and discussions... But when by the ninth day the Inspector had not yet called him, Munira felt... alarmed... Suppose... suppose... well... suppose it was not...! And alone in the dark without a human voice to argue with he felt his assurance desert him...Inspector Godfrey was playing with him. He was laughing at him. Munira... found himself pleading and demanding...: ‘I want to talk to the officer in charge. I demand to see the highest authority at the New Ilmorog Police Station... why then he kept me here for eight days? Today is the ninth day...I am ready to answer any questions.’ ... (ibid, pp: 190-192).*

This stand point reveals that the political system of Kenya was highly corrupted by the hegemonic system of the colonizers and autocratic leaderships those who do not know any democratic ways of leading.

Here, Ngugi through this character announced that Kenya was under high colony in which the lives of most Kenyans were hindered in prison because of lack of good governance and most of the people scarified their life to overthrow the colonizers hegemonic system and the black autocratic leaders during colonial era.

Still, Munira was in a cell and he charged with the police guarder and the jailor. By the ninth day of his imprisonment Munira wants to demand interrogator, Inspector Godfrey. But he could not get him rather than his jailor. The comments by his prison officer or the jailor reflects the level of political betrayal that has penetrated even lowest level of system of government in a place for the confinement of people accused or convicted of crime. The jailor asked other issue which Munira did not want to demand in the jail:

*Would you have liked that kind of company? I am not suggesting that you are in prison, arrested, or remanded. Only...well...Chui, Kimeria and Mzigo were such important people. VIP's. It will take us years before we can get their likes. So wealthy. Millionaires. Imagine. African Delameres. Did you ever visit the scene of arson? ...It was terrible...terrible... Mr Munira, between you and me it was not a case of robbery... The police must leave no stone unturned... (ibid, p: 192).*

This point reveals that the jailor is worried about the lost of the three members of the national bourgeoisies who were died in the fire at Wanja's brothel in which Munira was suspected as arson and they were prominent person, a company owner, and even taken as VIP, millionaires and so wealthy. But the jailor did not hear any word of Munira rather than defending his critical and logical idea.

However, Munira's act in responses is so terrible and negative in that he identifies the overriding and overruling disposition of these autocratic leaders and who rapidly understand their violence. He did not want to speak with jailor rather he wanted the Inspector Godfrey. He gives response for the jailor to stop down his endless propaganda as: *"I don't want your theories. I just want to speak to Inspector Godfrey. You are only a jailer. Both you and I are in prison. Well, everybody is in prison..." (ibid, p: 192).*

This point reveals that Kenya did not have people's government at that time except those autocratic leaders. Ngugi through this character explains that the social, political and economic imprisons of Kenyans in explaining that even the officials are not free though

they think that they are free. The slogan of Munira “*Everybody is in prison*” reflects this idea. There is no democratic right and independent judgment at that time in Kenya.

In addition to this, Munira had been criticized the life of this world after he has made the routine questioning with the Ilmorog Police Station. He took negative attitude for them because of he understood their bitterness, lack of law, violence, dishonesty, unfair judges and justice, which were fetched from the hegemony of the colonizers. These ideas are explained as: “.... *Munira had been so convinced that this world was wrong, was a mistake, that he wanted all his friends to see this and escape in time...*” (*ibid*, p: 332)

This standpoint reveals that, ‘*this world was wrong, was a mistake*’ means to show that this world was the world of colonizers and their hegemony, the white people who invaded land of Kenya and Africa as a whole. There was no anything is correct with them because of they were stayed in the world of corrupt, dishonest, aggressive, violation, and unfair justice and all are their hegemonic system to control all of the African countries.

Thus, the role of this character is to announce the aggressiveness of the colonizers of this world and to advice that the colonized societies have to make unity and be able stop this crisis on time.

Furthermore , Munira and Karega had make a dialogue about their families’ story of participation in the struggle for their freedom and their story shows how the past events strange their life and how they are still associated with the past which is not only the part of their own life but also the part of the country’s struggle against colonial hegemony. Munira starts his conversation as:

*‘I am afraid I can’t quite-eeh-?’*

*‘It’s a long time. My name is Karega...My mother was Mariamu and before we moved to the new emergency village in 1955, we used to live on your father’s farm.’...*

*‘...Are you Mariamu’s son? ...I cannot recall...but...I knew your brother Nding’uri. He used to be a playmate. We... hunting ... antelopes ...in my father’s forest. We never caught any...but that was long before 1952.’*

*'I don't know him... I have only a vague, misty impression ... but I recently heard about him and I built a few more details of him ... but only an imagination.'*

*'I am sorry about what happened...'*

*'You mean his being hanged at Githinguri? It was a collective sacrifice. A few had to die for our freedom... But it is strange... now that you say you knew him...I did not even know that I had a brother...that he had died until Mukami told me.'*

*'Mukami!'*

*'Yes... just before she died.'*

*'Mukami...my sister... I tried to figure out all this: what had this stranger to do with my father and Mukami and Nding'uri's death of years before? I wanted to know more-to know where or how...about a mystery involving my own family? (ibid, pp: 49- 50).'*

According to this point, Munira's story reveals an important part of the colonial struggle. He was a freedom fighter and his story shows the common people's contribution in the ant-colonial struggle. The fighting against colonialism was brought the sacrificed of common people and the bravery of the unsung heroes like Nding'uri and Mukami. In this way, the writer reconstructs the history by showing that the basis of ant-colonial struggle is deep in African society which has taken place so long before 1952. This shows that the Africans are not a passive, unaware community devoid of any political consciousness.

Thus, the novel becomes a record of the African's wonderful fight back against colonialism. Ngugi through his effective characterizing portrays his attitude, feelings, thought, and the reality he wants to identify through this character. The dialogue between Munira and Karega reflects the life of Kenyans at that time, in which the peasants were hanged, scarified, surrender, hazy, unclear life and strange by the foreigners and unfamiliar persons.

In addition to this, Munira carries the main thread of the story. Even though he came from a wealthy, landowning family, he devotes his life in teaching the peasant children. Munira is an intellectual character, and in his creation Ngugi has attempted to introduce a

man of heroic coverage, presenting many of the contradictions of Africa itself. He describes the dishonesty that has declined the dreams of those who fought for Kenya's independence. The aspect of history becomes a memory collection of the people and people draw instruction and it provides connection which people can form ahead into the future. Thus, we have in *Petals of Blood* public voices coming together to narrate their experiences through different voices so as Munira and Karega are good examples.

In this novel, Fraudsham is also another autocratic leader in Siriana School where Munira and Karega were leaving because of his dictator police and children in this school are also never taught African history and literature. So, Munira feeling happy that when he heard the departure of Fraudsham from Karega which he had already read from news paper. For Munira Fraudsham was Siriana and Siriana was Fraudsham. Munira could hardly believe to this and he supposed if he had been murdered or something else. He has since that night reads Karega's own disbelieving reaction to the man's departure. His words carried poetry and beauty, and sadness and momentary victory:

*I can't believe it. I can't believe that*

*Our united strength, untried before,*

*Could move mountains where the prayers of*

*Yesterday had failed. Still, he was not there:*

*He was not there anymore at the blowing of the horn and the raising of the flag-our flag.*

*It is of three colours,*

*Rightly sang the poet: Green is our land;*

*Black is black people; and Red is our blood (ibid, pp: 52-53).*

The concept of this poem is that beyond the religion, their unity gave them liberation. This shows that their unity is strength and able to resist the hegemonic system of the colonizers. In addition to this, it is clear that their flag represents their identity, unity and struggle against their hostility.

### 3.3.2. The Role of Munira in Protesting Economic Crisis

Munira is strongly committed in struggle against economic exploitations and teaches the society how to overcome these problems. He is the headmaster of the school in Ilmorog and initially he joined with poor classroom. As the villagers think, he will give up on soon, in much the same way previous teachers have done.

However, Munira stays in Ilmorog to build up the school. As an exile or banish, Munira is at first the brunt or impact of several Ilmorog village jokes. His efforts to reconstruct the rundown school are seen as strange and unbelievable. Even most of the people had thought that he was a little crazed and a carrier of evil.

In spite of this, Munira has continued to reform the school without budget and a man power and even most of the students had escaped the school because of lack of teachers and other services. The students reported this funny idea to their parents and they could not believe:

*Another one has come into the village, went the news in Ilmorog. Children spied on him, on his frantic efforts to trim up and weed the place, and they reported everything to the old men and women. He would go away with the wind, said the elderly folk: had there not been others before him? Who would want to settle in this wasteland except those without...? The school itself was a four-roomed barrack with broken mud walls, a tiny roof with gaping holes and more spiders' webs and the wings and heads of dead flies. Was it any wonder that the teachers ran away at the first glance? ... But Munira stayed on, and after a month we were all whispering-was he a little crazed-and ...Was he a carrier of evil? ....when he started holding the classes under the acacia bush near the place rumoured to be the grave of the legendary Ndemi, whose spirit once kept watch over Ilmorog country before imperialism came and changed the scheme of things (ibid, pp: 5-6).*

It is possible to understand from this point that Ngugi creates expressively strong character. The character that is strong enough to change the ideology of the society which was conceded on them by the colonizers' hegemony and ideology. For the matter of this ideology the people have seen Munira as their enemy who wants to collect the secret information from them and report to the government. The other people have also seen as extremely foolish, aggressive, harmful or tending to harm them.

However, Munira be able to resist all these challenges and continues to restructure the system completely disappeared by the colonizers without enough budget and materials. He did not get even the supportive idea from his society rather than disturbing and joking to him as he was a foolish one and evil until they see his constant standing.

What the people of Ilmorog had thought were left only with news and Munira has stayed on that wasted land to continue his aims. He tries to sharp the mind of the society by removing unwanted ideology from their mind which has grown by the hegemony of the colonizers. In this citation, *'to trim up and weed the place'* conveys that to make neat by removing unwanted ideas, members, party and any oppose systems from the society.

On the other hand, this character shows the reality that has been emerged in the poor society where the attention is not given for them by the government except collecting their properties as the form of taxes. The ideas that the school was, *'broken mud walls, a tiny roof with gaping holes and more spiders' webs and wings and heads of dead flies'* show the economic problems these came with imperialism and Munira teaches the society to solve these problems.

Furthermore, Munira was a teacher who persuades everybody to go to a school. It is his purpose that he advised and forced the children to the school. In this way, he advised Wanja when he saw her in Abdulla's bar. He was suddenly happy with himself just to advice her. He turned to her and says: *"...You yourself...you look so young, you should be in school instead of in working for Abdulla as a barmaid"* (ibid, p: 36).

This idea reveals that, Munira has positive attitude for education because of the reality that education is a key for a change, unity, knowledge and development. That is why he persuades every child to the school and he believes to that every child should be in school. On the other hand, Wanja works as barmaid at her young age because of lack of economic and she works seriously to change this situations.

Through this character, Ngugi invites all Kenyan's to the school and he believed that the educated people struggle for their identity and property as a whole. In addition to this, he

shows the economic problems and everybody has to do any job to solve this problem and Wanja is a good example that she worked as a barmaid at the young age.

Moreover, One day Munira took the children out into the field to study nature. He picked flowers and taught them the names of various parts: the stigma, the pistil, pollen, and the petals. He told them a little about fertilization and meanwhile one child cried out as:

*'Look. A flower with petals of blood.' '...It was a solitary red bean flower in a field dominated by white, blue and violate flowers. No matter you looked at it, it give you the impression of the flow of blood...It had probably been the light playing upon it, for now it was just a red flower. There is no colour called blood. What you mean is that it is red...Flowers are of diffirent.... Colours... (ibid, p: 21).*

Again, Munira ordered the students to pick a flower and to count the numbers of petals and pistils and to show to him its pollen. Yet another boy cried:

*'I have found another. Petals of blood-I mean red...It has no stigma or pistils...nothing inside.' He went to him and others surrounded him: 'No, you are wrong,' he said, taking the flower. 'This colour is not even red...it does not have the fullness of colour of the other one. This one is yellowish red. Now you say it has nothing inside. Look at the stem from which you got it. You see anything?' 'Yes,' cried the boys. 'There is a worm- a green worm with several hands or legs.' 'Right. This a worm-eaten flower...It cannot bear fruit. That's why we must always kill worms...a flower can be also become this colour if it's prevented from reaching the light' ... (ibid, p: 21-22).*

This stand point shows that Ngugi expresses the influence of the white people in various ways. For instance, Munira makes the youngsters to have a wide sight rather than stayed only in the class. He takes the children to the field to observe parts of flowers and in flowers one child observed a worm which eats parts of the flower. The worm has many legs and hands and made the flower unfertilized.

Ngugi assimilates the worm with the white people and bourgeoisies who had destroyed the economy of Kenyans. The many legs and hands of the worm describe the unlimited strategies of the white people to exploit the economy of Africans.

Furthermore, *Petals of Blood* is the novel's title and thus, it suggests destruction, corruption, evil, the unnatural and death or passing away. It points to the centrality of the symbolism in the clarification of meaning. One dominant symbol come together relates to flowers and other forms of vegetation. At times, these suggest regeneration, fruitfulness or productivity, and luxuriance, but more often, they suggest destruction, corruption, evil and death. The imagery suggests the distortion of things from the normal and natural to the abnormal and evil and the introduction of disorder and destruction.

Also, the flower with the petals of blood belongs to a plant that grows wild in the plains and is itself the sufferer of evil. The agents of corruption have destroyed its innocence. The flower thus becomes a symbol of the entire society, potentially healthy, beautiful and productive, but its potential is unrealized and destroyed by the agents of corruption

On the other hand, in Ilmorog, Munira does not clearly know the source of the betrayal of the society, but able to suggest that it is scarcity and shortages as the active participants in economic productions have migrated to city. Urban seems to be a chief source of the betrayal of the attraction of a wealthy economy in Nairobi has forced the young to throw away their families as the old woman announced to Munira:

*Our young men and women have left us. The glittering metal has called them. They go, and the young women only return now and then to deposit newborn with their grandmothers already aged with scratching this earth for a morsel of life. 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. Have you ever heard of that...?... Some go and never return. Others sometimes come to see the wives they left behind, make them round-bellied, and quickly go away....Tell me: what then brings you to a deserted homestead?...What have you really come to fetch from our village? Is it the remaining children?' (ibid: p: 7).*

This point shows that the life in a city and countryside is unbalanced. There is economic scarcity in the rural areas and no attention is given for them from anybody that the children and the older people were left in economic crisis. Ngugi through this character outlines the life of city and countryside. He dedicated that while the people in the city live unvarying live; the people in the rural residences are suffered. This implies that the

white people and their followers live comfort live on the land of Kenyan's while the inhabitants Kenyan are lived in the harsh scarcity ways of live.

Regardless of Munira's unclear perception, he has a dedicated sense of observation of the state of underdevelopment in Old Ilmorog. He senses the irrationality of the surveying an International Highway when smaller service roads have not yet been built for the rural area. He even sees the contradiction of underdevelopment between country and city and complains it as:

*In my mind I now put this wretched corner beside our cities: skyscrapers versus walls and grass thatch; tarmac highways, international airports and gambling casinos versus cattle-path and gossip before sunset. Our rest while masters had left us a very unevenly cultivated land; the centre was swollen fruit and water sucked from the rest, while the outer parts were progressively weaker and scragglier as one moved away from the centre....I felt the presence of the young man as a weight on my spirits: what did it matter to me that the peasants here were without decent water? That the herdsmen had swollen eyes and the cattle died of drought? What did it matter to me that the able-bodied had fled Ilmorog in search of the golden fleece in cities of metallic promises and no hope?.... (ibid: p-49).*

This point also shows that there are high problems in rural areas where even they could not get water to drink and their cattle died of drought. This character also committed that the concerned body did not give any support for this society.

In addition to this, Munira is strongly announced that the autocratic leadership transformation of Ilmorog is a cheating development, a further betrayal of an already weakened region, where poverty and unhappiness are abundant. Even if they announced their falsify proposal that they would launch a huge financial project of Ilmorog investment as a quick means of developing the area and declared that Ilmorog would never be the same as before. But Munira is able to identify the symptoms of exploitation in the New Ilmorog, however, he is still unable to determine the reasons clearly:

*What caused things to be happen? The New Ilmorog of one or two flickering neon-lights; of bars, lodgings, groceries, permanent sales, and bottled Theng'eta; of robberies, strike, lockouts, murders and attempted murders; of prowling prostitutes in cheap night clubs; of police stations, police raids, police cells: what brought about this Ilmorog from the old one of sleepy children with mucus-infested noses, climbing up and down miariki trees?.....how was it that the puny acts of men, rising from thousand promptings and numerous motives, could change history and forever...to eternal and loss, guilt and cruelty... (ibid, pp: 190-191).*

This stand point reveals that the autocratic leaders were hardly ever interacting with their community as their leaders. Instead of focusing on production and development of their populations, they were concentrated in the investment accumulating their own wealthy. Therefore, the bourgeoisies become the means of private enterprise and fail to be fruitful for their nation.

Furthermore, the journey of the Ilmorog peasants to the capital city to talk with their members of parliament to solve their economic problems have seen slowly to develop and Munira perceps it because of the autocratic leaders corruption. He describes the corruption that has stoppped up the dreams of those who fought for Kenya's independence. Munira goes moreover far in his uninhibited wants to correct injustice: When he burns a house used as a brothel, three men die, and he is charged with murder.

But he could able to take this action to solve the economic exploitations of his society and even to stop the life of prostitute which hinders the culture of African society and also it has brought the young girls of Africa to unexpected pregnancy:

*... Munira thought and moved away. For a whole week he prayed that God would show him the way. He bought petrol on Saturday evening... He walked to Wanja's place... It was enjoined on him to burn down the whore house- which mocked the God's work on earth... Munira...was prepared to murder in the name of moral purity (ibid, p: 333-334).*

This point shows that Munira makes the autocratic leaders unstable by firing the house because of they had participated in the economic exploitations of the country with the colonizers.

In addition to this, the autocratic leaders were never worry for their populations and the economic and even the culture of their society rather than generating their own capital from the western through even forced the young girls to brothel which makes Munira so annoyed:

*...Wanja's Sunshine Lodge that Inspector Godfrey was thinking about... was, for instance, the Cultural Tourist Centre at Ilmorog. Ostensibly it was there to entertain Watalii from USA, Japan, West Germany, and other parts of Western Europe...it was centre for the plunder of the country's natural and human assets. Women, young girls, were being recruited to satisfy any Watalii's physical whims. The more promising ones...smattering with English and Germany were lured to Europe as slave whores from Africa! Inspector Godfrey was in no doubt that this lucrative trade in Black Ivory was done with the knowledge of Nderi wa Riera, the MP for the area... First rate Foreign Exchange... (ibid, p: 334).*

The action Munira takes to the brutality of the high official persons shows the boldness of Munira and sentimental feelings of him to his society. So, this and others economic problems are forced Munira to take action on these autocratic leaderships.

On the other hand, Munira not taught only the students but also he taught the people how and the ways they could be wealth through different songs. The song places importance on cows, goats, crops and money which are all forms of wealth in the rural areas because of in most African countries wealth is measured in terms of livestock. This song also shows the value of works to be wealth and Munira thought that if all peoples are worked their own works the economic exploitation and corruption may be avoided since the songs focused on the works and it has the message that if you work you will be wealth:

Cows are wealth  
    Work is health  
Goats are wealth  
    Work is health  
Crops are wealth  
    Work is health  
Money is wealth  
Work is health... (ibid, p: 21).

This point shows that, the message in this song is used to avoid dishonest, bribery, self-interest, corruption and the regulation of the continued existence of the suitable quality and standard that can make one rich at once without participated in the work regularly.

So, Ngugi through this character highly advised these autocratic leaders and the bourgeoisies who represent the peoples and instead of focusing on production and development of their peoples, they are concentrated in their own capital accumulating wealth. They are never in touch with their people but are popular for their own wealth.

Therefore, Ngugi by using his song explains that the value of works and the ways to become wealth and against those bourgeoisies who became the tool of capitalism and fail to be profitable for their populations. He points that wealth without work is a corruption and it exploits the economy of the country.

### **3.3.3. The Role of Karega in Protesting Political Crisis**

Karega is a revolutionist character who is highly committed in struggle against political crisis of Kenyan society. He is an intellectual and bright teacher that he made the children to sing a song about their areas and Africa. He made this for the reason that the children never forget what they have caught as a song in their mind at their child age.

In this way, Karega taught the children about their area and Africa as a whole because of he remembered the dialogue that he had started with himself at Siriana School and which

had been interrupted by his removal. He was concerned that the children knew no world outside Ilmorog: 'they thought of Kenya as a city or large village somewhere outside Ilmorog.' But Karega taught them to enlarge their consciousness so that they could see themselves, Ilmorog and Kenya as part of a larger whole, a larger territory containing the history of African people and their struggles. He made them sing as:

*I live in Ilmorog Division which is in Chiri District;  
Chiri which is in the Republic of Kenya;  
Kenya which is part of East Africa;  
East Africa which is a part of Africa;  
Africa which is the land of African peoples;  
Africa from where other African people were scattered  
to other corners of the world (ibid, p: 109).*

This standpoint explains that Karega teaches the society that the District of in which they live is theirs. But their territory is not limited to only that District but East Africa, and then Africa, the whole belongs to Africans rather than the colonizers. African peoples are also not limited to only at one area and they are scattered from corner to the other corners of the world.

Ngugi through this character advocates a more centralized world view, through which African states refuse to accept the attitude that they are essentially still colonies existing under, or peripheral to, the western world and a more centralized conceptualization of national identity is necessary. The aim of this point in short, to orientate towards placing Kenya to East Africa, and then Africa in the center. According to this idea, all things are to be considered in their relevance to their situation, and their contributions towards understanding themselves.

So, this character is politically committed that, Africans have to learn their history, national identity, and even their territory. The most important role of education as its ability is to serve as a means of knowledge about oneself, as a result, African have to

examine themselves; they have to give outwards and determine peoples and languages around them. They should have to prove on their identity, ideology and philosophy.

It is possible to understand from the attitude of this character that, as Europe is the center of the map of European, so should Africa be the centered to Africans, not presented as an afterthought or dependency of other countries and literatures.

Furthermore, as Karega has sharpened the students, the students also wanted to learn about African literature and history and even they wanted African teacher and headmaster. They refused to go back to their classes and made demands as:

*'We wanted to be taught African literature, African history, for we wanted to know our selves better. Why should our selves be reflected in white snows, spring flowers fluttering by on icy lakes? ... We wanted an African headmaster and African teachers...We were proud and thrilled and saw ourselves a new. But ...Chui, the name had been alive, a legend...down with Fraudsham: ... down with whites: Uuuuuuup with Chui, shake them...Black power! We vowed that should we get an African headmaster we would give him the out most obedience; we would work even harder...No more perfects. We would elect our own leaders. We called ourselves African populists and we wanted a populist headmaster (ibid, pp: 170-171).*

Here, the students are feeling the nationality. They want to be gained knowledge of about Africa and to be called themselves African populists. They do not want to see the white people and committed to that their identity should be never reflected by the white people. Definitely, they want to focus on African language, history, culture and socio-political aspects of African peoples.

Even though, *Petals of Blood* is written after forces of colonialism have been defeated in Kenya Chui betrays the people all of an unexpected; he does not want to learn anything African such as African history, and African literature.

Here, Karega is the central character who attains a complex fullness of life both as individual adventures; seeking for harmony with himself, and as a community whose chance hangs together in their struggle against external forces. Ngugi is no doubt primarily concerned with restoring the African character to his history, to enable him to find an identity in an essentially colonial situation and discover a source of pride in his people's past accomplishments. They are stories of a past when African controlled its

own destiny, of heroic resistance, which Karega, goes to such trouble to impart to his students: they are found only in legends passed from generation to generation such as Chui.

Ngugi therefore attacks universalism and wants African unique elements to be identified and not to be clouded by globalization or universalism. He appropriates that there is a black experience and blacks have to be in control of their own affairs. Politics, economics and education are the major factors that obstruct Ilmorog because they are occupied with ideological complexities of the western.

Moreover, Karega was proposed the journey to Nairobi to meet the MP to solve the problems of Ilmorog town. However, he did not get his answer from the leaders and continues his ideas to know even how African peoples can be united:

*Karega, Abdulla, Munira often met at Abdulla's store...For the journey had presented each with a set of questions for which there were no ready answers;...conceptions of what it meant to be human, a man, alive and free....Karega again threw his weight into teaching, to avoid answering anything to himself, but the same questions came back, with greater un-sureness than before: where, he asked himself was the unity of African people? (ibid, pp: 196-197).*

This stand point shows that Karega is faithful to know the African unity. He was in dilemma about the unity of African people; if there is no unity there is no freedom and that is why Karega wanted to know about African unity and participated in it to struggle against the colonizers hegemonic system.

Additionally, Karega is a competent person that he has demonstrated by his understanding in prison that the political struggle will continue up to the end of they get the fruitful of their struggle. "He hoped that even if he was arrested, the strike would go on..." (ibid, p: 4).

This idea shows that the peoples of Kenya participated in the struggle and they hope that the freedom will come after their struggle. Thus, they will continue and sacrifice themselves up to they will overcome the problems that slowed down them.

### 3.3.4. The Role of Karega in Protesting Economic Crisis

Karega is highly devoted to protest the economic exploitation of Ilmorog which is exploited by the autocratic leaders and colonizers hegemonic system. Karega, who was booted out of Siriana because of his involvement in series of strikes against colonial educational policies, roams the entire country until he finally settles in Ilmorog and he wondered that African experience was not always clear to him and he saw the inadequacy of the Siriana education that:

*... He was face to face with his own kind, little children, who wanted to know these in retrospect, less demanding, less frustrating than present ordeal. For to confront Ilmorog, the poverty, drought, stricken, depopulated wasteland, to confront the expectant eyes of those who tomorrow would run away to the cities whose cruelty he had experienced and where they would face a future...it seemed to him, looking at the drought, at the tiny faces, at the lack of any development in the area- where he wondered, were benefits of modern science... (ibid, p: 110).*

It is possible to understand from this idea that Karega has so confused with the problems that subjugated the economy of Ilmorog, by the white settler who tomorrow would run away. Karega highly dedicated to solve these problems and became a revolutionist character.

In addition to this, Karega as knowledgeable person so confused with economic exploitations of Ilmorog populations and concerned how to resolve these problems:

*It was hopeless: it was a gigantic deception. He worried that how could he as a teacher, although in primary school, ignore the reality of the drought...what had education, history and geography and nature-study and maths, go to say to this drought? ... Also many goats, cows, and sheep were died and vultures and hawks circled the sky... Wanja, Munira and*

*Karega all worried about Abdulla's donkey and the donkey's death is also his death. (ibid: 110-111).*

In the same way, Karega embarrassed that the students in Ilmorog even cannot get food and they felt starving in the classroom while students in the city were so much eating and drinking. Thus, he thought for the peoples of Ilmorog who lived in the backward village without food and water and extremely low level of live. He reflected their economic problems as: *"Just know... people in the city and other places were drinking and laughing and eating and making love out of excess of fullness, and here people were fainting with hunger and malnutrition" ... (ibid, p: 112).*

According to this quotation, Ngugi through this character compares and contrasts the life of city and countryside. He committed that while the people in the city live standardized live; the people in the rural residences are suffered. This implies that the white people and their supporters live luxury live on the land of Kenyan's while the native Kenyan are lived in the severe poverty. This and the others problems brought this character to restless.

As a result, Karega proposes a plan to solve the economic crises of his society and in doing so he felt fidgety, eager to have an effect on his plan. He broached the plan to Munira, Wanja and Abdulla and represented for them as:

*It seems to me that we all have our reasons for coming to Ilmorog. But now we are here. There is a crisis facing the community. What shall we do about it...Let us send strong delegation of men, women, and children to the big city. To the capital. We shall see the MP for this area....Wanja was stabbed: go back to the city...remembrance of her double terror. Abdulla readily agreed with the idea. Wanja was thinking...Now I am going for the people. Munira could not see what MP would do for them. He was thinking... Wanja and Abdulla had agreed... he also accepted. (ibid, p: 113-114)*

In this way, they made some discussions and reached on the conclusion. Wanja would talk to Nyakinyua, who in turn would discuss it with a few more elders before the crucial

meeting. Accordingly, Karega determined that instead of compliant the gigantic dishonesty of classroom teaching while the drought outside got worse, he proposes the journey to the capital city to meet the MP with the problems of a drought injured Ilmorog. Even if Njuguna opposed the idea of going to city for a time being, her idea seemed to Karega as simple, direct and it upheld the dignity of Ilmorog. On the other hand, Nyakinyua's supporting of the journey concluded the story of the village and they demand as:

*... We should go. It is our turn to make things happen...we had power over the movement of our limbs. They would send trains here from out there. They ate our forests... Then they sent for our young men. They went on swallowing our youth. Ours is only to bear in order for the city to take. In the war against Wazungu we gave our share of blood. A sacrifice. Why? Because we wanted to be able to sing our song, and dance our words in fullness of head and stomach. But what happened? They have continued to entice our youth away. What do they send us in return? Except for these two teachers here, the others would come and go. Then they send us messengers who demand twelve shillings and fifty cents for what? ...They send others who come every now and then to take taxes..... But Ilmorog must go as one voice... (ibid, pp: 115-116).*

This standpoint shows that, when the cruelly drought threatens the very continued existence of the village's residents, Karega suggests a delegation travel to Nairobi to appeal for assistance from their Member of Parliament. Ngugi uses the delegation's reception in Nairobi to reveal the hypocrisy of various autocratic leaders' institutions in postcolonial Kenya. The illegal overlook by the political authorities these member representing Ilmorog in the Parliament, worsens matters. Eventually, Karega, the bright young teacher in the community puts forward the proposal that the people should march to the capital where their MP stays to confront him with their problems.

In addition to this, Karega bothered that Kenya was corrupted by the colonizers and autocratic leaders in which humanity and human basic needs are also violated:

*We are all prostitutes, for in a world of grab and take, in a world built on a structure of inequality, injustice, in a world where some can eat while others can only toil... in a world where a prince, a monarch, a businessman can sit on billions while other people starve ... we are all prostituted. For as long as there's a man in prison, I am also in prison: for as long as there is a man who goes hungry and without clothes, I am also hungry and without clothes. Why then need a victim hurl insults at another victim? Least of all need we pour vileness and meanness on the memory of those who were once dear to us... (ibid, pp: 240-241).*

According to this point, Karega explains his point of view that there is over-involved humanity. Here, it is undeniable that the life of Kenyans and the foreigners in Kenya and others traitors is so much different. Some Kenyans are in prison, some are in severe problems and some works for the white peoples and monarchy. Only a few Kenyans live the comfort live.

So, according to Keraga, since there is no equality, everybody is prostitute, and since some are in prison no one is free. In this extraction, how Karega is ambitious for freedom and economic right to use for the peasants of Kenyans is prominent.

Additionally, Karega considered carefully in excess of the varying failure of the peasants, workers, semi-workers, criminals and prostitutes, now struggling to consume away unbalanced living and unable to face the rivalry obtainable by the more structured huge amount of production. Karega devoted as:

*There was no land...born into a landless home. Why ...should soil, any soil... which after all what was Kenya, be owned by an individual? ... For what was the point of a world in which one could only be clean by wiping his dirt and shit and urine on others? A world in which one could only be healthy by making others carry one's leprosy? A world in which one could only be saintly and moral and upright by prostituting others? Why, anyway, should the victims of a few people's cleanliness and health and saint less and wealth be expected to always accept their lot?...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 hand and songs of courage and hope to end their oppression and exploitation... (ibid, pp: 302-303).*

This point also shows that the high variations of live between the ordinary people and the traitors because of corruptions and the masses of people are ready to struggle with their hands and songs without tools of war up to the end of their oppressions and exploitations run-down.

Furthermore, Karega helps in arousing the awareness of the people especially, workers in the Theng'eta Brewery to avoid economic exploitations and imperialism economic system:

*Karega and his following of Theng'eta factory workers... had rejected it is true mere brotherhood of the skin, region and community of origins and said no to both black and white and Indian employers of labour. But they too would fail: because they had also rejected the most important brotherhood- the only brotherhood of religion, of being born anew in the Lord the universe and of the eternal kingdom... (ibid, p: 42).*

This stand point reveals that, Ngugi through Karega shows that a policy of extending a country's power and influenced through colonization, use of military force and other means of investment is the factual opponent in Kenya and also Africa. To change the situation, Karega becomes the worker and mobilizes the workers and the peasants to liberate the economically upset society. His unification actions have politicized the workers and they are standing by to heave noncompliance at their greedy employers who want to run only their own business and to accumulate only their own wealth.

On the other hand, the trade unions which are expected to serve the interest of the poor workers fail to function due to the very composition of the autocratic leaderships of such unions. In the agricultural plantation work, the workers could not stay more than two months because of the leaders were not responsible and they had seen the workers as slaves and the workers move from place to place to search job and they became jobless and homeless. Karega criticizes these ideas as:

I don't know. The trouble with...trade unions is that *too often they are led by businessmen ...Employers. How can an employer lead that which is fighting against employers? You cannot serve the interest of capital and labour at the same time. You cannot serve two opposed masters ... one master loses ... in this case labour ...The work ... the heat ... crumbs from the table ...I left... looked for jobs amongst agricultural plantation workers...But I could never stay more than two months...slaves...slavery...they are paid one hundred shillings a month...and for that they sell their whole family labour...man, wife, and children...living in one hut... (ibid, pp: 288-289).*

According to this extraction, Karega was confused with work in the trade union and agricultural plantation work. How the trade union runs and the workers need is not running together. In this way, Karega is not volunteers to move only with the interest of the trade union rather he thinks about the role he should be played to solve the problems and he joins the agricultural plantation work. However, no any changes there and he faces more economic crisis.

Through this character Ngugi shows that how Kenyans are suffering on their home land. Their labor and wages do not balance each other in that they do a lot but gain a little so that they are forced to lose their property, family and so on.

Among the agricultural plantation workers, for instance, Ngugi portrays, exploitation at its worst where a hundred shillings is paid for a whole family's labor in a month and others dismissed from their jobs.

This is because of the Africans autocratic leaders with the colonizers have made life insufferable for one another through their self-interested wishes. This bitter experience of post colonial independence of Kenya and also Africa for this matter, portrayed by Ngugi is the cruel subjugation of freedom and the brutal exploitation of the people. The action dispensed out to the workers of all categories constitutes abuse of human rights and human basic needs.

On the other hand, Karega had makes group discussion with the workers those who work on plantation to solve their economic problems; that all of them are became jobless because of their autocratic leaderships. Then, Karega committed to make the workers unity to struggle for their freedom of live. In Karega's words:

*I would talk my thoughts with the other workers on the plantation. They would say: suppose we are kicked out... and I said...unity in labour...unity of sweat...sweat power...word would get to the African owners of the plantations... I would be dismissed and I would go on my way...And so I kept on moving, working here, and there, on this or that farm, tracing, as it were, my father's footsteps until I found myself in West Kenya (ibid, p: 289).*

According to this idea, Karega invites other workers for unity in any important way. Among the agricultural plantation workers, for instance, Ngugi portrays exploitation at its worst where Karega is dismissed when he is caught in his attempt to rally the plantation workers. He makes them come together in order to continue fighting with these autocratic leaders. He shares his idea to the others and conducts their sounds to the other workers to cooperate. His idea reveals that he scarifies his life until he be able to liberate his country just like the previous heroes have done in Kenya.

Later on some companies are built to solve the problems of the society. However, it is not as the desire of the people. It serves mainly the foreigners and the top autocratic leaders only. The peasants are not satisfied with them and Karega Commits this crisis as:

*... I got a job with a sugar milling company. I worked as a store keeper...The store also supplied Europeans and top Africans with household needs, toilet paper, gas...I had time...to think. This particular sugar mill was owned by a British company McMillan sugar works with extensive interests in South Africa...Sudan...Nigeria...The Company's sugar plantation was started soon after Independence...to develop the area...to raise the standard of living. A number of peasants were driven of their land...The peasants who were not driven off the land were encouraged to grow sugar on their plots instead of food. But the company buys the sugar at whatever price they deem fit! The peasant growers are*

*not organized to protest and to bargain. So they lead miserable lives. Some cannot even send their children to school (ibid, p: 289).*

According to this idea, African countries would have expected the comfortable life after they gained their independence from their colonial rulers. However, it was not as they expected. Africans leaders have rather made life intolerable for one another through their self-centered desires. Among the McMillan Sugar works for instance, Ngugi portrays, exploitation at its worst where some peasants are driven off their land and those left are advised to stop growing food crops and grow sugar, which the company buys at prices it thinks fit. As a result, the workers live unhappy lives and are even unable to send their children to school.

Besides, how the economic problems were came to Kenya is narrated by Karega and he had thought many times that how to rundown these problems and to build the economically and politically free Kenya. In Karega's words:

*...Many times I would sit and think: we people...we built Kenya. Before 1895 it was Arab slavers disrupting our agriculture. After 1895 it was the European colonist: first stealing our land; then our labour and then our own wealth in the way of cows and goats and later capital by way of taxation...so we built Kenya, and what were we getting out of the Kenya we had built on our sweat? (ibid, p: 289).*

In this extract, it is narrated by Karega that how the Kenyan's economy is disrupted by the foreigners. In this narration, Karega has described that Arab slavers were disrupted the agriculture of Kenyan's before 1895 and after this the European colonizers exploited the economy of Kenya through gradual process by using different techniques. At first they take the land of Kenya in the form of agriculture and controlled the labor force as their workers by paying the little amount of money which is even not enough for hand to mouth. Then they controlled the other properties and handed the capital in the form of taxation. They bought their properties from the colonizers and also pay the tax for them.

Thus, Ngugi through this character reveals that imperialism is never develop the country and Kenyan should struggle together to solve their own problems by their own rather nothing will come to solve the problems of Kenyan people.

### **3.3.5. The Role of Wanja in Protesting Political Crisis**

Wanja is the main female character in the novel, one of the intellectuals figures accused of murder. The way Ngugi presents Wanja is very central for the opposition of hegemonic system. And this radical political effectiveness of Wanja undermines the power and authority of the hegemonic system and autocratic leaderships.

In addition to this, Wanja was participated in different journey to solve the problems of Kenyans and she was raped by the autocratic leader. For this and other problems Wanja would take revenge on the three men who put Ilmorog politically and economically undeveloped and such persons were Chui, Kimeria, and Mzigo. Even her emotional to kill Kimeria stayed in her earlier when he raped her. She decided to kill him that some forces urged her to do: "*... she disengaged her hand, opened the door and walked out; banging the door so hard behind her that it left a tremor in the room and inside her. 'He must die,' a voice thudded within, he must die. It was simple. It was bitterly sweet. It restored her calm and peace.*" (ibid, p: 156-157).

This idea reveals that, Wanja becomes revengeful and decides to strike back those autocratic leaders. Her aim is to react against Chui, Mzigo and Kimeria. In her words concerning Kimeria 'He must die' accomplishes her mission to hit and kill Kimeria just before she faints in the scene of the arson. Here, Ngugi is indirectly indicating at the fact that the masses are tired and fed up with the autocratic leaders and are conceivably ready to revolt and uses this occurrence as a way of getting even with the harmful and illegal of the exploitations and injustices of post colonial Kenya.

In the same way, Wanja planned the murder of Kimeria and the others autocratic leaders. The effects of the social injustices, political crisis, corruption, exploitation and capitalism are several and somewhat far reaching by those autocratic leaders. To avoid these

problems Wanja proposed to play them against one another and she digs the hole for them by approaching to each of them. She thought as: *“I have not spared myself...It has been the only way I can get my own back on Chui, Mzigo and Kimeria ... I go with all of them now ... I play them against one another...It is easy because I only receive them by appointment...”* (ibid, p: 293).

This extract reveals that how Wanja committed to solve the problems of her society in different ways. Through this character Ngugi explains that everybody has to take action on the autocratic leaders and the colonizers to free the people of Kenya and also Africa.

More of, Wanja challenged many problems in her life. She was raped by Kimeria in Nairobi during the journey to the MP to solve problems of the society and she became prostituted. Her house was fired and she also faced pregnancy and even she afraid of telling the father of child to her mother:

*‘My child...fire again!’ her now aged mother cried out...she had asked...Wanja’s health, whether she had recovered from the fire.*

*‘I think...I am...I think I am with child. No, I am sure of it, mother.’*

*‘Whose...whose child?’*

*Wanja got a piece of charcoal and... cardboard. For one hour or so she remained completely absorbed in her sketching... The figure began to take shape on the board. It was combination of the sculpture she once saw at the lawyer’s place in Nairobi and images of Kimathi in his moments of triumph and laughter and sorrow and terror-but without one limb. ...she handed the picture to her mother.*

*‘Who...who is this...with...with so much pain and suffering on his face? And why is he laughing at the same time?’* (ibid, pp: 337-338).

This point reveals that Wanja's pregnancy shows political problems of Kenyans were faced and the hegemonic system derived on them. Her unborn child is also shows a new motivation for ongoing the struggle. Even when asked who the father is Wanja draws

a representation and picture that combines the best features of the lawyer and the Mau Mau leader, Dedan Kimathi without one limb.

In reality, it was Abdullah who lost his one leg in the struggle and so much pain and suffering on his face. Her child will be not just the result of her join up with Abdullah, but also the activist encouragement for future Kenya, one that is forward looking from the autocracy of a neo-colonial state.

### **3.3.6. The Role of Wanja in Protesting Economic Crisis**

Wanja highly devoted to solve and announce the economic problems of the society in different ways. For instance, during bad season which made a bitter life in Ilmorog, she reflects the problems of peasants who suffered from drought and economic crisis. She has so thought for the society. With regard to the emptiness of the land, Wanja feels and sees the different problems of the society that she has advocated with Munira as:

*"One with the dust you mean? ... Haven't you seen the flies on mucus-filled noses? A cowhide or grass for a bed? Huts with falling in thatches? ... places you talk about, the coast, the cities, Nairobi... and" ... (ibid, p: 75).*

This point reveals that the life of rural areas of Kenya was so bored and they lived highly low level of live standard when compared with the city. Here, Wanja announced that the colonizers and autocratic leaders lived comfortable live while the peasants faced the problems of malnutrition and lack of basic needs.

So, she passionately announced that the life of Ilmorog became the worst one and the life in this wasted land was so hated because of corruption, drought, economic exploitation, highly low level of life of the society of Ilmorog, windfall of dust, and cruelly of weather condition. This unsolved economic problems forced the youth to leave the ilmorog. Ngugi through this character shows that the peasants were suffered economic crisis and the concerned body never helped the peasants rather than accumulating their own wealth.

On the other hand, Wanja was back to resist the autocratic leaders for her grandmother land. Her land would never be settled by strangers and with her failing health and flesh

trying to organize the dispossessed of Ilmorog into a protest. She is very central for the resistance to the colonizers and their hegemonic system. She was critically skilful and has self confidence that she had determined to fight back the autocratic leaders and the hegemony of the colonizers.

More of, Wanja joined with Abdulla, who owned the shop and bar, and also the Mau, Mau fighter in that he lost his one leg and progressive fighters, work towards a collective future, hopefully continuing the work of their family. For others, such as Reverend Jerrod Brown, Mzigo, Chui, Kimeria, and Nderi, it continues to be in their class interests to exploit and betray their community. The Chui, Kimeria and Mzigo who are agents of imperialism control the important spheres of life in Ilmorog. This can be seen in their directorship of Theng'eta Breweries and Enterprises Ltd. It is important to remember that this enterprise belonged to Wanja and Abdulla but the government through its agents handed it over to a multinational corporation:

*...Nyakinyua died...bank to come and sell her land. But Wanja redeemed the land and became the heroine of the new and old Ilmorog. But at that time only Abdulla knew the cost: Wanja had offered to sell him her rights to their jointly owned New Building. He did not have money and.....they sell the whole building to Mzigo...the new proud owner of the business premises in Ilmorog...The shopping and business centre... dominated by...Nderi wa Riera and ...the other was Theng'eta Breweries...owned by Mzigo, had now grown into a huge factory...The Breweries were owned by an Anglo-American...with African directors and even share holders...were Mzigo, Chui, and Kimeria...the leading local personalities... (ibid, p: 276-281).*

According to this point, Wanja in a fit of self-destruction buys the land back, but at great cost to herself and Abdulla because they did not have the cash flow to buy the land and then maintain the business as well. They were forced to sell to Mzigo.

In addition to this, the economic exploitations and injustices in the Kenyan society eventually have some negative effects on the masses of women and they are mostly reduced to prostitutes since they cannot cope with the hardships that come on their line of

attack. Wanja whose business has collapsed and has no money to invest anywhere is left with no alternative than to go back to prostitution. Wanja announced that each of the directors of Kenyan branch such as Mzigo, Chui, and Kimeria wanted to make her their own sole woman and she says:

*'As for me, it's a game ... of money ... you eat or you are eaten ... And now I can go anywhere ... even to their most expensive clubs ... they are proud to be seen with me ...even for one night ... and they pay for it... I have to be hard ... It is the only way...the only way ...No, I will never return to the herd of victims ... Never ... Never...'* She ended on a kind of savage screaming tone, as if she was answering doubts inside her (ibid, pp: 293-294).

This idea point that, Wanja is undoubtedly the most important female character of the novel and how she was compelled to choose the life of a prostitute is narrated by her. Her suffering shows how African women are subjected to multiple oppressions. She suffers being a part of a colonized society and at the same time as a woman in a man revolutionary society. Her story symbolizes a woman's struggle in the postcolonial Kenya where women's body is nothing but a commodity.

The economic deprivation and ruthless dispossession of the peasants finds its most effective symbol in the degradation of Wanja, the barmaid, who rises from prostitution to economic independence and womanhood but is forced back to the humiliating status of a prostitute who sells her body because nothing is obtained free, and the slogan becomes "eat or be eaten". Hence, she challenged many problems and these problems shows that Kenyan society was in economic crisis, humiliating, political greedy, injustice and inequality, and so on.

### **3.3.7. The Role of Abdulla in Protesting Political Crisis**

Abdulla is one of the intellectuals figures who plays a great role in struggle against political crisis in post colonial independence of Kenya. Abdulla, the unsung hero of Mau Mau lost his one leg as a result of his involvement in the liberation struggle. Frustrated,

he moves to drought-ridden Ilmorog to set up a small shop, forming the regularity of his life pattern.

As it is understood from his dialogue below that he has made a routine questioning with the policemen of Ilmorog Station, Abdulla was so bored at their corrupted political system and he fully hopes that the freedom will come one day if Kenyan society strongly against struggle the hegemony of the colonizers.

He defends their cruelly deception as: “...*at the station they looked him up in a cell. Abdulla protested against the deception. A policeman slapped him on the face. One day, one day, he tried to say in sudden resurgence of old anger and new bitterness at the latest provocation*” (*ibid*, p: 3).

This point shows that Abdulla was a former freedom fighter who had an older or the previous anger and now he faces the new violence in the struggle for post colonial independence of Kenyan society.

On the other hand, Abdulla highly commented that anybody who had schooling and ordinary peasants have to struggle together for their freedom directly and not stand aside. He announced to Munira as: “*Some of us who had schooling...we tended to leave the struggle for Uhuru to the ordinary people. We stood outside...the song I should say. But now, with independence, we have a chance to pay back... to show that we'd ... did not always choose to stand aside...That is why...well...I chose transfer to this...to Ilmorog...*” (*ibid*, p: 10).

This stand point reveals that Abdulla convinces that for independence, everyone should take part in the resist regardless to any criteria or professions. This shows that anybody whether educated or not has to participate in the struggle for their freedom by masses and unity.

Furthermore, Abdulla believes to unity that if all people struggle in masses the real independence will come and also not all people have look after their stomachs only, there

are peoples who ready to struggle for independence: “*I am not sure that some have not already started looking after their stomachs only...and once again...I can’t speak for everybody-but it seems that there is still enthusiasm and a belief that we can all do something to make our independence real...*” (ibid, p: 10).

This point also shows that Abdulla emphasizes that Kenyans will not divided any more by something eaten or other benefits, rather they find their freedom together. Through this character Ngugi explains that there is an interest of independence in the society and if they struggle together he believes that they can overcome their real independence.

In addition, Abdulla through his experience proposes his hard journey to against those autocratic leaders which is supported by telling stories for the Ilmorog peasants:

*What united us was our cause. And what a journey, my friends! Our ammunition was scarce. We had tried to make more bullets by splitting open one and sharing the powder into smaller shells, but it did not work. ...but what use was this on a journey?...Ole Masai would enliven us with stories of old Nairobi.... He tried to tell us again the story he had told us a thousand times: how he had pulled a gun on European policemen... What do they say in the good book? ... a time to every purpose in heaven... For us, that was a time to do both: hate and love. A great gathering I found there: not a tree, not a bush for a mile was without a man or woman leaning against it. They sang in defiant tones and their one voice was like a roll of thunder:*

*And you, traitors to your people,  
Where will you run to  
When the brave of the lands gather?  
For Kenya is black people's country (ibid, pp: 141-142).*

As this point, Abdulla’s story reveals an important part of the colonial struggle. He was a freedom fighter, fought with the leadership of Ole Masai, another unsung hero. Abdulla and Ole Masai’s story shows the ordinary people’s giving in the ant-colonial fight back. The fight against colonialism succeeds because of the sacrifice of ordinary people and the courage of the unsung heroes like Abdulla and Ole Masai.

Moreover, Abdulla has so long experience in the struggle and he links the past struggle with the current one in Ilmorog.

*How he had trembled as the vision opened out, embracing new thoughts, new desires, new possibilities! To redeem the land: to fight so that the industries like the shoe factory which had swallowed his sweat could belong to the people: so that his children could one day have enough to eat and to wear under adequate shelter from rain: so that they would say in pride, my father died that I ought to live: this had transformed him from a slave before a boss into a man. That was the day of his true circumcision into a man. Abdulla ...hobbled on his one leg...But images on images crowded in his mind...Ole Masi...strange that it should be happening again in Ilmorog... happening again... an illusion?...how good it was that Karega had come to Ilmorog... a later messenger from God...Old Muturi said it...God puts wisdom in the mouth of babes...true...true.... (ibid, p: 136)*

This point shortly reveals that the new generations coming on never inherit the problems that faced the populations of today. The next generations have to be proud to their elders that they died to free the coming generations. So, Ngugi explains that the colonized societies have to struggle in masses and unity to get their real independence that their children will be proud to them.

As a representation of the experienced anti-colonial resistance, Abdulla is able to lead the delegation his experience of hardship. Children willingly learn from him, observing the dried up landscape, learning how to shoot the small stones, how to move suddenly or at great speed and listening to new stories of the past struggles. A song sarcastic the religious significance of the famine inspires Abdulla further, allowing him to integrate voices of the Mau Mau struggle from the past such as the leadership Ole Masai hymns and oaths of the movement:

*When Jomo of the black people was arrested in the night  
He left us a message and a mission. I will hold the donkey's head, he told us:*

*Will you, my children, endure the kicks?  
Yes, Yes, I said, and reached for my sword,  
And I linked hands with all the of the land.  
And I vowed, tongue on a burning spear,  
I will never turn my back on the cries of black people,  
I will never let this soil go to the red stranger.  
I will never betray this piece of earth to foreigners (ibid, p: 136).*

In this poem, Abdulla presents the missions of the forefathers who forward for the coming generation. The previous leadership and struggle against the foreign influence motivates the new generation to do what the previous leaders had done like that of the black peoples who were arrested for the freedom of their society.

### **3.3.8. The Role of Abdulla in Protesting Economic Crisis**

Abdulla plays great roles in protesting economic exploitations of Kenyan. He worked in different jobs such as his shops, bar and also a shoe-factory. When he had once worked in a shoe factory that experienced everyday labor disputes, which had caused him to become group of pupils mindful and to question the realities of the national financial system. He had asked himself several times as: *“How was it that a boss who never once lifted a load, who never once dirtied his hands in the smelly water and air in the tannery or in any other part of the complex, could still live in a big house and own a car and employ a driver and more than four people only to cut grass in the compound?” (ibid, p: 136).*

This point reveals that the economics of the country is served only a few people and Abdulla fights for the causes of these and other economic exploitations. He had fought for the reason that the industries like the shoe-factory which had swallowed the peoples’ sweat could belong to the people and the people could one day have enough to eat and to wear under adequate shelter.

Furthermore, Abdulla was well known by his stories in the Ilmorog and his story has made the people to have enough information about on their land. Because of the hardships of the historical insight of Abdulla, the community became more aware of

their own relationship to the land and to the past struggle. Even the landscape came alive for them which were the result of their journey lead by Abdulla to their MP:

*Abdullah's story had made them aware new relationship to the ground on which they trod: the ground, the murram grass... the cactus, everything in the plains, had been hallowed by the feet of those who had fought and died that Kenya might be free: wasn't there something, a spirit of those people in them too? Now even they of Ilmorog had a voice in the houses of power and privilege... (ibid, p: 143).*

According this point, Abdulla motivates the Kenyans to follow their forefathers' footprints to struggle against the white people. He believes that the spirit of their dead fathers is with today's generations so that the society of Kenyans can struggle as those of their fathers to gain real freedom and to determine their opportunity in their country.

Additionally, Abdulla committed to against seriously those who betrayed the revolution of Kenyans and owned the properties of Kenyans. He never wants to see any more of the colonizers and the white people at all:

*... No longer would I see the face of the white man laughing at our efforts. And the Indian trader with his obscenities...Kumanyoko...he would go. Factories, tea and coffee estates would belong to us. Kenyan people. I remembered all daily thwarted our struggle. I remembered the traitors: those...worked with Henderson. Vengeance is mind, saith the Lord: but I did not care: I would not have minded helping him a bit in the vengeance: at least weed out the parasites ...collaborators... (ibid, p: 253).*

In this extraction, Abdulla states that he never wants to see the white people enjoying on Kenyan land by their effort. He resembles the white people as parasite which depends on hosts. He takes Kenyans as host and the white people as parasite. And also he criticizes the Kenyans who betrayed their country and standing with the foreigners at all.

In addition to this, Abdulla also sang a song to show that Kenya belongs to a black man and they did not fear the traitors and any person who betrays their country and economy

rather they ready to struggle for their glory, win and success up to the end of their freedom:

*You black traitors, spear-bearers,  
Where will you run to  
When the braves of the land return  
Trumpeting the glory and the victory of our struggle?  
We did not fear death  
We did not fear imperialists  
For we knew  
Kenya is a black man's country (ibid, p: 253).*

In this poem, Abdulla reveals that the commitment or promise of their struggle is limitless. On the way they are ready to confront any challenges even death cannot hinder them behind because the land they struggle for is belonged to Africa.

On the other hand, after independence from their colonial violations, one would have predictable a joyful life in African societies yet not. Africans have somewhat made life hurting for one another through their self-interested needs and the land is not re-back for the people after independence and Abdulla who involved in colonial and post colonial struggle denies to pay money for the land on which many Kenyans were died and he himself lost one of his leg in the struggle.

*"I heard that they were giving loans for people to buy out European farms. I did not see why I should buy land already bought by the blood of the people. Still I went there. They told me: this is a New Kenya. No free things. Without money you cannot buy land: and without land and property you cannot get a bank loan to start business... For when we were fighting, did we ask that only those with property should fight?"... (ibid, p: 254).*

According to this extraction, Abdulla who involved in colonial and post colonial struggle denies to pay money for the land on which many Kenyans were died. On the other hand, this shows that the autocratic selfish leaders like that of MP Nderi represents the corruption and greed of Kenya's political, economic and social elite who, after the

struggle for freedom from the British rule have not returned wealth of the land to its people but rather perpetrates the social injustice and economic inequality which were features of colonial aggression.

### **3.3.9. The Role of the Lawyer in Protested Political Crisis**

The lawyer is one of the intellectuals figures who honestly works to solve the political problems of Kenyan society. He helps the other intellectuals figures when they contact him to solve the problems of Ilmorog town. As Wanja, who had already contacted the lawyer, told to Karega, the lawyer is different from the other autocratic leaders.

In Wanja's words: "*Listen, Karega. I told you about a man, a lawyer, in this city. He is... he is ... somewhat different from most people*" (ibid, p: 158).

This point reveals that most of the people in the city and the government worker are not good and the lawyer is different from them. The people in the city are the white settlers and the government workers are the black autocratic leaders who did not know democratic ways of leading. But the lawyer's political point of view is positive to solve the problems of his society and he could hear the sound of the people.

Then Wanja and Karega decided to ask the lawyer about the problems in the Ilmorog town. The lawyer positively accepted their idea and blame to help them. In lawyer words:

*And how can I help you? he asked, including Karega in the conversation with a glance. Again he had a way of seeming interested, receptive, and he made it easy for someone to talk, as if what he said could never be used against him in censure, blame or ridicule, or in any adverse judgment. So, Karega told him about...in Ilmorog, the decision to send a delegation to the city, and the journey, up to their present predicament. He omitted a description of the actual hardships. All they now wanted was a place in which they could stay for the night while they waited for an audience with their Member of Parliament (ibid, p: 159).*

This point reveals that the lawyer is responsible for his jobs and also for his society. He blamed for the society and tries to help society within finding the shelter for them at that night. And also he finds the ways how to help them to success their delegation. As his knowledge and professions he pointed to them that they have to contact their

representative of Member of Parliament. But, their representative of MP was so autocratic leader and they did not get any positive response.

In addition to this, it is important to point that the lawyer was saved Wanja's group like Munira, Karega and Abulla during their journey to the MP to solve the Ilmorog peasant's problems and when they were detained at the city's Central Police Station for a night:

*Munira, Karega and Abdulla were detained at the city's Central Police Station for a night. The following morning they were taken to court where they pleaded not guilty to acting in a manner likely to cause a breach of the peace. It was the lawyer who saved them. He successfully applied not only for the case to be heard the next day but also for their release on bond, whereas the prosecutor had wanted the case postponed to a fortnight hence and for the three to be remanded in custody while investigation continued. And on the day of the trial they witnessed a different face of a lawyer: not the jovial host...but a hard fierce defence lawyer, ruthless...cross-examining prosecution witness...From the questions and side comments the lawyer...managed to tell a story with a coherent pattern which highlighted the plight of these threatened by the drought and the general condition in the area... (ibid, p: 184).*

This point reveals that the lawyer helps the society through his knowledge, professions and intellectuality. The lawyer is able to defend the questions and side comments asked by the different lawyers and even to tell a story with a logical pattern which highlighted the dilemma of these endangered by the famine and the wide-ranging circumstances and situations in the district. So, the lawyer is able to save those intellectuals.

However, those autocratic leaders like that of Nderi, the Ilmorog representative MP and who declared the transformation of Kiama Kamwene Cultural Organization (KCO) investment to help the area but who accumulated it for his own wealth has seen the lawyer as enemy.

For this and the others reasons, Nderi, the capitalist owner wants to abolish those who support the cause of the poor people and he found that his real enemy is the lawyer. Then the lawyer was so killed and it is understandable that Nderi gets him eliminated. This idea is told as: *“The lawyer was the brain behind it all. The lawyer was the enemy. He was the Enemy of KCO and progress. Even if it took him ten years, Nderi would surely have the lawyer eliminated. He would ask his henchmen to open ‘file’ for the lawyer in their minds... Long live Ilmorog. Long live KCO, his heart sang joyfully...”* (ibid, p: 187).

This point reveals that there was no any fair judgment in Kenya during colonial era. The judge should be independent but this was not so in Kenya. The judgment and all other things are within the autocratic leaders and this is why Nderi eliminated to kill the lawyer. No one could speak on his own ways freely. That is why Munira said, “Everybody is in prison” (ibid, p: 192).

Here, Ngugi points that like other MPs, Nderi misuses his privileged position to a mass wealth for himself at the expense of the peasant workers. In fact, Nderi is presented as the enemy of the people as he is always preoccupied with searching for new ways of exploiting the poor masses to enrich himself. He is the brainpower behind the Kiama Kamwene Cultural Organization (KCO), an organization ostensibly formed to bring unity between the rich and the poor and bring cultural harmony to all the regions. However, this turns out to be a means of extorting money from the people to further the greedy and fake interests of the organizers. Then the society goes on to solve their problems and the autocratic leaders eliminated those intellectuals to kill and to save and stay only their own political authority.

### **3.3.10. The Role of the Lawyer in Protesting Economic Crisis**

Like others intellectuals figures, the lawyer is also committed to solve the economic problems of the society. He declared the economic problems of Ilmorog town. He worried for the society in the town these threatened by the drought and the government did not give any support for them. He described the problem of Ilmorog as: *“a ‘deserted*

*homestead', 'a forgotten village', an island of underdevelopment which after being sucked thin and dry was itself left standing, static, a grotesque distorted image of what peasant life was and could be" (ibid, p: 184).*

This point reveals that the life in the Ilmorog town is so bored and the people live in the low level of life standard without any donation from anybody. The government is also forgotten the society of this town and the development of this town is stagnant and standing backward.

Furthermore, Karega and Wanja committed to save the Ilmorog people from the risky of the traitors and they made group of people once again by introducing the set to a progressive lawyer they have dealt within in the previous time. Meanwhile, the large number of people waiting to see the lawyer and that the Ilmorog delegation were not alone in their oppression by fraudulent officials who victim on the deprived and dissatisfied with those in authority and no any willing to stay with them. The lawyer himself announced for them that the society was faced many problems. When he heard the problems of Ilmorog city from Wanja and Karega the lawyer's face clouded a little: he tapped the table twice with his fingers and said:

*As you can see, I have these people waiting outside. Most of them came from the villages: they need advice on everything, from their lands threatened by banks to how they can acquire this or that Kiosk ... or about money taken from them by a big fellow after promising to buy them a farm in the Highlands... all that! (ibid, p: 159).*

This stand point shows that the countryside populations of Kenya faced many problems after post colonial independence and brought their problems to the court just to discuss with the lawyer about their land and money taken from them by the autocratic leaders.

Ngugi shows that the autocratic self-absorbed leaders represent the corruption and greedy of Kenya's political, economic and social elite who, after the struggle for freedom from the British rule have not returned wealth of the land to their people and the people

appeal the case to the lawyer. For instance, the lawyer tried to help the people with their problems.

More of, the lawyer patiently tried to solve the problems of the Ilmorog peasants by debating with the authority and reporting the problems of the society to everybody. And also he criticized the carelessness of those entrusted with task of representing the people. He played his role as:

*If the people's representatives did their duty, would such a journey have been necessary? He summed up by describing their epic journey in such detail that the people in the court, even the magistrate, were visibly moved. Then he dramatically asked the court to go outside to see the donkey and the cart which he had only that morning managed to have released from custody (bid, p:184).*

This point reveals that the economic problems are the cause for the journey and in turn the people's representatives who did not do their duty were the cause for the economic problems of the society and the lawyer tries to solve these problems.

In addition to this, through his intellectuality the lawyer is able to solve the problems of the society. He announced the problems of the society and the news paper also used this story as headlines and everybody heard the problems. Then, the society got the donation from different organization and the government was also promised to help them. The lawyer is able to influence each concerned body to help the society:

*In acquitting them, the magistrate agreed with the lawyer's description of the three men as the Good Samaritans and this thrilled and warmed their hearts. Thrilling too, was the sight of themselves, their pictures and names in the news papers. Three Good Samaritans acquitted, one daily had headlined it... The day after, their story was splashed across the centre pages under three captions: DEATH IN DESERT: HUNGER IN ILMOROG: DONKEY ON A RESCUE MISSION. Dominating the story was a photograph of Abdulla's donkey pulling behind it an empty cart and the group looking a little surprised by fear, a little lost in the city jungle of vehicles and buildings and people busy about the streets. It was this,*

*ironically, which in turn saved their mission. Donations poured in from every quarter. Within three hours of the news paper's story, the lawyer's place was flooded with donations of food and the donkeys cart was filled to the top. (ibid, pp: 184-185).*

In this way, the lawyer continues to help the society and the society is also somehow saved from the economic problems. He reports any problem of the society and the news papers make it their story's headlines and the information had reached people and they promised to help these society. The donation and promising increase from time to time:

*One company offered to provide free transport for the group, their donkey and cart, and the gifts. Rev. Jerrod called on an alliance of churches to send a team to the area to see how the church could help. A government spokesman promised to dispatch experts to see how Ilmorog fitted into the government long-term rural development schemes; to see if plans could be speeded up so that in future Ilmorog and similar areas could be self-sufficient to meet threatening droughts (ibid, p:185).*

This point reveals that the lawyer highly dedicated himself to help the society and the lawyer was so intellectual figure that he is able to call the company, church and also government to solve the problems of the society.

Based on their promised these organizations went to Ilmorog to see the area. For instance, church leaders, government officials and charity organization came:

*Church leaders who conducted prayers for rain and promised the church for area; government officials who said the area clearly needed a District Officer of its own... charity organization promised to sell more raffle-tickets in the area.... And a group of university students... wrote a paper relating droughts and uneven development to neo-colonialism and signed themselves as a committee for students against neo-colonialism (ibid, p: 185).*

On the other hand, the autocratic leader who represents the Ilmorog people in the Member of Parliament was not glad at the changes of Ilmorog:

*The... person who was decidedly not happy at the way things had turned out was Nderi wa Riera. He retreated to his social clubs hiding his temporary defeat in beer and whisky. But his planning mind was busy. The more he thought about the whole thing the more he became convinced that his political enemies and indeed the enemies of the country's prosperity and stability had engineered the whole thing. There was a pattern to the orchestration of events leading to the court appearance (ibid, p: 185).*

This point reveals that the Kenyan autocratic leaders during colonial era had exploited the property of Kenyan society. This is why when the people suffered from the food shortage and drought, Nderi, the representatives of Ilmorog in the MP plays with beer and whisky rather than doing his duty for the society. He accumulated only his own wealthy. There is no independent judgment and all other things are within the autocratic leaders and this is why Nderi eliminated to kill the lawyer.

Here, Ngugi reveals that, Nderi uses his power unwisely to accumulate his own wealth onlf for himself at the cost of the peasant workers. He ate the labor of the poor peasants. So, he is the enemy of the society rather than the lawyer as he is at all times worried with penetrating for new ways of exploiting the poor masses to develop himself.

## **CHAPTER FOUR**

### **CONCLUSION**

African writers have patiently liking for economic, social and political commitment. For instance, Ngugi is one of the influential and creative writers in African literature. In his novel, *Petals of Blood*, he reflects that some blacks or autocratic leaders help to the new settlers to lead the country down due to their greedy and self-interested manner to accumulate only their own wealth and to save and to stay their power.

Hence, to protest these problems Ngugi creates strong and challenged intellectuals figures who strongly protest and fight the issue of economic and political crisis caused by corruption, selfish, imperialism, greedy, murder, lack of law, judges dependency and autocratic ways of leading. These intellectuals figures are committed to struggle and scarify their live for the sake of their freedom, reality and fairness, job opportunity, history, property and land. These intellectuals hope that even if they are arrested and murdered the struggle would go on up to the end of their society's freedom.

What is marked in this paper is the strange experience of slavery, arrest, violent, the conquest brought concerning through the western hegemonic system and autocratic leaderships within which case Kenyan usual properties were exhausted, employer oppressed, public satisfaction disparaged and traditional morals, ethics and customs were seriously distorted and destroyed within the lines of economic and political crisis.

So, the researcher of this study investigates the role of intellectuals figures created by Ngugi in this novel to solve the problems of their society's mentioned above and these are Munira, Karega, Wanja Abdulla and the Lawyer who are scarified their lives to protest and resist the political and economic problems of their society.

Munira is one of the intellectuals figures who plays a great role in protesting the political and economic crisis in post colonial independence of Kenya. He outstandingly devoted to teach the society of Kenya and Africa as a whole about these problems and gives awareness for the society how to payback these problems. He teaches the new generations about the impacts of colony, corruption, hegemonic system of the white settlers and how to avoid the second coming of the colony to Africa.

In addition to this, Karega is also a revolutionist character who is actually devoted to fight back against political and economic crisis of Kenyan society in that he teaches the society to enlarge their awareness so that they could see themselves, Ilmorog and Kenya as part of a larger whole, a larger territory containing the history of African people and their struggles. So, this character is committed that, Africans have to learn their history, national identity, and territory. Ngugi therefore attacks universalism and wants African unique elements to be identified and not to be clouded by globalization or universalism.

Similarly, Wanja is the main female character in the novel and she is very central to oppose the western hegemony. She was participated in different journey to solve the problems of Kenyans and she was raped by the autocratic leader. For instance, she would take revenge on the three men who put Ilmorog politically and economically undeveloped. Such persons were Chui, Kimeria, and Mzigo. Her sufferings show how African women are subjected to multiple oppressions.

Additionally, Abdulla is one of the intellectuals figures who plays a great role in struggle against economic and political crisis. Abdulla through his experience proposes his hard journey to against those autocratic leaders which is supported by telling the stories for the peasants. His story reveals an important part of the colonial struggle and shows the

common people's contribution in the ant-colonial struggle. Moreover, Abdulla was the freedom fighter of Mau, Mau rebellion and he links the past struggle with the current and his story has made the people to have enough information on their land.

In the same way, the lawyer is also the intellectual figure who helps the society by using his profession in the court and somewhat solved the problems of the society by reporting their problems to the concerned body and call every organization for help through news paper. But, the autocratic leader eliminated him to kill and the lawyer is immediately killed.

To protest these aforementioned problems of Kenyan society, Ngugi creates the intellectuals figures in his novel *Petals of Blood*. So, this research can be taken as a position affording a good view in showing the role of intellectuals figures in protesting economic and political leadership crisis caused by autocratic leaders and western hegemony to solve the problems of Kenyan society.

Thus, Ngugi through these intellectuals figures advised that imperialism is never develop the country and Kenyan should struggle together to solve their own problems by their own rather nothing will come to solve the problems of Kenyan people.

To windup, Ngugi through his novel *Petals of Blood* calls all African peoples, particularly Kenyans to help their homeland and to throw out totally the continued autocratic leaderships and the white settlers influence and authority from Kenya and also Africa in that he creates intellectuals figures to protest the economic and political problems in which they are the cause and effect to each other in Kenyan and African peoples.

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Declaration

I, the undersigned, declare that the thesis entitled “The Role of Intellectuals Figures in Ngugi’s *Petals of Blood*” is my original work and that all the sources used for the thesis have been duly acknowledged.

Name: \_\_\_\_\_

Signature: \_\_\_\_\_

Place: \_\_\_\_\_

Date of submission: \_\_\_\_\_

This thesis has been submitted for examination with my approval as a University adviser

\_\_\_\_\_

Melakneh Mengistu (PhD)