

Post-Colonial Trajectories in Ngugi's *Matigari*

Getnet Tibebu

**A Thesis Submitted to the Department of Foreign Literature
in Partial Fulfillment of the Requirements for the Degree
of Master of Arts in Foreign Literature**

Addis Ababa University

Addis Ababa, Ethiopia

June, 2012

Post-Colonial Trajectories in Ngugi's *Matigari*

Getnet Tibebu

Advisor: Pradeep Sharma (Dr.)

**A Thesis Submitted to the Department of Foreign Literature
in Partial Fulfillment of the Requirements for the Degree
of Master of Arts in Foreign Literature**

Addis Ababa University

Addis Ababa, Ethiopia

June, 2012

Addis Ababa University
School of Graduate Studies

This is to certify that the thesis prepared by Getnet Tibebu, entitled: Post-colonial Trajectories in Ngugi's *Matigari* submitted in partial fulfillment of the requirements of the degree of Master of Arts (Foreign Literature) compiles with the regulations of the University and meets the accepted standards with respect to originality and quality.

Signed by the Examining Committee:

Examiner _____ Signature _____ Date _____

Examiner _____ Signature _____ Date _____

Advisor _____ Signature _____ Date _____

ACKNOWLEDGEMENTS

I would like to express my deepest thanks to my advisor Dr. Pradeep Sharma for his unreserved and constructive comments, patience, advice, and support from the start to the completion of the study.

My next gratitude goes to my classmate W/ro Hiwot Walelign for her unlimited moral encouragement and financial support throughout the study period.

Finally, I would like to thank my brothers Fantahun Addis, Yegnanew Tibebu and Belete Demisse and my friends Tilahun Messel, Girma Olani and Demessew Mekonen for their support during the study.

ABSTRACT

Post-colonial Trajectories in Ngugi's *Matigari*

Getnet Tibebe

Addis Ababa University, 2012

This research aims at analyzing and showing the presence of paradigm shift in Ngugi's recent contemporary novel, entitled as *Matigari*. It tries to explore the authors' reflection of portraying psycho-active intellectual characters, the issue of motherism, the presence of hope within characters since they are fundamental to protest neo-colonialism. And finally, the research examines the role of these shifts in a certain society.

The thesis is divided into five chapters. The first chapter, introduction, tries to give enough information about the background of the study and its significances and objectives. The second chapter is review of related literature followed by theoretical framework in chapter three. It starts by defining important terms and attempts to give the nature and concept of post colonialism and neo-colonialism in line with the aim of the research.

The fourth chapter is analysis and interpretation of the selected novel according to post-colonial theory. This analysis tries to find what Ngugi's paradigm shifts are and their usage for a certain society. In addition to this, it proves whether the writer portrays his characters in the same way or differently. To indicate and show the presence of trends in Ngugi's novels, the study attempts to make a comparative analysis by taking some extracts from the earlier novels and compared with the current one.

The fifth chapter is summary and conclusion based on the analysis of the research. The conclusion recapitulates the core findings in a nutshell this can also serve as a spring board for other researchers.

Table of Contents

	Page
CHAPTER ONE	
1. Introduction	1
1.1 Background of the Study	1
1.1.1 The notion of Neo-Colonialism	3
1.2 Statement of the Problem	7
1.3 Objectives of the Study	8
1.3.1 Specific Objectives	8
1.4 Significance of the Study	8
1.5 Scope of the Study	9
1.6 Limitations of the Study	9
1.7 Methodology of the study.....	9
CHAPTER TWO	
2. Review of Related Literature.....	10
2.1 Related Works	10
2.2 Language Politics.....	13
CHAPTER THREE	
3. Theoretical Framework	17
3.1 The Concept of Post-Colonialism	17
3.2 Paradigm Shift	19
3.2.1 Contemporary Trends of Development in EAL.....	20
CHAPTER FOUR	
4. Analysis and Interpretations	22
4.1 Paradigm Shifts Reflected in <i>Matigari</i>	23
4.1.1 Despair to Hope (Pessimistic to Optimistic).....	23
4.1. 2. The Post –Colonial Motherism	30
4.1.3. The Emergence of Psycho-Active Intellectual Characters	34

4.1.4. Religious Implication.....	37
4.1.5 The Stride form English to the Indigenous Language.....	39
4.1.6 The Stride from Individualism to Mass Mobilization	40
CHAPTER FIVE	
5. Conclusion and Recommendations	46
References	48

CHAPTER ONE

1. Introduction

1.1 Background of the Study

A century of European colonization left behind an African continent surprised, taken aback and confused. This is why modern African writers see the need for and admit a commitment to reveal the abolition of western domination in their novels.

African writers have an enduring inclination for social and political commitment. Their texts mostly reflect and refract the socio-political events in their societies. Therefore, African literature is always chained to the experiences of the peoples of the continent. Malakneh (2008], 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 definitely inseparable from the cultural evolution of the continent”.

Ngugi (1972: xv) underpins the significance of such a framework for creative literature whether it is within Africa or in other commonwealth 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 [Cited in Melakneh, 2008].

This standpoint (According to Melakneh, 2008) reveals that “Ngugi does not isolate African literature from African history, which, over the centuries, has been dynamic and eventful with the peculiar experience of slavery, the subjugation brought about by colonialism, and neo-colonialism in which case its natural resources were drained, labour exploited, national pride denigrated and traditional values disrupted. Thus, post-colonial studies cannot afford to do without a consideration of their socio-political and historical settings.”

Ngugi Wa Thiong'o embarked on a critique of neo-colonialism around the late 1970s. He is an internationally recognized Kenyan literary and intellectual figure. He has consistently and fascinatingly explored his society through many plays, novels, and short stories. His fictional works are explicitly critical of the colonial and neo-colonial history of Kenya.

"The 1970s ushered in a new direction of African literature with defiant writers forging new forms of expressions reflecting more assertively their own thoughts about culture and politics in their works "(Ibid: 37).

Therefore, this standpoint will help the researcher to examine how Ngugi Wa Thiong'o, well-known African writer, reflects to protest the horrors of his country and by implication for Africa, in his works. This paper will also examine Ngugi's paradigm shift in liberating the neo-colonized society as reflected in his latest novel, *Matigari*. This novel is a novel of liberation as the title symbolizes in Gikuyu language, it refers to the struggle for freedom. So, this study will seek to show that Ngugi's works are not just for aesthetic purpose alone, but a kind of continuous and conscious struggle against slavery and colonization in the past, and neo-colonialism and globalization at present; forces which have plagued the African continent for so many years. Therefore, the novels are meant to serve as a kind of liberation tool for African intellectuals in the continent. This novel traces the various stages of the liberation struggle from such forces.

Matigari is a novel of liberation that provides survey of the history of Africa from the past to the future. It chronicles the life of the African people confronted with cultural, religious, economic of social enslavement.

Africans to benefit from reunification must work hard to repair the damage. This novel also becomes the guide to a better future. Therefore, in this study an attempt is made to investigate the major changes or shifts which are revealed in Ngugi's *Matigari*, contemporary African fiction by taking some extracts from his earlier works in comparison with the novel which is used as the case study for the discussion.

To support the study, important theories about the legacy of colonialism and post colonialism, has been discussed in the review of related literature.

1.1.1 The Notion of Neo-Colonialism

Despite its frequent use over the past fifty years, there is no general definition or a clearly identifiable origin of the concept of neo-colonialism. Some authors attribute its coinage to Jean-paul Sartre, a leading figure in the francophone anti-colonial activist circles, who firstly used it in 1956 in one of his writings (Sartre, 1964).

Others see its origin in Leninism, where it was used to describe a new form of domination applied after the colonial period in independent states.

In the 60's when the majority of African countries achieved independence the continent's future seemed prosperous in long term. The newly independent countries disposed over huge reserves of all kind of raw materials, favorable natural and geographical conditions and a population looking forward to finally be its own master. However, despite all efforts, years later the continents situation is not significantly better and the western development aid failed to achieve positive results on a big scale (Nkrumah, 1965).

Over the past years an increasing number of writers and activists have started to denounce what through Ghana's first president Kwame Nkrumah became known as neo-colonialism, the existing of ongoing influence of the former colonialism powers, which persists after independence and in many cases is responsible for the excessive exploitation of African resources and inhibits are independent political policy (Ibid:21).

Vasil Vajrushev (1974) also defines neo-colonialism as a colonial policy performed by the imperialist powers with new hidden mechanisms in order to reinforce capitalism, maximize profit and maintain the economic, political, ideological and military influences of colonial times (Neo-colonialism,p.30).

A first official definition was provided by the all-African people's conference in 1961 resolution on Neo-colonialism, defining it as "the survival of the colonial system in spite of formal recognition of political independence in emerging countries, which became victims of an indirect and subtle form of domination by political, economic, social, military, or technical means". However, the term only got international attention with the publication of Nkrumah's

book on neo-colonialism, which firstly denounced and documented the existence of ongoing dependence of the newly independent countries.

Depending on the author, the neo-colonial mechanisms can include control of the prices of primary and manufactured goods by the neo-colonial ruler, the obligations to buy certain amounts of manufactured and uncompetitive products from the former colonial master and to sell a determined quantity of raw materials in exchange, the monopoly of metropolis on the transport of goods, the conditionality of aid sustaining commercial interests of the donor country (such as the lowering of trade barriers, the obligation to use part of the aid to buy goods or to favour companies of the donor country), the control of capital through imposed foreign exchange rates and banking systems, the imposed right to influence internal financial decisions, foreign influence in policy making thorough bribery of the local administration or installment of civil servants in high positions, assistance in political coups etc (Crozier,1964,p.131). Furthermore, according to several authors, neo-colonial domination also embraces cultural or educational influence, exercised through the expatriation of teachers and cultural ambassadors (Nkrumah, 1965).

According to Crozier (1964), neo-colonialism is determined as a given only if at least three of the following four criteria are present:

- Economic influence
- Political interference
- Financial dependence
- Military presence

Marxist science defines neocolonialism as a new imperialist system whereby developing countries are subjected to indirect dependence, subordination and exploitation in conditions when direct colonial domination has been eliminated and the balance of world forces has shifted in favor of socialism (Vajrushev, 1974:37).

The former metropolitan countries and their imperialist allies and competitors pursued at least three basic aims as they built relations with newly independent African countries on a neo-

colonialist basis: to retain political influence over the young states, to ensure the possibility of exploiting their productive forces, especially their natural resources and to keep these countries within the world capitalist economy. These aims were determined by the general strategic task of imperialism (Ibid.,P.38).

Neo-colonialism can also be defined as the continuation of the economic model of colonialism after a colonized territory has achieved formal political independence. This concept was applied most commonly to Africa in the latter half of the twentieth century. European countries had colonized most of the continent in the late nineteenth century, instituting a system of economic exploitation in which African raw materials, particularly cash crops of minerals were expropriated and exported to the sole benefit of the colonizing power. The idea of neo-colonialism however, suggests that when European powers granted nominal political independence to colonies in the decades after World War II, they continued to control the economies of the new African countries. (Source: [http:// science jrank.org/neo-colonialism.html](http://science.jrank.org/neo-colonialism.html).)

Tarabrian Quoted in Regassa (1980) Says:

Neo-colonialism is defined as a new imperialist system where by developing countries are subjected to indirect dependence, subordination and exploitation in conditions when direct colonial domination has been eliminated and the balance of world forces has shifted in favor of socialism and anti-imperialist forces. Neo colonialist policy is first and foremost designed to prevent the newly independent countries from consolidating their political independence and thus to keep them economically dependent and securely in the capitalist system. In the pure case of new-colonialism, the allocation of economic resources, investment effort, legal and ideological structures and other features of the old society remain unchanged-with the single exception of the substitution of “internal colonialism for formal colonialism, that is, the transfer of power to the domestic ruling classes by heir former colonial masters (p.72).

This statement also seems as a vantage point for this research since this concept is clearly reflected in the novel under study. Ngugi in *Matigari* attempts to answer what strategies or ways should be taken to liberate the society beyond mere criticism. The novel goes on to explain the struggle between the loyalists, the patriots and the sell outs. *Matigari* is the story

of the masses needing a savior, someone who can think for them and tell them which way to follow, someone who can speak for them against their oppressors, and someone who has their interest at heart.

The legacy of colonialism is reflected as a painful way under new-colonialism. Therefore, struggle for liberation is a slogan that should be voiced in every society of Africa.

Chijioke Uwasomba (2006) in his article entitled *as The Journal Of Pan African Studies* states that:

Liberation is an arm or product of resistance; it expresses the aspirations of the oppressed peoples and social classes emphasizing the conflict aspects of the economic, social and political process which puts them at odds with wealthy nations and oppressive classes. Liberation is attained, when the people are said to be truly free; when they control all the tools, instruments, the means of their integrated survival and development, they are considered liberated.

Thus, the novel under study is a call to for all people to struggle the western domination so as to liberate the neo-colonized society. Very core points from the novel are analyzed in the subsequent section in-depth in order to show the author's paradigm shift in 1970 and then after.

As it is clearly explained in Melakneh's dissertation neo-colonialism still plagues African people under the mask of uninterrupted paternalism and the fashionable globalization policy which has aroused mixed reactions that some regard it is as a blessing while others are convinced that it simply the old game of domination in disguise.

Nkrumah in his forward to *Not Yet Uhuru* (1966: XV), observes that "Although political independence is a noble achievement in the struggle against colonialism, neo-colonialism and imperialism, its effectiveness is superficial unless economic and cultural independence is also achieved."

Fanon's critical observation quoted in Melakneh (2008:11) is apt here:

Before independence, the leader generally embodies the aspirations of the people for independence, political liberty and national dignity. But as soon as independence is declared far from embodying in concrete from the needs of the people in what touches bread, land and the restoration of the country to the sacred hands of the people the leader will reveal his inner purpose: to become the general president of that company of profiteers impatient for their returns which constitutes the national bourgeoisie.

Thus, the committed African writers as Ngugi WA Thiong'o in Kenya, reflects the horrors of their countries. As Melakneh (2008), says the committed African writer does not only experience a psychological shock and embarrassment at this state of affairs but is also embittered and angry that people who yesterday were hailed as messiahs during the liberation struggle had today barricaded themselves in the house while the rest are abandoned in the rain.

1.2 Statement of the Problem

Kehinde in, Melakneh [2008] States that African literature has always been chained to the experiences of the continent over three recognizable phases:

Initially, African literature was a tool for celebrating the heroic grandeur of the African past. Later it was used for anti-colonial struggle; presently, it is being employed as a veritable weapon for depicting the post-colonial disillusionment in African nation (P.32).

The statement quoted above is the vantage point for the researcher since this shift is very important in the development of African literature so as to fight against neo-colonialism. Some writers, like, Ngugi Wa Thiong'o are committed enough to protest and attempt to abolish neo-colonialism by producing significant novels.

According to Melakneh [2008]:

African writers after 1970s have moved far beyond the stage of disillusionment and the post independence mourning to the extent of demanding change (P.32).

Thus, Ngugi in his latest post-colonial novel goes to show beyond the stage of disillusionment. This important and significant shift in his works is not studied well. This inspires the researcher to conduct this study to show the prominent changes in the paradigm shift as it is reflected in the novel under study. Therefore, the researcher frames the following key questions to be analyzed in detail in the analysis part of the study.

What are the major paradigm shifts reflected in Ngugi's *Matigari*?

What is the significance of these changes in the paradigm shift of Ngugi's works of 1970s to a certain society?

1.3 Objectives of the Study

The main objective of the study is investigating the major changes in the paradigm shift of African literature which are revealed in Ngugi's contemporary African Novel.

1.3.1 Specific Objectives

This study could be able to:

- Show how Ngugi's works are used as a reaction to protest against neo-colonialism in *Matigari*.
- Suggest ways and strategies to liberate the neo-colonized society, and examine the prominent changes in the struggle against 'parasites' as reflected in the novel under study.

1.4 Significance of the Study

This study is significant to find a possibility of progress and liberation in the cultural and economic sphere as articulated by Ngugi in his novel, *Matigari*. To bring social, political, and economic freedom in the society of Africa, it is quite important to understand the 1970s paradigm shift brought about by African writers portrayed in Ngugi's works. So, this research serves as a spring-board for other researchers and writers who are inspired to protest exploiters' domination in their future works. To liberate his society, and by implication all African society, Ngugi embarks liberation on his novels of 1970s. It is the hope of this researcher that this study will ultimately contribute to understand the already existing

paradigm shift in the contemporary African literature which is reflected in the novel under study.

1.5 Scope of the Study

Analyzing the paradigm shift in contemporary African novels that are written by Ngugi after 1970s can be taken as a difficult task to be carried out in a single study. Moreover, the study would be too broad and difficult to manage if the researcher tries to look into every novel of Ngugi in the contemporary period, comparing them with the earlier ones. Due to these reasons, the researcher has limited to the latest post-colonial novel entitled as *Matigari* as the main focus of the study. However, some extracts from the author's earlier works will be taken so as to support the argument and show the paradigm shift.

1.6 Limitations of the Study

Time constraint was the major limitation during the study. The time given doesn't allow further attempts to look into more shifts in the novel. Due to this reason the study focuses mainly on the major shifts that are portrayed in the novel.

1.7 Methodology of the study

The present research work is qualitative in nature. As it is described in the scope of the study, this research is limited to the analysis of paradigm shift in liberating the neo-colonized society as it is reflected in the novel. And this clearly indicates that the researcher will collect data and information through the close reading of the novel under study. Besides, the researcher goes through different books that are related to post colonial theories. This includes using web sources, theses, articles, dissertations, etc. To sum up, the researcher believes qualitative research method is ideal for this study undertaken.

CHAPTER TWO

2. A Review of Related Literature

2.1 Related Works

Several critical works on post-colonialist and neo-colonialist issues have been written and there are research studies carried out on the same issues. Among those who have researched and written extensively on post-colonialism and Anglophone African Novel the important one at AAU is Melakneh Mengistu (2008).

The main objective of his dissertation has been to determine the extent to which the post-colonial Anglophone novel has been suffused with critical model of post-colonial theory with reference to the diasporic African novelists and the home-grown ones. As the researcher in his dissertation explains his research probes into the thematic and stylistic trajectories among East, West and Southern African novel since 1970 to 2000, to demonstrate how the process of intertextuality evolves through specific time via a comparative analysis.

Regassa Kebede (1980) is another researcher who reflects on neo-colonialism and the third world link. His thesis examines the relations between the USA and Ethiopia since 1940s within the general relationship of advanced western countries and under-developed third world. His thesis finds out that Ethiopia is under the neo-colonialist shadow of USA.

Selamawit Seyoum (1996) has conducted a research on the title '*Religious implications in Matigari*'. In her senior essay she has showed that Ngugi's attitude towards Christianity is negative.

According to her explanation Ngugi believes that Christianity is a hindrance to the total liberation of his country. She believes that the author tries to free the minds of the people from religious thought (Christianity) in order to incite revolutionary spirit in which he believes is wisdom.

In her finding, she has concluded that Ngugi's sole purpose of writing italics is to create a lasting impression in the mind of the reader that Jesus Christ as portrayed in the New Testament is nothing but a mythical figure.

According to Selamat in Ngugi's successive novels there occurs a historical Chronicle. His earliest novel is about the Kikuyu which is a tribe in Kenya, and the settlement of the colonizers. In his next two novels he depicts his childhood observation and experience of the anti-colonial struggle.

Then he switches the scene of his novels from colonialism to neo-Colonialism. In his earliest novel, Ngugi, reveals how the Europeans established and strengthened their colonial power using religion as their major weapon. Due to this reason the author's view towards religion was negative as it is rejected in his works.

Emenyonu quoted in Selamat (1996) says:

Ngugi Shows the Bible(religion) as a weapon of colonization manipulated by the white Colonizer in the past to enslave the black man spiritually and physically to condition him to accept oppression and exploitation as his divine predestination (1889:142).

Anders Breidlid (2005) in his article has explained how religion is portrayed in *Matigari*.

His point is different from the above researcher in that he observes Ngugi's attitude towards religion in italics as positive. He supports his View by taking evidences from the novel as follows:

The God who is prophesied is in you, in me and in other humans. He has always been there inside us since the beginning of time. Imperialism has tried to kill that God within us. But one day that God will return for the dead--- and liberate us who believe in him--- But ---- if you let your country go to the imperialist enemy and its local watch dogs, it is the same thing as Killing that God who is inside you---- (Matigari,1987: 156).

According to Breidlid, it is liberation theology in a new, very secular fashion as Ngugi wants to reinvigorate values like peace, justice, equality and brotherly love that are solidly based on Christian ethics.

In addition, Breidlid emphasizes that the major theme in the novel is the deceptiveness of any notion of an epistemological rupture between colonial and post colonial society. According to him Ngugi in italics is reversing the colonial binarism in order to combat the hegemonic interpellations of the neo-colonial regime.

Eventually, the biblical references, according to Breidlid is contextualized into the political and economic situation of the neo-colonial state, projecting Visions about the ideological foundations on which the new Kenya must build

Thus the researcher of this study would agree with the points discussed by Breidlid in his article unlike Selamawit's view. Even if Ngugi's earlier novels reflected the misuse of Christianity, he seems in italics positive to use religion as a tool to agitate people to fight against neo-colonialism. So this could be taken as the other paradigm shift done by the author in *Matigari*.

The importance of these shifts to any post-colonial country is unquestionable since the author indicates that these shifts are used as a weapon to protest and tackle against neo-colonialist. Characters in italics have great qualities and the author portrayed to manifest the shifts. The major and Psycho-active intellectual characters struggle to put an end to poverty and corruption.

Tobias (1997) is another researcher who explores italics to be considered as a definitive post colonial novel, as it sets a traditional Kikuyu folktale in the context of an unnamed contemporary African country.

According to Tobias, Ngugi employs a Marxist, yet distinctly African perspective, to critique and expose both the overt and sub-textual socio-political structures that exist in many post-colonial African states. Moreover, the researcher asserts that Ngugi explores the various ways in which a post-colonial Oligarchy may control and exploit a formerly colonized people. Tobias also states that italics is not the story of one isolated country but a schematized documentation of the entire post-colonial experience.

Brown(1995) in his article Research in African literatures, explains that Ngugi's use of the imagery and symbolism of Christianity, his attitude towards the church and its ministers and the thematic centrality accorded to religion in his fiction all underwent significant changes in the course of his progression from Christian liberalism to the radical socialism, imbricated with cultural nationalism.

Balogun's (1995) article entitled as "*Matigari: An African novel as oral performance*" shows the role of the Gikuyu oral literary tradition in its conception, its mode of characterization, its structural and compositional organization. According to him, *Matigari* oral narrative devices do not merely serve the exhibitionistic display of an expert knowledge of artistic technicalities, but a purposeful goal that of education of entertainment by returning to its original mode oral narrative performance.

Babu (2009) is another researcher who has explained in his article that *Matigari* is a memorable satire on the bitter experience of post independence African society and also it is an allegory, the story of every man in a neo-colonial country.

Ngugi (1985) quoted in Babu (2009) says "An African writer should write in a language that will allow him to communicate effectively with peasants and workers in African language." (1985:151) Babu concludes that Ngugi addresses the necessity of right and justice to his people using the indigenous people's language. Even if the issue of language is not the main concern of this study to be analyzed, the researcher believes that Ngugi has done a paradigm shift in using his indigenous language in writing his latest novels such as *Devil on the Cross* (1982), and *Matigari* (1987).

However, the present study differs from the above mentioned research works since it goes to reflect the paradigm shift of African Literature by focusing and investigating a single author's contemporary African post colonial novel. It deeply discusses the effects that are revealed in the fourth phase in the trends of modern African literature development. Thus, the researcher, in the analysis part presents how Ngugi's *Matigari* differs from the earlier ones by mentioning crucial elements that are seen as a paradigm shift in the novel. It is these points that make this researcher differ from the aforementioned ones.

2.2 Language Politics

Ngugi Wa Thiong'o, one of 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.

In his recent books (*Decolonizing the Mind*, 1986), Ngugi convincingly argues that the use of foreign languages by African writers not only unwittingly promotes the underdevelopment of

African indigenous language literatures, but also perpetuates the negative inscription of the African languages characteristic of colonial literature for the consumption of African youths.

It is to initiate the creation of an accessible 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. Ngugi created his second Gikuyu novel, *Matigari*, primarily for oral reception.

In 1972, Ngugi Wa Thiong'o 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 identify in a post-colonial state.

Ngugi first considers reasons why English language and literature has been studied instead of African, and then calls to question the real importance of the former discipline. He 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. A more centralized conceptualization of national identify is necessary.

The aim, in short, should be to orientate ourselves towards placing Kenya, East Africa, then Africa in the centre. All other things are to be considered in their relevance to our situation, and their contributions towards understanding our selves (Thiong'o cited in Melakneh: 163).

He identifies the most important role of education as its ability to serve as "a means of knowledge about ourselves. Therefore, after we have examined ourselves, we radiate outwards and discover peoples and words around us." (Ibid).

The above statement serves as a vantage to African people to proud on their identify and ideology. As America is the center of the map of American, and England for a Britain, so should Africa be the center to Africans, not "existing as an appendix or satellite of other countries and literatures."

On the other hand, Achebe argues “I feel that the English language will be able to carry the weight of my experience. But it will have ancestral home but altered to suit new African surroundings.”

Achebe chooses to write in English and use western forms of literary expression, unlike other African writers who reject the colonizers’ language and other vestiges of colonial influence.

According to Melakneh (2005) “it is valuable to explore why many writers choose to adopt English as a literary medium. Listed below are some of the rationales. English is a window on the world-and thus the adoption of English gives access to an international readership. Moreover, there is also a long tradition of literature in English which provides a source for creative utilization of multi-national experience. Nationally and regionally, too English is a language which allows communication between or among a number of ethnic groups. Thus English is seen as a *langue Franca* for African writers. Within different countries across the continent, English can also be considered as a paradox: call neutral language in multi-lingual societies such as India, Nigeria, Kenya and Singapore. Because English is associated with colonial power and with colonial oppression, this is a considerable challenge for the writer to decolonize the language” (Ibid p.158).

However, some writers choose now to write or create works using their own indigenous language. For example Ngugi wa Thiong’o (Kenya) chooses now to write and create only in his native Gikuyu language to build up an indigenous literature and “orature” (oral of performance arts).

Ngugi’s perspective in African education is advocated by many post-colonial theorists and writers. His reflection is a change in African education system is necessary. Such a change Melakneh (2008) would serve to strengthen a sense of nationalism and self-worth while also building a secure foundation from which an individual may begin to negotiate the complicated issues of foreign culture and influence and then forge/his /her own identity. The difficulty in discovering identity in a post-colonial state can be attributable to a certain lack of self confidence either in an individual or a nation, sub conscious or conscious. It is to avoid

this problem of discovering identity, cultural assimilation and exploitation etc that Ngugi prefers to use his native language in his latest novels.

His works like *Devil on the cross* and *Matigari* could be taken as a best example for his shift from colonial language to his indigenous language. The latest novel of Ngugi wa Thingo entitled as *Matigari* is the case to show this and other shifts under this study.

CHAPTER THREE

3. Theoretical Framework

This section conceptualizes the issues of post-colonialism and neo-colonialism so as to make clear the conceptual frame work for the present study.

In order to introduce the concept of post-colonialism and new-colonialism, the most important understanding and the evolution of these concepts are briefly reviewed

3.1 The Concept of Post-Colonialism

Stephen Salmon (1994) defines the term post-colonialism as:

Post-colonialism as it is now used in various fields, describes a remarkably heterogeneous set of subject positions, professional fields and critical enterprises. It has been used as a way of ordering a critique to totalizing forms for a “retold notion of class” as a sub-set of both post- modernism and post-structuralism (and conversely) as the condition from which those structures of cultural logic and cultural critique themselves are seen to emerge: as the name for a condition of natives longing in post-independence national groupings; as cultural marker of non-residency for a tired world intellectual cadre... (168).

John Mclead (2000) Wites:

Post-colonialism recognizes both historical continuity and change. On the one hand, it acknowledges that the material realities and modes of representation common to colonialism are still very much with us today. (While) on the other hand, it asserts the promise, the possibility, and the continuing necessity of change.

The idea of post-colonial literary theory emerges from the inability of Euro-American theory to escape from false nations of “the universal “Euro-American historiography, philosophy, and literary study assume that many values and value assigning practices, epistemologies, characteristics of language, genres, and psychological and social models apply across time and place. These assumptions about the universal features of language, epistemologies and value systems are radically questioned by the practice of postcolonial writing. Post colonial theory thus attempts to decenter such assumption not only through contesting them but also through developing (or rediscovering) indigenous theories of value and stylistic deconstruction in order to accommodate the differences within the various cultural traditions, and to describe the features shared across those traditions (Ashcroft et al: 11).

As Bill Ashcroft et al explained in *The Empire Writes Back* (1989:2), the term “post-colonial” covers all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of pre-occupations through the historical process initiated by European imperial aggression.

The notion of postcolonial helps to see the world as it exists during and after the period of European imperial domination and the effects of this on contemporary literatures.

Thus, the literatures of African countries, Australia, Bangladesh, Canada, Caribbean, India, Malaysia, etc, are all postcolonial literature. This is the main reason for the researcher of this study to select and use post-colonial theory to investigate the important paradigm shifts by Ngugi Wa Thiong'o an African writer in *Matigari*.

The term post-colonial is one of the most elusive concepts of the last three decades that many shades of meaning have been associated with it thus bearing testimony to its elasticity. The prefix ‘post’ is a temporal maker that signals two parallel meanings, which are often confused with each other. These are the direct historical-chronological meaning “after colonialism” and the more philosophical meaning, denoting a spatial location or position beyond colonialism, yet inextricably linked to it (as in post-structuralism) (Melakneh 2008: 69).

Brains, (2005) quoted in Melakneh (2008), conceptualizing post-colonialism is problematic due to the following reasons:

First, the idea of post coloniality does not distinguish between literal colonization (as is the case with USA and Latin American Countries) and cultural hegemony proper.

Second, the concept of post colonial is inclusive of colonial novels.

Third, the term misleadingly implies that the era of colonization is over when in fact most of the nations involved are still culturally and economically subordinated to various forms of neo-colonialism.

Fourth, the definition of post-colonialism itself is Eurocentric in essence in that it singles out the colonial experience as the most dominant determinant at the cost of pre-colonial literary traditions like that of India which are viewed otherwise.

Fifth, many post-colonial authors do not seem to share the general orientation of post-colonial scholars towards engaging in a consistent critique of colonialism but shift from the indictment of British colonialism to the exposure of their national corruption (2005:70).

Although there is considerable debate over the precise parameters of the field (Melakneh, 2008:71 the term “post colonial” is conceived as the study of the interactions between European nations and the societies they colonized in the modern period. More specifically, post-colonialism deals with a range of issues such as the stigma of colonialism: the dilemmas of developing a national identity in the wake of colonial rule, the ways in which writers from colonized countries attempt to articulate and celebrate their cultural identities and reclaim them from the colonizers; and the ways in which the literature of the colonial power was used to justify colonialism through the perpetuation of images of the colonized to be inferior to those of the colonizer.” (2008:71).

Postcolonial theory is also associated with the concepts of resistance and representation. The concept of resistance implies of human freedom, liberty, identity, individuality, etc, which may not have been held in the colonized socio-cultural perception of humankind (Ibid: 76).

Therefore, the term post-colonial in this study would be used as a base since the researcher of this study uses *Matigari* which is a post-colonial novel for analysis.

3.2 Paradigm Shift

A paradigm shift is our perception of reality, our view of the world. It means to have a sudden change in perception, a sudden change in point of view, of how you see things (www.deeptruths.com).

According to Thomas Kuhn paradigm shift is a change from one way of thinking to another. It's a revolution, a transformation, a sort of metamorphosis. In this regard, Ngugi, a prolific

Kenyan writer, has made an important paradigm shift since 1970s. The author demands ultimate change for his society, and by implication for all African society.

African writers after 1970s have moved far beyond the stage of disillusionment and the post independence mourning to the extent of demanding change. This is shown in a brief in the fourth phase of major trends of development in the history of Anglophone African novel.

3.2.1 Contemporary Trends of Development in EAL

The 1970s ushered in a new direction of African literature with defiant writers forging new forms of expression reflecting more assertively their own thoughts about culture and politics in their works. The preoccupation with the current political and social problems became pervasive in a number of contemporary African writings.

This stride is attributed to the ferocity of the conflict and the degree of viciousness and the losses in lives and property caused by civil wars which in turn, convinced certain sensitive African writers that the comic phase of African politics was over and the tragic one had begun.

Consequently the state of affairs had affected young, ideologically radical intellectuals and artists who mounted a critical opposition against entrenched tyranny. The detention of Wole Soyinka, the exile of Ngugi Wa Thiongo and the death of Christopher and Soro-Wiwa are but a few examples of the repression of the non-conformist intellectuals or the impetuous sons of Africa!

Thus, the third phase had to go beyond disillusionment to the point of launching mass mobilization against the national cancers due to the failure of satire to affect the insensitive politicians and their cohorts like the parasitic national bourgeoisie.

Major African writers are well represented in this phase through works like Ngugi's *Petals of Blood* (1977), *Devil on the Cross* (1987), and Achebe's *Anthills of the savannah*, (1987).

Ngugi's *Matigari* novel could also be taken into consideration of the 4th phases' concept since it is the most revolutionary novel written in 1987. Thus, the researcher of this study tries to

show the presence of new paradigm shift in the aforementioned fourth phase of modern African literature.

There are some major distinctions between the fourth phase and other phases of modern African literature when we see its trends of development, for instance, the issues of motherism, the portrayal of psycho active intellectual figures (i.e weak characters are replaced by strong characters in writers' work), and the change from disillusionment to hope or from submission to resistance are clearly portrayed by writers in their works under this phase.

These and other crucial points are reflected in *Matigari* since it is one of Ngugi's contemporary novel through which he has made the significant paradigm shift. Language politics is also reflected under the fourth phase of Modern African Literature, it is reflected in *Matigari* through characters' speech (songs, proverbs etc). Due to this reason the researcher focuses to show how the post colonial motherism, the stride from despair to hope and the emergences of psycho active intellectual characters, language politics are reflected in *Matigari*. Therefore, these major shifts in relation to his earlier works are compared and analyzed by taking some extracts from different novels of the same author in the subsequent section

CHAPTER FOUR

4. Analysis and Interpretations

In this part of the study, the researcher would try to analyze the major shifts done by Ngugi Wa Thing'o within trends of development of African literature.

This study has based itself in bringing out the issue of motherism, psycho-active intellectual characters' view, the trend from despair to hope, religious implications, and the shift from individualism to mass mobilization. Besides, the researcher explains the significance of these shifts for the post-colonial nations and how Ngugi suggests strategies to liberate the neo-colonized society. Before dealing with these shifts, it is quite essential to read and understand and the synopsis of the story first.

Synopsis of *Matigari*

The struggle for independence ended; a resistance fighter comes out of bush, buries his AK47, and girds himself with a belt of peace but he finds life in the newly independent state is far from his dreams, with big business continuing very much as it did before. Using the name Matigari Ma Nijiruungi, "the patriots who survived the bullets", he joins up with a worker, a prostitute, and an orphan when he confronts the sons of those he had to fight, demanding the house he built, he is looked up. He and others in his cell tell one another their stories before miraculously escaping.

As rumors about him spread, Matigari goes in search of truth and justice. He asks in shopping centre, law courts, eating places, and farmlands. He asks old women and students, teachers and priests. And finally at a public meeting he asks the minister of truth and justice and his parrots, only to be locked up in a mental hospital.

Here, Matigari takes off his belt of peace and tramples it, remembering that "justice for the oppressed comes from a sharpened spear". Escaping, he is tracked down with dogs but disappears, becoming a myth and leaving his weapons and his word to those among the next generation who will take up the struggle.

4.1 Paradigm Shifts Reflected in *Matigari*

4.1.1 The stride from Despair to Hope (Pessimistic to Optimistic)

The protagonist character, Matigari is in search of his family to rebuild his home and start a new and peaceful life in his future. But his search becomes a quest for truth and justice as he finds people still dispossessed. People were taken to jail without concrete or sufficient reason, people in the prison were discussing how they had come there teachers had been arrested and accused of teaching Marxism and communism in school. Having found his country in economic, social, political crisis, Matigari feels disappointed and began to create moral inspiration to stand together to fight against neo-colonialism since it is widely prevalent throughout his country.

The author explained in the story how severe is neo-colonialism after independence; we can understand that workers, tailors, peasants, etc could not get what should be given to them.

‘How can the tiller go on working for the benefit of those who reap-where-they never sowed? Yesterday it was whites. Today they have been joined by some blacks. Matigari asked the people in the restaurant ‘my friends! Tell me where in this country one can find truth and justice.’(Ibid.,P.75)

The above statement tells us the people are under the bad regime of neo-colonialism. The visionary, hopeful, far sighted Matigari consistently continues to fight against neo-colonialism by agitating people to make them stand by his side. The metapractical expression spoken by Matigari in the story as “there is no night so long that it does not end with dawn” expresses or emphasizes his and his people’s hope for a better tomorrow.

The true seeker of truth never loses hope. The true seeker of real justice never tires. A farmer does not stop planting seeds just because of the failure of one crop. Success is born of trying and trying again. Truth must seek justice. Justice must seek the truth. When justice triumphs, truth will reign on earth (Ibid., P. 84).

So, the above statement is a basic point which shows that the author draw heroic characters who are never afraid of their enemies in their progress of fighting neo-colonialism unlike the earlier novels of Ngugi.

In the story, the author reveals the solid identity and the quest of the people to get the right justice and truth after independence. There is a national struggle for land, true independence, freedom from new settlers and the so called leaders after colonialism. The highest peak of resistance will always stand as a memorial of the protagonist characters commitment and courage. Matigari's patriotism for his county and his people haunted his soul; he is depicted as a returned hero after a long absence unlike, the society he met, he is never afraid to preach what the right truth and justice should be. His grace, his compassion, his love, his patience, his peacefulness, gentleness are all the qualities of Christ. In the beginning of the novel the society seems to be under fear and disillusionment due to the presence of greedy, selfish and dictator leadership. People were pessimistic and feel despair at the beginning and tried to resist Matigari's progress. However, due to his strong commitment and determination, he miraculously agitates people, teaches the harmfulness of neo-colonialism and inspires the society with full courage and bright vision.

Ngugi in *Matigari* seems to explain the effect of neo-colonialism and how it should be abolished from the land of the indigenous society. Therefore, the author has done a paradigm shift in creating, strong and committed characters like Matigari in his latest novels. Having understood the betrayal of his people, Matigari began to preach his society to stand for truth and justice with courage and vision.

You want to know what I plan to do? I tell you, for I have nothing to hide. I have come back to the people girded with a belt of peace; a farmer whose seeds have not germinated does not give up planting. A person who seeks justice never tires of the search until he finds it. Truth never dies; therefore, truth will reign in the end, even if it does not reign today. My house is my house. I am only after what I have built with my own hands. Tomorrow belongs to me. I invite you to my house the day after tomorrow. Come to feast and celebrate our home coming! My thirst and hunger are not for material things. My only thirst and hunger are to do with my troubled spirit. I have traveled far and wide looking for truth and justice' (Ibid., P.94).

This shows that Ngugi in this novel reflects a paradigm shift to attack the 'sell-outs' and new settlers. But when we see the major characters in Ngugi's earlier novel, they are coward, and desperate. We can take an example from *Weep not, child*, Njoroge, he is a major character who is under the pressure of fear and disillusionment. His hope towards education is vanished and he becomes too much pessimistic and coward. The following extract is a good example to judge:

Boro was now speaking: '.... All white people stick together. But we black people are very divided. And because they stick together, they have imprisoned Jomo, the only hope we had. Now they will make us slaves. They took us to their wars and they killed all that was of value to us' Njoroge convulsively clutched the seat more firmly with his hands. All the wrong done to the people was concentrated in the plaintive voice of Boro. Njoroge felt ready to do anything to right those wrongs. But inside himself he was afraid (1964:75).

Thus, unlike Matigari, Njoroge in *Weep not, Child* is full of fear and disillusionment, though he had a dream to continue his education at the beginning. We can also take another example from Ngugi's novel. Mugo is a central character in *A Grain of wheat*, and a hero of the British concentration camps where he led a hunger strike and also tried to stop a village guard not to kill a pregnant woman. Although he is thought to be a hero through the whole book, he is the 'traitor' of Kihika betraying him to the British in a selfish act to save himself. Mugo is a farmer reared by his drunken aunt. Naturally self-protective because he is alone in the world, he fears those involved in the revolutionary movement (Mau Mau) that seeks to overthrow the British rulers.

However, Mugo is dishonest to Kihika who is a resistance fighter. Mugo dose conspiracy with whites and leads Kihika's life to death. This, by implication shows that some blacks or sell outs could be taken as a cause of the continents underdevelopment. Moreover, Ngugi, in his earlier novels did not portray strong and honest characters but he does in *Matigari*.

It is quite important to take some extracts from *A Grain of wheat* to see Mugo's faithlessness to his friend.

People waited for Mugo to speak. 'You asked for Judas; he started, 'you asked for the man who led Kihika to this tree, here. That man stands before you, now.

Kihika came to me by night. He put his life into my hands, and I sold it to the white man, and this thing has eaten to my life all these years' (1967:223).

This extract clearly shows that the hero who was expected as a genuine man by the people made huge mistake being with the whites' side and leading the fighter to be hanged.

Unlike Mugo, Matigari is visionary and dreamful to change the society and to fight against oppression imposed by settlers and some blacks. Ngugi in *Matigari* instructs that the society's independence has been sold back to imperialism by the people the imperialists put into power. Therefore, to struggle neo-colonialist exploitation Matigari speaks courageously as follow:

Let me start my search from scratch. Looking for truth and justice is truly a hard job yet no matter how tired I become I will never stop searching. How can I let John Boy, a messenger, and the settler the whole breed of parasites grab the house that I built with my own hands? How can I let him keep the home for which I shed my blood? How can my wealth remain in the hands of the whole breed of them who-keep-where-they-never-sowed and their black messengers? (*Matigari*, P .88).

Matigari have travels the length of breadth of his country looking for truth and justice to convince, people to protest against neo-colonialism his hope, his determination, his mission and goal to rebuild a country as new Jerusalem, makes him different from other characters who are portrayed in Ngugi's earlier novels.

Ngugi in his recent novel realizes that the hard gotten independence has turned a curse, because the majority of the country's peasants live in a state of poverty wages are insufficient to provide for the people's basic needs, and there are a large number of unemployed.

To get rid of famine, poverty, fear, disillusionment which breed among the people, the author portrays a patriot as a major character who is supported at last by many psycho-active intellectuals in the movement for liberating a country.

But to Ngugi Wa Thing'o, having understood that mere criticism only can not bring the needed justice and truth, changed his way of portraying characters in his latest novels. Even in *Petals of Blood* (1977), the author has developed characters to resist the political, economic

and social condition that are wrongly practiced by the so called elites and new settlers. The novel deals with the inequality, hypocrisy, and betrayal of peasants and workers in-post-independence Kenya. It is a damning indictment of the corruption and greed of Kenya's political, economic and social elite who, after the struggle for freedom from British rule, have not returned the wealth of the land to its people but rather perpetuate the social injustice and economic inequality that were a feature of colonial oppression. So, Ngugi in *Matigari* explains the ways how to fight this neo-colonialism practiced by new settlers and some blacks (sell-outs). His main suggestion is creating awareness in the people's mind to be hopeful and visionary.

So, *Matigari* is the best novel which reveals his message and the protagonist character, Matigari is tireless and far-sighted, model, representative of what real leader has to be and he has good hope to rebuild his country. He preaches to see one lovely and peaceful country. *Matigari* identifies his class, his social world, that is, the workers did get nothing. They are paid low salary, getting no shelter, no medicine, no enough food, no right to vote no enough education, etc. This hero character firstly seems to persuade the dictator government peacefully but things are as difficult as counting stars on the sky in his progression to convince them to stop injustice, corruption, harassment, etc. Having understood this, the Major character preaches the lawyers, priests, women and men, university students, wise-old men, workers etc, to stand to unite with great future hope in his mind to attack neo-colonialists.

Matigari, in the middle of the novel and then afterwards highly agitate workers and others to stand to protest the severe exploitation done by greedy and selfish leaders and new settlers like William. He says:

Between producers and parasites, there will never' be peace or unity or love. Never! Supposing our forefathers and foremothers had behaved as if they had no eyes to see no ears to hear and no tongues to speak? Where the would be today? Yesterday, yes only yesterday. I would be able to find truth of peace; I would be able to find truth and justice in this country. For it has been said that truth and justice are mightier than an armed power (Ibid. P.138).

The word 'parasite' in the above extract refers to landlords who are exploiting workers' labour' or wage. The above extract also intensifies that no more tolerance and frustration like previous foremothers and fathers the hero is committed enough to bring real justice and truth in the country. The character is non materialist since he is seeking truth and justice which are necessary for all people in common.

The author of this novel reflects how the dominant class's oppression must be resisted and abolished from his country and by implication from all African countries. The hope and vision of the author of this novel is highly connected with Marxism on the point that Marxism philosophy reflects the following major points:

1. The abolition of the property/ownership of land;
2. Abolition for all rights of inheritance.
3. The equal obligation of all work and the establishment of industrial and agricultural armies.
4. Free education for all children in public schools. The abolition of child labor in factories; an educated child would be better in the long-term, than a child not educated.

Thus, Ngugi in his paradigm shift mainly reflects the above points through hopeful and committed characters. *Matigari* is the super hero who survived the bullets at it is mentioned in the story. The novel could be considered as a typical reflection of Marxist ideology and it preaches the real truth and justice to be seen in the author's country and in others, too.

However, the author repeatedly expresses the presence of greedy black leaders who expose their societies to hunger and starvation by portraying characters. Corruption is a big problem and it is an instrument of Neo-colonialists to control the proletariats. The implication which is revealed in the story as corruption is a worldwide phenomena, where the rich live in luxury whilst the poor live in burned out cars, and scavenge for food in rubbish dumps.

Ngugi, as he usually explains the issue of corruption, in *Matigari* deeply elaborated the presence of neo-colonialism and how it should be abolished through characters in the story. It is for this reason that he draws heroic characters to protest against black, selfish African

leaders and new settlers. However, in the first part of *Matigari* like many other post colonial novels, it revealed an atmosphere of fear, hate, exploitation and oppression, etc, but after a while, due to the presence of psycho active intellectuals and the protagonist hero's, patriots, workers, etc, this phenomena is shifted to hopefulness, visionary to the good will of the country of their own, unlike Mugo in *A Grain of Wheat*, Njoroge in *Weep not, Child*. Therefore, Ngugi in *Matigari* seems to suggest that mere criticism without taking concrete actions is null, so liberating children, adults, and our mothers from oppression is so fundamental to liberate the country to lead bright life. It is for this reason the author creates Matigari with the qualities of Jesus crest to fight against neo-colonialism and decolonize both the mind of the soul. The following extract supports my argument:

The house is mine because I built it. The land is mine too because I tilled it with these hands. The industries are mine because my labour built and worked in them. I shall never stop struggling for all the products of my sweat. I shed blood and I did not shed it in vain. One day the land will return to the tiller and the wealth of our land to those who produce it. Poverty and sorrow shall be banished from our land!'(Ibid.,P. 124).

The above statement reflects how Matigari is committed to abolish neo-colonialism with great, brave and heroic feature. He warns them repeatedly in the story to leave his country and to turn back people's property. He also warns them as follow:

And you, imperialist, and you servant Boy-with all your other lackeys, ministers and leaders of the police force, the army and the courts, the prisons and the administration-your days are numbered! I shall come back tomorrow. We are the patriots who survived Matigari Ma Njiruungi, and many more of us are being born each day. Jon Boy, you shall not keep in my house again. It's either you or me and the future belongs to me!' (Ibid., 124).

Here, Matigari is hopeful in rebuilding his country. There is no a sense of disillusionment in his progression, even if the government and the so called ministry of truth tried to preach the society as the Britain and the European community have given the country a loan of several million pounds for the development of the administration, the society stands by the side of Matigari. Ngugi in the story of *Matigari* prefers the character to wear a belt of peace since he

believes that the enemy, who is driven out peacefully, by negotiations, never comes back; but the one driven out by force alone always comes back. Ngugi supports the saying that goes “truth and justice are mightier than any armed power.”

Matigari gradually persuades the society by creating awareness of the presence of neo-colonialism which hinders the country’s development.

‘The builder builds a house, the one who watched while it was built, and moves into it. The builder sleeps in the open air. The tailor makes clothes, the one who does not even know how to thread a needle wears clothes.... The workers produce goods. Foreigners and parasites dispose of them. The worker is left empty handed. So where are truth and justice on this earth? (Ibid.,P.113).

This and many other expressions in the story manifest the presence of huge corruption in the country. So, Ngugi’s reflection in the novel seems serious in bringing social, economic, and political freedom. The author suggests this kind of economic, political and social crisis could be found in all most all African countries since there are dictators, greedy and selfish leaders as it is mentioned in the story. Yesterday it was whites and today some blacks who exploit the country. In addition, the story of *Matigari* is taking place in unnamed country, this by implication refers all African countries. Therefore, in capitalist societies, the most vulnerable people are proletariats. So, to struggle this phenomena, the protagonist characters shows strong commitment and hope in his search of truth and justice to be seen in the country unlike Ngugi’s earlier characters in his earlier novels.

4.1. 2. The post-colonial Motherism

The issue of motherism is one of the shifts done by authors in the trends of development of African literature. Ngugi in *Matigari* and in other contemporary novels reflects as women need to actively oppose all forms of oppression and socio-economic and political exploitation of their gender. The author tries to promote an awareness of female education which would lead to the socio-economic and political empowerment of more African women in his works.

According to Kathy Henry thought, in history, women have always struggled to gain equality, respect of the same rights as men. This has been difficult because of patriarchy and ideology

in which men are superior to women and have the right to rule women. This ideology has permeated the social structure of societies through the world and as a result, even in the new millennium, women are still struggling for rights that most men take for granted. The struggle was even more difficult for women of color because not only were there the issue of sexism, but also racism. In order to fight patriarchy, feminism and feminist theory was born.

In this regard, the researcher of this study believes that Ngugi's work in the contemporary era could be taken as the reflection of feminist issue and one can say he is a feminist since his female characters in *Matigari* and *Devil on the cross* are struggling to abolish patriarchal view for all forms of oppression.

In *Matigari* not only Gutheria, the female character, but also Matigari, the hero, struggles to protest against female oppression. So, Negui's view is also supported by Kathy Henry, in the sense that feminists can be any one in the population, men, women, girl, or boys. In this regard, in the story of *Matigari*, besides Gutheria, the protagonist male characters role is a good example in saving women's life from oppression. It is Matigari who saves Guthera from police betrayal in the story.

'Leave her alone. What kind of law is this which allows policemen to harass defenseless women? ...get up.... Come, stand up, mother' He said (Ibid., P.32).

In many episodes in the story, Matigari struggles for protesting against female oppression in neo-colonialist era. From that day onwards Gutheria has decided to be with Matigari to struggle and get freedom for herself and others too. Her expression in the story goes: 'Whether he was crazy or not was beside the point. she thought: I will go with him, support him, until he finally finds his people' (Ibid., P.135).

Thus, the author creates female characters so as to liberate others being with the hero. The author reflects the presence of corruption, female oppression by the greed of the country's political, economic and social elite who, after the struggle for freedom from British rule, have

not returned the wealth of the land to its people, but rather perpetuate the social injustice and economic inequality that characterized neo-colonial oppression.

The neo-colonial African leaders are misruling their individual nations and subjecting the masses to hunger and social degradation because of their selfishness. It is to abolish and fight these phenomena Ngugi realizes the participation of women as a fundamental instrument. With this regard, one can say the author has done a paradigm shift in representing or portraying female characters in his latest novels unlike the earlier one.

In Ngugi's *The River Between* and *A Grain of Wheat*, females' betrayal by whites and some blacks is discussed. The role of females to protest these oppressions is very weak. For instance, Mumbi, in *A Grain of Wheat* has a baby with another man while her husband is in a concentration camp Mumbi, wife of Gikonyo and sister of Kihika; while Kikonyo was imprisoned she was ultimately forced to sleep with Karanja who had been appointed village chief by the colonial power through collaboration.

In *Devil on the Cross*, Wariinga is a fighter and representative of women's struggle even if she faced many challenges. This novel (*Devil on the cross*) begins with the story of Wariinga, a lady who had suffered a series of misfortunes, maltreatment and deprivation at the hands of some irresponsible men in the society. She was used, abused and abandoned by the rich old man of Ngorika whose child she was carrying. However, she has made significant struggle in protesting female oppression better than those characters portrayed in the earlier novels of Ngugi.

The researcher of this study views that Ngugi supports the issue of Marxist feminism in the sense that Marxist feminists are against the kind of illegal and inhuman activities done by the higher class people on women. Gender oppression is class oppression and women's subordination is seen as a form of class oppression which is maintained (like racism) because it serves the interests of capitalists and the ruling class.

Thus, Ngugi, in his contemporary novels strongly criticizes and fights these inhuman activities. *Matigari* is a wonderful reflection to show serious struggle against neo-colonialism. The determination and commitment taken by Guthera in *Matigari* reflects women's active involvement in the struggle to fight neo-colonialism.

Let's say good bye to one another here.' Matigari said 'I will come too; Guthera said. 'One can die only once, and it is better to die in pursuit of what is right.....'I want to do something to change, whatever it is, that makes people live like animals, especially us women. What can we as women do to change our lives? Or will we continue to follow the paths carried out for us by men? Are not we in the majority any way? Let's go! From now on, I want to be among the vanguard. I shall never be left behind again. Matigari, stamp your feet to the rhythm, let the bullets tinkle! May our fears disappear with the staccato sound of our guns! (Ibid.,P 114).

Guthera's speech above implies that women must not be left behind and they should dare to participate in every struggle to bring equality in the society. Ngugi *Matigari* reflects that women for centuries have suffered all kinds of abuse and oppression. There have been various mistreatments in their day –to-day activities. Therefore, to stop and to destroy this kind of betrayal of women, no other people should be looked for to be first other than them. The implication in *Matigari* story is women can do everything to bring Justice, freedom and equality in social political and economic sphere. Thus, this researcher underlines that Ngugi in his contemporary novels reflects the issue that women must not be seen as the weaker link in the society. Previously, women were considered as having no role in the economic and social development of the society. The women's role was solely to take care of their spouse, who played a major part in the social activities, and fulfill the man's needs by bringing up children. Having understood their burden Ngugi has participated like a feminist to address the oppression of women from the grass-roots level.

So, in his contemporary works (as Wangari in *Devil on the Cross* and Guthera in *Matigari*), the author portrays female characters to struggle and to fight the severe practice of neo-colonialists. The novel highlights that every society should take the lion's share to fight the complex nature of neo-colonialism. Therefore, having read and understood the author's implication in *Matigari*, as a researcher, I believe that the author draws strong characters who

are fighters for their right and for their nation's development in his latest novels, unlike the earlier one. The author's reflection implies that the success of women's struggle against patriarchy and other oppression will be possible if women take the initiative and explore specific strategies to empower themselves socially, politically and economically.

But when we see the thematic issue in *A Grain of wheat*, it deals the anti imperialist rebellion. The title symbolizes that a seed dies first then germinates to grow. The implication is the society should pay their life in the struggle to get real freedom and justice there must be the need of sacrifice for independence. It was a historical novel. It deals as there was a resistance, reaction, or a struggle against European domination even if characters in the novel were pessimistic and unsuccessful to complete their struggle unlike Matigari.

Having investigated these points, the researcher believes that Ngugi has made a clear paradigm shift that shows the transition from despair to hope and he has portrayed committed women who are strong representatives of their rights and their country's development in the story.

4.1.3. The Emergence of Psycho-Active Intellectual Characters

Ngugi in his contemporary novels began to reflect how the neo-colonial African leaders are misruling the masses leading to hunger and social degradation because of their in aptitude, corruption and selfishness. Thus, in *Matigari*, the author does a shift by portraying psycho-active intellectuals to resist and abolish the impact of neo-colonialism. After independence was gained, some of the elites stood by the side of new settlers to get position and to oppress the society. This situation is revealed in Ngugi's earlier novels.

The major characters, Njoroge in *Weep not, Child* and Mugo in *A Grain of Wheat* were not intellectuals; they were passive in mobilizing others to the benefit of the society; rather they were self-centered and hopeless, hesitant and disillusioned. On the contrary, Matigari, the hero, and fighter with the psycho-active intellectuals stand to resist the selfish leaders, the injustice, corruption taken by settlers and the sell-outs. Ngugi, having understood that neo-colonialism is deep rooted in his country, began to create psycho-active intellectuals in his

works recently. For instance, in *Matigari* both teachers and university students take the lion's share to liberate their society.

Through the traits of the major character, Matigari, the author manifests how the country is truly as dry as the concrete floor; the leaders have no heart to do anything to the people; they cannot hear the cry of the people. Due to this major characters' persuasion psycho-active intellectuals began to struggle paying scarifies up to death to liberate their people. But in *Weep not, Child*, the story gives readers a glimpse into the clash between colonial powers and the nationalist movements that confronted them. It also presents the difficult realities of life in this circumstance, as Njoroge's dreams of getting a university education shattered by his family's involvement with the anti-colonial Mau Mau group, by the deaths of imprisonment and his family members. Njoroge becomes completely disillusioned unlike Matigari in *Matigari* (1987).

Ngugi in *Weep not, Child* widely discusses protests against colonialism. There is a sharp stride or shift in Ngugi's way of portraying characters after 1980. The weak characters in his earlier novel are replaced by psycho-active and courageous characters. This implies that every people in their struggle for freedom must not give up and be disillusioned rather they must have a strong resistance, moral courage, hope. Psycho active intellectual characters, workers, and the ex-patriots like Matigari stand strongly to re-build new and democratic country by paying scarifies in fighting against neo-colonialism. Therefore, the trend seems to have changed from the mere criticism of society's oppression to the creation of vigorous psycho-active characters in the recent novel, *Matigari*. The researcher of this study believes that those paradigm shifts, which are phased in the development of modern African literature, are clearly reflected in Ngugi's contemporary novel. Ngugi in *Matigari* traces the way and indicates the voice of the new emerging Africa. In *Matigari* the author seems to have a sense of Africanism because he refuses to define where and when his story takes place, insisting in a prefatory song'.

'This story is imaginary.

These actions are imaginary

The characters are imaginary

The country is imaginary It has no name even; reader/listener: may the story take place in the country of your choice! (ix).

Matigari is not the story of one isolated country but a schematized documentation of the entire post-colonial experience. The above extract suggests the presence of similar betrayal of neo-colonialism in Africa society. It is for this reason that the author draws psycho-active intellectual characters so as to liberate their society. Their motto in their struggle refers unity and togetherness. Weak characters in Ngugi's earlier novels are replaced by strong and optimistic, psycho-active intellectuals. Teachers and students role in *Matigari* could be mentioned in this case since they stand with the protagonist and serve as a source of inspiration. For instance, in the following extract, it is possible to see teachers' determination to struggle against oppression.

'The teacher took over the defiance: I also know now that there are two truths, one truth belongs to the oppression; the other belongs to the oppressed! I shall never sing like a parrot, never! I shall sing the same song of courage and hope that was sung by the brave and courageous students

Following the teachers speech a song broke out by the people in the story as follow:

Even if you kill us,

Victory belongs to the people.

Victory belongs to the people (Ibid., P.122).

Thus, we can possibly say that teachers and students serve as a source of inspiration in the story.

Psycho-active intellectual characters in *Matigari* are highly concerned about women's betrayal, children's abuse, conflicts, equality, labor exploitation and workers' condition etc. They demand liberation and better quality of life for African people putting fear aside, these-psycho-active intellectuals, demand the necessity of political change, the need of good governance, the need of truth and justice. So, in order this to come about, people need to first

be aware of freedom and acknowledge the effects of neo-colonialism. True national independence should bring about freedom, justice, hope and a renewed pride in indigenous people's history, culture, language and achievements. Therefore, the shifts done by Ngugi in portraying psycho-active intellectuals to bring up the aforementioned issue to the society is a benefit for any country.

4.1.4. Religious Implication in *Matigari*

Ngugi makes a wise attempt in associating the protagonist with Christ, so that he can achieve his goal in the interpretation of Christ and Christianity. The parallelism between Matigari and the real Christ is well engineered through the story.

Selamawit in her senior essay explains that Ngugi in *Matigari* draws readers' attention move towards religious aspects rather than its political aspects. However, having seen many expressions, dialogue exchanged by the protagonist character, and actions in the story, the researcher of this study strongly debate against Selamawit's view. This researcher believes religion in *Matigari* is used as a weapon to agitate people for bringing unity and justice. It is used to preach the society to stand together without frustration. The extract below could be taken as evidence.

.... The God who is prophesied is in you, in me and in other humans. He has always been there inside us since the beginning of time. Imperialism has tried to kill that God within us. But one day that will return from the dead. Yes, one day that God within us will come alive and liberate us who believe in him. I am not dreaming (Ibid., P.156).

The first line of the above paragraph alludes to what Jesus said in John 14:10-11: "I am in the father and the father in me."

Besides, the last two lines of the above extract reflect that Ngugi's attitude towards religion is positive and he is also a religious person. He preaches his society to believe in God and God will come to liberate those who believe in him. Ngugi' portrays this major character to have the quality of God in his speech and prophecy. The major character has the ability to resist pain in his progress.

Ngugi draws this character's ideology and belief as unchangeable of consistent as God. Ngugi has quoted from the Bible verses which stand against oppression in the story. Even if Ngugi's philosophy has a connection with Marxist ideology, his attitude towards religion in *Matigari* is positive unlike Marx knowing that literature is an instrument for social influence, he uses religion as a source of inspiration to agitate the society and he mentions verses repeatedly from the bible. However, in his earlier novel (e.g in *Devil on the Cross*), he reflects how whites used Christianity as a mask to colonize and exploit people's labour and property.

In the story of *Matigari*, the people associate the events from the life of Matigari in searching for truth and justice as a miracle performer like Christ. Mtigari's expression in the story "let the children come to me" (P:73) has a relationship with Christ's speech in Matthew 19:14b which says "let the little children come to me" the narrator in the story also tells us "Matigari had a quality about him a kind of authority in his voice and demeanor which made people listen to him!(P.76).

Thus, these and other expressions revealed in the story lead the researcher to say that Ngugi has a positive attitude towards Christianity. The author's quote from the Bible helps the society to believe in the messages in the story. Literature has the power to instruct and persuade the society. So, the researcher asserts that Ngugi using religion as a tool to bring radical change in his society as it is portrayed in his latest novels.

However, in his earlier novels Ngugi reveals how the Europeans established and strengthened their colonial power using religion as their major weapon. Even if the protagonist or the hero in *Matigari* uses religion as a tool to agitate the society and the government of the ruling party also uses religion to preach the society.

However, most dominantly, the protagonists' commitment and reference using biblical element is reflected in the story. There is no room in the story which reveals by the characters' views Christianity is bad or useless to the society or a means of exploitation the author never reflects as Christianity means nothing but an alterative weapon to dominate in the story.

Matigari is using references from the Bible making the people aware of the political corruption:

... . He will return on the day when his followers will be able to stand up without worrying about tribe, race or color', and say in one voice: our labor produced all the wealth in this land. So from today onwards we refuse to sleep out in the cold, to walk about in rags, to go to bed on empty bellies. Let the earth return to those to whom it belongs but that God lives more in you, children of this land; and therefore if you let the country go to the imperialist enemy and its local watch dogs, it is the same thing as killing that God who is inside you. It is the same thing as stopping him from resurrecting'(Ibid.,P.156).

So, Ngugi in the above extract has positive attitude towards religion and through major characters' speech. He inspires people to the struggle to liberate from imperialists burden. He sent his message using religion as a tool. But when we see Ngugi's view in his earlier novel religion is used as a mask to exploit people's labor. The narrator in *A Grain of Wheat* tells us-

The white came to the country clothing the book of God in both hands, a magic witness that the white man was a messenger from the lord". '....elders of the land protested. They looked beyond the laughing face of the white man and suddenly saw a long line of other red strangers, who carried, not the Bible, but the sword (1967:11-12).

So, here, the author reflects that the Bible is used as a mask and religion is meaningless if it divorces people from their total environment.

Religion in Ngugi's earlier novel was viewed as a means of exploitation and it did not recognize spots of beauty and truths in the society's way of life, but in *Matigari* as it is discussed earlier, religion is highly used to inspire or agitate people to fight some blacks and new settlers. Therefore, the researcher could possibly say that Ngugi has done a paradigm shift in the story of *Matigari* since he has used it as a tool for searching unity and make the people stand to stop worrying about tribe, race or colour.

4.1.5 The Stride form English to the Indigenous Language

Language is often a central question in post-colonial studies, during colonization, colonizers usually imposed their language on to the peoples they colonized, forbidding natives to speak their mother tongues. Ngugi in his book entitled as *Decolonizing the mind* explains that

African writers should embrace their native tongues in their art so as to get cultural freedom since the local language is an integral part of conveying that experience often because much of local tradition has been preserved in that language; for example, in the songs and stories that have been passed down (the oral tradition... orature.. that Ngugi values so highly). In the final episode of the text with the emphasis on regeneration and the continuity of resistance, songs are also included.

He recalled the night of the worker's strike. And suddenly he seemed to hear the workers voices, the voices of the peasants, the voices of the students and of other patriots of all the different nationalities of the land, singing in harmony (Ngugi 1987:175).

Thus, Ngugi in his *Matigari* novel uses songs and oral proverbs in many parts of the story. The title of the novel (*Matigari*) is written in his native (Gikuyu) language. The title itself and the narrative style could be taken as an entry point to show the authors; paradigm shift from English to his native Gikuyu language. There is a need to create a literature that conveyed the true African experience from the perspective of the local, not the outsider.

4.1.6 The stride from Individualism to Mass Mobilization

Ngugi in his earlier novels attempted to reflect the anti imperialist rebellion, the individuals suffering (as Njoroge's crisis in *Weep not, Child* and Mugo's loneliness in *A Grain of Wheat*, etc), but in his latest novels, mainly in *Matigari*, he seems to shift to the quest of nationality of a country. For this reason, in the story of *Matigari*, the protagonist character is not running to get freedom for himself alone, rather he preaches the people to stand together to fight against the greedy leaders. *Matigari* is a pure heroic man who stands for getting pace and justice. He does not need authority, money, or materials for himself, rather he scarifies for the sake of his society. His claims are universally acknowledged especially by the children and the workers, whose leader rhetorically asks "And whose family do you think we all are?(P:23) Muriuki on his part firmly proclaims: "yes we are the children of *Matigari* Ma Njiruungi. We are the children of the patriots who survived the war" (Ibid., PP: 144-45).

Matigari's identification with the worker is total as he asserts that "there is no job that these hands of mine have not done for the settler" (Ibid.,P.143). As the symbolic embodiment of all those who exploit the labour of workers, the settler is the antithesis of *Matigari*. As a

figurative embodiment of the worker, Matigari variously represents himself as a farmer, factory hand, driver, tailor, soldier, patriot and builder'. Most often he identifies himself not only just with Kenyan peasants, workers or women alone, but also with peasants, workers and women everywhere. Once he muses to himself; "For how long shall my children continue wandering, homeless, naked and hungry, over this earth" and who shall wipe away the tears from the faces of all the women disposed on this earth? (Ibid. P.88).

Thus, Matigari is not only a national hero, but also a class hero who has come to set right "this world" that is upside down (Ibid.,150) "the human race," Matigari asserts, "has the same roots ... its only that they have been dispersed by time and space into different camps," (Ibid.,P.146).

In the above sense Matigari functions as the beautiful one who comes back from the bush and queries the healthiness of the post colonial situation, captured in the heading of the second part of the novel "seeker of truth and justice". As a prophet who tries to reinvigorate the spirit from the days of Mau Mau, Matigari represents these ideas of resistance against oppression. Due to his commitment, finally, Matigari is perceived as a beautiful freedom fighter by the society, especially in proletariat's view.

The voice of peasants, the voice of the students, of other patriots, of all different nationalities of the land, singing a slogan against greedy or selfish government. Here, Matigari realizes that words alone cannot bring real or radical change for the benefit of the society. For this reason, mass mobilization of armed struggle could be also taken as a strategy to overthrow the dictator leadership.

Ngugi in *Matigari* realizes that there was a neo-colonial state which tries to impose silence on the population as a whole. It is to break this silence he creates hopeful and visionary person who believes in unity named as Matigari to fight against the legacy of colonialism. The legacy of colonialism is reflected as a painful way under neo-colonialism. Therefore, struggle for liberation is a slogan that should be voiced in every society of Africa. Matigari is the story of

the masses needing a savior, someone who can think for them and tell them which way to follow.

Matigari stands for seeking truth and justice to unite his people to stand to search truth. However, propagandist under the government policy preaches the society speaking on the radio and in the meeting so as not to believe Matigari 's ideology.

Let us now forget that such people as Matigari Ma Njiruungi ever existed. Let us with one accord like loyal parrots, agree that Matigari Ma Njiruungi was just a bad dream. That bit of history was just a bad dream, a nightmare in fact. We have qualified professors here who can write new history for us I want you, together with our visitors from USA, Britain, West Germany and France to witness how the law works in a country under Christian democracy ...for instance I am the minister of truth and justice, but even I must abide by the law ..;... the teacher and the student will be detained without trial. The court cannot allow educated people to mislead the public with Marxist doctrines and communistic teachings (Ibid., p.118).

In spite of the fact that the ministry of justice and truth repeatedly preaches people to trust their regime, people seem to realize the betrayal of neo-colonialism and decide to stand united together with Matigari singing "victory belongs to the people."

The people begin to discuss Matigari's good image for his country. Matigari's home appears to represent unity, love, and power. Home has a connotation that goes even further than that of immediate family and a place to live. Home is their country and home is the life they knew before colonization.

Cast your fears away, for we are not alone! Our patriots are still living: the products of our labour should come back to us who produce the wealth of this country Who are the owners of this country? And the crowd answered in one voice we are! We, the workers and peasants! (Ibid., p.74).

Therefore, the pronoun we refer to togetherness, asking their property, their freedom in one voice. So, we can find as many expressions as possible which have similar idea as the aforementioned above. It is due to this reason that Ngugi shifts from reflecting tribes' conflict or individuals dream for education to mass mobilization to get national identity and

consciousness in *Matigari*. Due to Matigari's mission or persuasion workers agree to struggle to fight against exploitation.

Following Matigari's foot step, the leader of workers are convincing various workers as :

Foreign exploiters and their local servants must now pack up their bags and go.
The patriots, Matigar Manjiruungi, are back, and the workers agree with Matigari's call he who sows must be the one who reaps! We refuse to be the pot that cooks but never eats food!(Ibid., p.60).

This kind of inspiration or agitation is portrayed in the story and the people gradually accept Matigari's ideology of bringing justice and truth re-building a united country. The present researcher also believes that writers who are highly committed as Ngugi Wa Thingo, can fight and resist the betrayal of their society in creating strong characters in their works. Ngugi's paradigm shift from individualism to mass mobilization, from despair to hope, etc, must be an advantage for other novelists to abolish neo-colonialism.

The complex nature of neo colonialism is so difficult unless we the people of Africa are to fight against it as it is expressed by the characters in *Matigari* as follows: 'It would have been better if it had clearly rained or clearly shone better, any of that than this uncertain weather, yes, better if it were hot or cold, rather than lukewarm like this' (Ibid.,p. 89).

The weather condition symbolizes the very difficult complexity of neo-colonialism. However, due to Matigari's commitment to unite people, the whole society except the oppressors move to radical movement to burn the new settlers' and some greedy blacks' property singing in harmony as:

'Their cars must burn!
Yes, their cars must burn!
Let all the other oppressors' cars burn!
Yes, let all the other oppressors' cars burn!
And those of the traitors too!
The property of those robbing the masses must burn!
Nationality-chauvinism must burn!' (Ibid., 167)

So, Ngugi in *Matigari* has moved a distance to take actions on neo-colonialists by creating strong mass mobilization. In *Matigari*, the author has made an obvious paradigm shift that

signals unity or togetherness to fight neo-colonialism but the thematic issue in Ngugi's earlier novels was the betrayal of colonialism. And the author reflects the effects of colonialism upon the society instead of writing about unity and mass mobilization. Even if characters are not successful the author in *A Grain of Wheat* tries to reflect the need of sacrifices to resist colonialists' domination therefore, the researcher of this study believes that the promises to give freedom after independence of any country of Africa should be respected and given to the society if one can desire to see peace. To stop injustice, military dictatorship, civil war, poverty and cross border conflict not only the society but also writers should react through their literary intervention.

That is why Ngugi, the prolific African writer, does a paradigm shift from individualism to mass mobilization to protest the betrayal of neo-colonialism. Ngugi not only in *Matigari* but also in his *Devil on the Cross* reflects the use of mass mobilization for getting freedom.

In the novel mentioned above the author reveals that the ability of the workers, students and other members of the exploited class to mobilize themselves are very encouraging. The songs of the masses in their revolutionary movement to overthrow capitalism and the rule of its agents are resonating.

Come one and all
And behold the wonderful sight
Of us chasing away devil
And all his disciples
Come one of all (*Devil on the Cross*, 1982: 201).

Thus, Ngugi's contemporary novels are the reflections of mass mobilization since he believes in unity to get freedom. The novels written under the fourth phase of African literature mainly affirm that the coming together of the peasants and the workers in united and collective manner against their exploiters will liberate them from the present state of bondage and life of misery, of poverty. So, the researcher of this study believes that the author has done a paradigm shift from reflecting the individuals or some groups' conflict to the masses' betrayal.

To keep the fire of freedom burning, Matigari claims Kin ship with all the people of the country, all of whom he calls, “my parents, my wives, my children.” The author draws Matigari as timeless suffering and struggle for freedom and independence. The implication in *Matigari* refers until democratic minded people, workers, peasants, students, progressive intellectuals of other untie, things will get worse, no matter who sits on the throne of power.

CHAPTER FIVE

5. Conclusion and Recommendations

African writers write African experiences (i.e. civil war, cultural shock, corruption, poverty, etc). Their works are the reflection of these aforementioned issues above. This is because of the close relation between African history and African literature. One of the prolific Kenyan writers, Ngugi Wa Thiong'o is amongst them.

In Ngugi's successive novels there occurs a paradigm shift. His earliest novels are about the Gikuyu which is a tribe in Kenya and the Mau Mau. In *A Grain of Wheat*, he depicts his childhood observation and experience of the anti-colonial struggle. Then in *Petals of the Blood* and *Matigari*, he switches from colonialism to neo-colonialism. However, starting from his earliest novel, he reveals how the Europeans established and strengthened their colonial power and exploits people's land and property. In his latest novels, the author also reflects that some blacks or sell-outs help to the new settlers to lead the country down due to their greedy and selfish manner.

Thus, to tackle or attack this phenomenon Ngugi portrays, strong female characters who strongly fight and rise up the issue of motherism draws psycho-active intellectuals who are committed to scarify their life for the sake of truth and justice, and manifests those characters' manner as a journey from despair to hope or from pessimistic to optimistic. Those points are taken into account and reflected in Ngugi's recent post colonial novels, mainly in *Matigari*.

As it is reflected in the story, neo-colonialism in its modern and covert nature gives its victims a false sense of security, freedom of economic prosperity through veiled philosophies of expressions such as globalization, free markets, judiciary independence, human rights, democracy, good governance, free press and the likes.

Ngugi, deals with the theme of motherism, neo colonialism, liberation in his post colonial novels. The researcher of this study investigates. The presence of paradigm shift in Ngugi's *Matigari*. These are the issue of motherism, psycho-active intellectual characters, hope, religion implication, mass mobilization, etc. Through reading this fiction I became

enthusiastic to learn more about the cause of the many development problems facing contemporary Africa. I also have understood how a certain society should be united and organized to fight or protest neo-colonialism.

The presence of optimism, hope, moral courage, resistance in the characters mind that are portrayed in his recent novels, is a clear distinction from the earlier ones. So, there is a sharp stride which is reflected in the fourth phase of the development of modern African literature.

Thus, the researcher recommends that if we Africans truly want to bring real justice and truth in the continent, we shall unite and be together in the same ideology of attacking neo-colonialism since it is a pain of all African countries. We also need to be proud of our own culture, identity, language and philosophy, so as to fight westerns domination. As the saying goes 'pen is mightier than sword', African sons and daughters who are highly interested in reflecting the socio-political condition of a country must be courageous and hopeful to point the solution of freedom as Ngugi does in *Matigari*.

So, this paper could be taken as a vantage point in showing the direction to liberate any society under neo-colonialism. Writers in their creative works should portray characters that stand against despair, submission, frustration and pessimism.

Other creative writers should follow Ngugi's footsteps and should preach peace and justice universally; unity and gender equality and best education are also some of the means to drive out the oppressive neo-colonial forces from Africa.

To wind up, Ngugi, through his latest novels, calls all post-colonial writers to complete his process so they can help their nation reject continued foreign influence. Moreover, the writers of the post-independence generation must not only focus to criticize bitterly the new leadership of African but also must suggest solutions or ways to get rid off them form their position as it is reflected in *Matigar*. Dealing with the themes of corruption alone can't bring solution for any society. Therefore, African writers, the spokesmen of their societies should protest neo-colonialists through their literary intervention as Ngugi did in *Matigari*.

REFERENCES

I. Primary Sources

- Ngugi.w. (1967). *A Grain of Wheat*. Londres: Heinmann.
- _____. (1982). *Devil on the Cross*. (Trans).Oxford: Heinemann.
- _____(1987).*Matigari*.(trans).London: Heinemann.
- 1964. *Weep not, Child* Londres: Heinemann.

II . Secondary Sources

- Ashcroft et al. (1989). *The Empire Writes Back: Theory and practice in Post - colonial Literature*. London: Routledge.
- Crozier, B. (1964). *Neo- Colonialism*. London: The Bodley Head.
- Melakneh Mengistu. (2005).*Map of African literature*. Addis Ababa. Addis Ababa University
- Fanon, F. (1968).*The Wretched of the Earth*. Durham: Duke University Press.
- Mclead,J.(2000).*Beginning Post Colonialism*. London: Manchester University Press.
- Melakneh Mengistu. (2008). “Post-colonialism and Mainstream Anglophone African Novel /ca.1970-2000/: A Comparative Approach.” (Unpublished Dissertation). Addis Ababa: Addis Ababa University.
- Ngugi,W. (1986) *Decolonizing the Mind: The politics of Language in African Literature*. London: Currey.
- Nkrumah, K. (1965). *Neo-colonialism: The Last stage of Imperialism*. London: Thomas Melson and Sons.
- Regassa Kebede. (1980). “Neo-colonialism and the Third World: The case of the United States-Ethiopian Relations since 1940’s.” (Unpublished MA Thesis). Addis Ababa: Addis Ababa University.

Sartre, J. (1964). *Colonialism and Neo-Colonialism*. London: Routledge.

Selamawit Seyoum. (1996). "Religious implications in Matigari: A stylistic Approach."

(UN published senior essay) .Addis Ababa: Addis Ababa University

Slemon, S. (1994). "The Scramble for Post-Colonialism" in Chris, Tiffan and Alan Lawson (ed), *Describing Empire: Post -Colonialism and Textuality*. London: Routledge.

Vajrushev, V.(1974). *Neo-colonialism and Africa in 1970*.Moscow Progresso.

III. Internet Sources

Babu, A. R. (2009). Right and Justice: A Quenchless Quest in Ngugi Wa Thiong'o's Matigari. International Research Journal, 1/3 Accessed on May 12th 2012 from <http://www.ss make. Com/admin/ Images>.

Balogun, F.O. (1995). Matigari: An African Novel As oral Narrative performance. *Oral tradition*.10/1:129-65 Retrieved on May 9th from <http://Journal,oral tradition org/files/articles/loi>

Breidlid, A. (2005). Ngugi's Matigari, a non Materialist Discourse and post Modernism. *Quodlinet: The Australian Journal of Trans-national writing, 1/3*.Retrieved on April 19th 2010 from <http:// fhrc flinders. Edu.au/quadliibet /1/3 downloads/ Ngugi. pdf>

Brown D.M. (1995). Matigari and the Rehabilitation of Religion. *Research in African literature, 22/4*. Retrieved on May from <http://www. Joster. Org/discover/10.2307/>

Kuhn, T .(1962). *The Structure of Scientific Revolution*. Retrieved on, 20th April from <http://www.takethdeap.com.define.html>.

Selamawit, Syeoum. (1996). Religious implications in *Matigari: A stylistic Approach* . (UN Published senior essay) .Adiss Ababa University.

Tobias, S.(1997). The poetics of Revolution: Ngugi Wa Thiong'o's Matigari. *Critique, 38/3*

Retrieved on 3rd May 2012 from <http://www.questia.com/PM.qst?a=o&d=94295017>

Uwasomba, C. (2006).The politics of Resistance and liberation in Ngugi Wa Thing'o's *Petals of Blood* and *Devil on the Cross*. *The Journal of Pan African Studies*, 1/6 Retrieved on 23 april,2012.fromhttp://www.jpanafrican.com/docs/vol1no6/politicsofresistanceandliberation_vol1no6.pdf

[http:// science jrank.org/neo-colonialism.html](http://science.jrank.org/neo-colonialism.html).

www.deeptruths.com

Declaration

I, the undersigned, declare that this thesis is my work and that all sources of material used in writing it have been duly acknowledged.

Name: _____

Signature: _____

Place: _____