ADDIS ABABA UNIVERSITY
SCHOOL OF GRADUATE STUDIES



IDEOLOGY IN SELECTED EAST AFRICAN ANGLOPHONE NOVELS: A COMPARATIVE STUDY OF POST- COLONIAL EXPERIENCE

FISSEHA TESFU

JUNE 2009

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BY
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A THESIS SUBMITTED TO THE DEPARTMENT OF FOREIGN LANGUAGES AND LITERATURE FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN LITERATURE

INSTITUTE OF LANGUAGE STUDIES
ADDIS ABABA UNIVERSITY

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Definition of Key Terms

1. The Dominant Ideology: Dominant ideas in circulation that are often associated with the ruling class in a given social system.For Marxists, the dominant ideology is the ideology of the ruling class.

2. Patriarchal Ideology: is a term used to refer to the domination in the family. The idea of patriarchy favours a male partner to dominate a female partner who is always expected to be subservient to the needs of her husband and the family as a whole. In terms of this ideology, women are obliged to be ruled and have no rights to make any sort of complaints (online).

3 **Authorial Ideology** :An ideology employed in literary texts which is indicative of the author's stance.It sometimes refers to the real author whereas at other times its reference is to the implied author.Authorial ideology is affected by several factors among which "biographical insertion"(Eagleton) is one.

4. **Aesthetic Ideology**: It usually refers to the approaches adopted by an author in specific literary texts .This means that the aesthetic ideology of a given text is identified through the "conventions and stylistic stances" (Ngara) incorporated in it for the purpose of revealing the author's various intentions.

5 **Dominant Ideological formations**: It is the sum tatal of all beliefs prevalent at a particular time in history .These beliefs characterizes the ideological nature of a given social system.

6. **Ingroup-outgroup (van Dijk):** A term used to show binary opposition in terms of ideology among the different social groups of a given society.

7. Neo-colonial discourse: Discourse that masks African reality in order to enhance foreign control over Africans.A neo-colonial discourse masks the colonial agenda but its essence is basically colonial.

8. **African discourse**: The term is used to refer to a perspective peculiar to Africa.It is an African dimension through which Africans voice their imaginative tradition in relation to their past as well as the present.

9. **Hegemony:** The term was first coined by Gramsci. The theory of hegemony refers to the ways of control designed by a ruling group to win the consent of the masses to be ruled.

10. **Structuralism**: structuralism conceives any cultural phenomenon, activity, or product (including literature) to be a social institution, "signifying system," consisting of a self – sufficient and self –determining structure of inter-relationships. (Online)

11. **Marxist Criticism**: Marxist criticism is concerned with the economic, class and ideological determinants of the way an author thinks and writes, but especially with the relation of the resulting literary work to what the Marxist conceives to be the social reality of his time. (M.H, Ebrams)

12. **Stylistic Criticism:** It is a linguistic approach to literature .It places content and form on an equal footing and holds that the 'how' is as important as the 'what' in genuine works of art. (Ngara)

List of Abreivations

AI	Aesthetic Ideology
AUI	Authorial Ideolgy
DI	Dominant Ideology
GMP	General Mode of Production
ISA	Ideological State Apparatus
KANU	Kenya African National Union
KAU	Kenya African Union
LMP	Literary Mode of Production
MP	Member of Parliament
MOD	Mereehan Ogaaden Dulbahante Clan-based Coalition
NSC	National Security Council
RSA	Repressive State Apparatus
SRC	Superm Revolutionary Council
UPC	Uganda People's Congress

ABSTRACT

Appropriate interpretation is one major aspect in literary study. However, it has been observed that there exists a problem of interpretation in the field of literature. This problem has led and is leading people who are engaged in literary study to wrong perception of reality which results in social practices that are misleading. This is a critical problem and requires careful attention from scholars in the field .In this connection, literature is basically related to ideology which directly or indirectly controls discourses. Literary discourses are also expressions of ideology. This point implies that no work of literature is devoid of ideological content. For this reason, in any literary analysis, the inclusion of ideological structure is necessary. To be more specific, African literary texts in general and political novels in particular are in one way or another related to ideology.

Concomitantly, the African tradition of thought and African literary tradition are two basic categories which are intimately or closely related to the long African history. The African tradition of thought has got expression through its oral tradition which later developed into written literature. In this connection, it may be noted that modern African literature has sprung from its own history which is characterized by domination. This also implies that African literature reflects the African experience in the course of domination which ranges from the slave-trade to the post-colonial era. The idea of domination is linked to politics, ideology and power because domination is impossible without political power. In this regard, most African authors are preoccupied with portraying the colonial and post-colonial experience of Africa through their works.All of the points indicated above clearly show that there is a link among African history, African politics, African ideology, African domination and African literary texts. This link presupposes a closer examination of ideology through which all forms of control are carried out.In addition, the study of ideology in the African context is very limited. Taking these points into account, this research sets out to deal with problems of interpretation taking ideological analysis as its reference point.For this purpose,this study has evolved an integrated framework of ideology consisting of three major paradigms,vis.,authorial,aesthetic and dominant ideologies.This framework has been applied to the interpretation of six selected East

African Anglophone novels:Nuruddin Farah's **first trilogy**,Ngugi's **Petals of Blood**,Mwangi's **Kill Me Quick** and Serumaga's **Return to the Shadows**.

This thesis contains seven chapters. The first chapter deals with the rationale that necesitates ideological study in literary texts in line with the background of African literary tradition. The second chapter is mainly concerned with critical views on many issues in relation to African literature .Chapter three primarily focuses on reorganizing theories of ideology to form an integrated model of ideology . In addition, this section attempts to show how ideological universals can be contextualized based on African ideology and historical experience. Chapters four to six elucidate the nature of ideology in each selected novel based on ideological structures that are considered as a paradigm for analyzing African literary texts .Chapter seven forwards the similarities and differences among the selected novels in terms of their ideological structure. Finally, chapter eight winds the thesis up by providing relevant concluding remarks, findings and recommendations.The major findings of this study are:global theories of ideological interpretation of literary texts need African contextualization;there has to be meaning relationships among the different interpretations of the same text;and it is possible to make a distinction between the implied author and the real author.

CHAPTER ONE: Introduction

1.1Background

The study of ideology in the African context is basically related to African history because African history is a history of domination beginning from the pre-colonial period to the post-colonial era. Since ideology and history in the African context are intertwined, a discussion on both terms is essential.The following discussion gives a brief account of African history in line with the relevance of the study of ideology in the African context.

As online sources indicate, African written history starts with the rise of Egyptian civilization in the 4th millennium BC, and in succeeding centuries follows the development of the many diverse societies beyond the Nile valley. Christianity began its spread through large areas of northern African in the first century BC. In the late 7th century, North and East Africa were heavily influenced by the spread of Islam. Farther South, Ghana, Oyo and Benin Empire developed with little influence from either Islam or Christianity. The rise of Islam led to an increase in the Arab slave trade that would culminate in the 19th century. This presaged the forced transport of African people and cultures to the New World in the Atlantic slave trade, and the beginning of the European scramble for Africa. Africa's colonial period lasted from the late 1800s until the advent of African independence movements in 1951, when Libya became the first former colony to become independent. Modern African history has been rife with revolutions and wars as well as the growth of modern African economies and democratization across the continent.In this connection, the post colonial experience of Uganda is characterized by military coup.However, in Kenyan context, settler history is dominant.During the same period, Somalia was under the repressive regime of General Sayiid barre (see.2.4-5).From these historical evidences, one can clearly observe that domination has always been prevalent in all African countries.Hence, the need for the study of ideology basically arises from these historical facts .However,the relevance of the study of ideology has to be further elaborated.

Ideology exists at any phase of social development.However, the nature of its existence vary from one social system to the other.In this connection, within a given historical epoch, the function of ideology is not limited to reflecting socio- political reality but rather extends to acting upon it .Related to this point is that a work of art of whatever genre (i.e prose,poetry or drama) unmasks the dialectical relationship among literature ,society and ideology .

Literature, as Ngara (1985: 21) points out, enables us to see the nature of ideology of an epoch because it is socially conditioned. In other words, literary works are basically reflections of particular social conditions and relationships. Although they have an autonomous existence and are produced by individuals who may hold divergent views about life, they have a more or less direct relationship with the historical developments of their nations and also the world.

Ideological approaches to literature have had a relatively long tradition. Literary critics at various stages of historical development have been engaged in the literary appreciation of different genres by employing ideological analysis. For example, Eagleton (1976:16-17) has clearly identified the basic relationship between literature and ideology and stresses the fact that literary works can be analyzed via an examination of their ideological structure. Similarly, Ngara (1985 and 1990) has emphasized that the African novel and poetry could be approached from an ideological perspective.

Within the Marxist tradition of thought, there have been subsequent developments in the production of substantial theories of literary criticism that have influenced scholars who have been involved in literary practices. Although the analytical dimension and reformulations of these theories are based on Marxist philosophy, they incorporate diversified views about literature and ideology. Also, these theories maintain or hold different views on how literature and ideology are to be perceived in terms of their function and definition in relation to literary texts.

Within the Marxist philosophical standpoint, Gramsci and Althusser have made significant reformulations and modifications of traditional Marxist philosophy. These thinkers retain the Marxist philosophy with a certain rejection of the Marxist notion on the relationship

between the economic base and the ideological superstructure. Thus, this issue has a direct bearing on the study of ideology and literature and has remained controversial over many decades. For instance, Marx and Engels have forwarded the notion of economic determinism at the outset. However, it has been repeatedly questioned by many later philosophical thinkers and yet remains unresolved. In addition, the debate on the relative autonomy and function of literature along with the concept of ideology have been two significant areas of concern for many critics. This, in practice, makes the relation between art (literature) and ideology more complex. As a matter of fact, all significant literary figures of Marxist thought hold views, which make them distinct from one another in spite of their justifiable similarities. The views expressed in each literary theory with regard to ideology, however, are determined whether or not they are influenced by the philosophies of Marx and Engels, Gramsci, Althusser and the pre-Marxist thinkers like Hegel. However, these theories fall into one broad philosophical category: Marxism. It must be noted that the prevalence of points of convergence and divergence among the Marxist theories does not imply that they are mutually exclusive. Conversely, they can operate jointly in the analysis of any literary text.

Eagleton's premise holds true when he warns critics implying that to make an assertion of being a good critic without deep-rooted knowledge of 'ideology' is refutable. Thus, mastery of 'ideology' is one relevant pre-requisite for a successful examination of both simple and complex literary texts.In this connection, Eagleton (1976:96-97) writes:

> *The guarantor of scientific criticism is the science of ideological formations. It is only on the basis of such a science that such a criticism could possibly be established-only by the assurance of knowledge of literary texts. This is not to say that scientific criticism is merely an 'application' of historical materialism to literature. Criticism is a specific element of the theory of superstructure, which studies the particular laws of its proper object: its task is not to study the laws of ideological formation, but the laws of the production of ideological discourses as literature (*Eagleton , 1976: 96-97*).*

As cited in Eagleton (1976), Fischer (1969), Althusser (1971) and Macherey (1966) have also forwarded their views on the relationship between literature and ideology. Both Althusser and Macherrey follow similar notions:

> *Ideology in any society has a certain structural coherence. Because it possesses such relative coherence, it can be the object of scientific analysis, and since literary texts 'belong' to ideology, they too can be the object of analysis. A scientific criticism would seek to explain the literary work in terms of the ideological structure of which it is a part, yet which it transforms it in its art. It would search out the principle which both ties the work to ideology and distances from it (*Eagleton, 1976: 19) (Parentheses supplied).

Eagleton in his essay 'Towards the Science of Texts' (1997: 171) does not deny the obvious relationship between a literary text and historical reality. However, he vehemently opposes the assumption that there exists a direct or one-to-one correspondence/transposition between text and history. Hence, the object of a literary text is ideology. The distance between them is not so close as one might expect due to the indirect relationship they have.As Eagleton points out:

> *The literary text's relation to ideology so constitutes that ideology as to reveal something of its relation to history. Such formulations instantly raise several questions, the first of which concerns the relation of the text to 'real' history. In what sense is it correct to maintain that ideology, rather than history is the object of the text?... In what sense, if any, do elements of the historically 'real' enter the text?... history, then, certainly 'enters' the text, not the least historical' text; but it enters it precisely as ideology, as a presence determined and distorted by its measurable absences. History is 'present' in the text in the form of a double-absence. The text takes as its object, not the real, but certain significations by which the real lives itself-significations which are themselves the product of its partial abolition. Within the text itself, then ideology becomes a dominant structure (Eagleton, 1997:171).*

To wind it up, Marxist literary criticism is linked to ideology and lends itself for ideological analysis because the concept of ideology is much related to domination in class society where division of classes play a dominant role in ideological formations.

Based on the views mentioned above, a number of issues that are relevant to the study of 'ideology' in the African and East African novels can be raised.

In relation to the above points, the study of 'ideology' in the African novel has been a recent phenomenon. Although it is apparent that certain notable literary figures put forward their views on ideology with respect to the African novel, these studies are not complete by

themselves and hence are insufficient to provide a detailed and objective analysis. Palmer, in Killiam (1976:302)has emphasized the idea of objectivity as under:

> *the African critic, like other critics, has to strive to be as objective as possible, or his criticism will be valueless. The novelist must deal with the burning issues of his society, and the critic should concern himself with the novelist's treatment of these issues and should show how relevant these issues are to the contemporary situation; but he should also evaluate the novelist's art.*

In this study, the term 'objective analysis' is employed to refer to any sort of analysis which is not dominated by subjectivity. In other words, a critic may use whatever paradigm/approach that he/she thinks is suitable to the work under examination in his/her attempt for an objective analysis. However, it must be noted that it is impossible to totally avoid subjectivity and maintain pure objectivity. The subjective element is always there in an objective analysis but should not be dominant. Hence, critical views in general and the evaluation of literary texts in particular should not be dominated by subjectivity if an appropriate interpretation is sought. One crucial point to note here is that, whatever the case may be, the inclusion of ideology in each particular work is necessary because it shows the true picture of the literary discourse embodied in a given work. Thus, the real ideological perspectives embodied in the African novel have remained to be investigated. On the basis of this view, it becomes evident and necessary to conduct research to uncover the nature and direction of ideology in the African novel and to bring out the African perspectives. More specifically, compared to the novels in other parts of Africa, the novel in East Africa has emerged recently. Kigandi (1984: 232) has pointed out that "writing about the growth of the East African novel is rather premature, because the genre has only just been born". This situation has urged the researcher to attempt to envisage basic ideological trends of East African novels. Broadly speaking, some African novels are written by Africans whereas some non-African novelists produced others.However,it is difficult to clearly identify which perspective these novels refect: the African colonial experience or the African perspective. Concomitantly, there has been a long tradition of controversy whether or not the African novel should be approached from the African or the European perspective. These two literary traditions are deep-rooted in the history of African literary criticism. That is to say, in African perspective, the critical evaluation of African literature

and literary texts largely depends on an African context. Critics dealing with literary texts in this sense give much consideration to the African situation that gives rise to them regardless of European critical standards. In contrast, in European perspective, African literary texts are interpreted in European terms without the least consideration of the African experience, context, culture, etc. If one argues that the African novel should be seen from the former perspective, then it becomes necessary to make a detailed scrutiny of the African novel so as to upgrade the intended effect. Nowadays, Eurocentric interpretation of African reality has been dominant because of the weak perception of African reality by non-African critics as well as the weak counter- argument on the part of the African critic. This dominance of the European perspectives over the African critic has been clearly pointed out by many literary figures. For instance, Lyassere (1975:20) has made useful remarks worth considering:

> *Remarkable in the development of African literature is the intensity with which African critics have become engaged in the criticism and review of African creative works. The significance of this development cannot be overemphasized: it provides diversity in critical responses to African literature and will end the dominance by the western voices in the criticism of African literature...*

This view implies that the tangibility of literary criticism by African critics has been disregarded .For this reason, a more developed argument has to be made to reduce if not to avoid possible misinterpretations of African literary texts by the Western literary community because the African critics have a more close contact with and exposure to African reality. Another implication of this view is that it serves as an initiation of the African critic towards an objective criticism of African literary texts. Hence, this situation has motivated the present researcher to make a study on ideology to illustrate the African perspective and, together with many other similar studies, to resist misguiding interpretations of the African novel that reflects African reality. In addition, it must be noted that a critic with a good background of African reality will be able to refute such interpretations of the literary out put of his own continent by way of including the study of ideology' in the African novel. In this light, it is felt that the African novels need to be examined and compared with one another by laying a greater emphasis on their ideological

content/structure. This helps to develop a counter-argument against critics who uphold and cherish the European perspective as opposed to the African perspective and reality. This does not mean, however, that all critical views of European critics are objectionable. The points mentioned earlier also imply that the African perspective has to be further developed in order to change the views of scholars as well as other readers at different levels of consciousness world-wide and show them the way the African reality need to be examined without exaggeration or understatement.

In a few instances, Marxist approaches to the African novel have been made. However, central to these works are West African novels. In contrast, the East African novel has not yet been adequately examined and touched upon through the traditional or modern approaches of ideology. For this reason, it has become difficult to categorize the East African novel as to which ideological trend it belongs to so as to pose a counter-argument that will successfully refute other unreliable perspectives from both the African and European literary community. With regard to the ambiguous position of modern African literature, Irele (1971:15)points out that because the literature as a distinctive element is recent, it is not clear within which tradition it has to be seen, or which web of relations within a total development each work occurs.

As a matter of fact, an ideological approach, if it is going to be a valid one, should necessarily include classifications of basic ideological categories. For instance, ideological categories like authorial, aesthetic and dominant ideologies can be integrated to reveal the nature of ideology in literary texts and the associated political reality that they possibly represent. Moreover, based on a multidisciplinary theory of ideology, ideological discourse structures that show meanings embodied in texts can be employed for an objective analysis. These structures include meaning, topic or themes, level of description or degree of detail, coherence, paraphrase, contrast, examples and illustrations, disclaimer, propositional structures, actors, modality and evidentiality, topoi, and sentence syntax. Hence, it must be noted that an ideological approach has its own characteristics through which any novel could be examined. This reason, together with other reasons of its kind, makes a study that can fill this gap necessary. In respect of the East African novel, many of the novels need

critical approaches based on the ideological structure embodied in them. At this juncture, it is crucial to note that the terms 'textual structure' 'textual ideology', 'textual world' and 'history' are always incorporated in the analysis of ideological structure of a given genre.

The term 'textual world' is employed here to denote the imaginary world, which an author creates in his/her fiction and it is distinct from the real world because it is a production, which results from several factors among which authorial intrusion or biographical insertion is one. Hence, 'textual world' is not the transposition of real world. Similarly, Eagleton (1976:80-81) has made certain useful remarks with regard to the concept of 'textual ideology':

> *'... ideology pre-exists the text; but the 'ideology of the text' defines, operates and constitutes that ideology in ways unpremeditated, so to speak, by ideology itself. The particular production of ideology which we may term the 'ideology of the text' has no pre-existence; it is identical with the text itself.'*

In like manner, Eagleton (1976:98)has recapitulated the notion of 'textual structure' as under:

> *This complex relation of text to ideology, where by the text is neither an epiphenomenona of ideology nor a wholly autonomous element, is relevant to the question of the texts 'structure'. The text can be spoken of as having a structure, even if it is a structure constituted not by symmetry but by rupture and decenterment. For this itself, in so far as the distances and conflicts between its diverse elements are determinate rather than opaque, constitutes a structure of a specific kind.*

In line with the preceding discussions, most critical views center on colonial and post-colonial African literature. In this connection, as it is well known from the tradition of literary criticism, different views of the same reality often occur due to a number of factors. That is to say, some critics forward notions that are objective whereas others make mere assumptions. One of the main causes for the latter can be attributed to the lack of adequate knowledge of the structural components of ideology which, when employed in the analysis of texts, illuminate ideas beneath the lines of fictional narratives. Hence, it is, partly if not as a whole, through an appropriate and detailed examination of ideology that an objective correlation between fiction and fact could be realized.

To make this argument more evident let us again examine the views of African and non-African critics on the same novel, **Petals of Blood** by Ngugi Wa thiango:

For instance, Killiam, a non-African critic, (1984:127) perceives the novels of Ngugi a. under:

> *... up to **Petals of Blood** Ngugi traces the effect of the imposition of an alien culture on the Kenya people. He shows how church, government education, culture conspire to control the generality of people or to entrap them. In part the fiction displays the causes and consequences of resistance to the imperial-colonial power, a movement eventually sufficiently strong to force the transfer of political power into local hands. In the post-colonial, independent period the battle is joined as Ngugi shows how an entrepreneurial class of Kenyans few in number, exploit as ruthlessly as did the colonial masters their own country men.*

Another literary figure Bardolph (1984:37) views Ngugi's novel from a rather different perspective. For him, "with Ngugi's first published, full-length fiction, something new was born-new images, a new purpose, a new voice." (Ibid:37). He also confirms this idea by suggesting some points about Ngugi's novels as indicated below:

> *In his early works, Ngugi already shows his very personal qualities a sense of historical perspective which makes him related to personal predicaments to collective destiny, not only that of a family or a village but of African and the world, an ability to focus without breaking the narrative on the two ends of the scale, to see the world in a grain of sand ... **A Grain of Wheat** is ambitious in scope, covering the whole period of the Emergency, the time of the so-called 'Mau-Mau rebellion to independence depicting various social types both English and African. Here, the structural metaphors of the title **A Grain of Wheat**, with all its images connected to the theme of suffering per fertility, are handled with imposing mastery and richness... Ngugi uses metaphors suggesting renewal in the light held by mothers in **Weep not Child, The River Between** and **A Grain of Wheat** and in the pheonix in **Petals of Blood.** (Bardolph, 1984: 37-51)*

In like manner, a well- known literary figure and critic, Griffiths (2000:127), has his critical evaluation of Ngugi's first novel as :

> ***The River Between**... deals with the moment of 'contact' with the outside colonial forces. This short novel dramatises the encounter between an isolated part of Gikuyu... and the outside world ... **The River Between** offers an account of the development of modern intelligentsia amongst the Kikuyu as a result of their exposure to mission education and dramatises the clash between this class of mission educated 'readers' (athomi) and the traditional*

> *elders... it clearly exposes the political problems which result, problems of collusion with the intrusive forces of the mission and settlers who follow them, whose primary interest is in the dispossession of the Gukuyu from their traditional lands and their conversion from free farmers to landless labourers on the coffee plantations.*

A close examination of the above three views on Ngugi's fiction enables any scholar in the field of literature to make a certain critical observation about them. This is because of the fact that all of the novels have some unique characteristics, which make them different from one another. The implication is that all literary texts are open- ended in the sense that multi-interpretation of the same text is possible. However, this poses a problem because it is difficult to find out which critical view incorporates ideas that can be objectively verified. Hence, it is at this juncture that the study of ideology in the African novel becomes relevant.

Unlike the views mentioned above, Ngara (1985: 59) perceives Ngugi's novels from a rather different perspective:

> ***The River Between*** *is, like many other African novels of the period, a critique of colonialism and western Christianity. It works at the level of nationalist politics: black versus white, the colonized versus the colonialist, African tradition versus western civilization ... In* ***A Grain of Wheat****, Ngugi shows his socialist inclinations by focusing his attention on the common people and their predicament, the novel depicts the events leading to the coming of uhuru.... In* ***A Grain of Wheat*** *the struggle between the bourgeoisie and the peasants is still in its initial stages and is not expressed in explicit ideological terms. And whereas there is no mention of the role of the proletariat in the former novel,* ***Petals of Blood*** *takes us to a later period in both the history of Kenya and the development of Ngugi's social vision. Here Ngugi's partisan line is both explicit and unwavering ....we see straight away the idea of a struggle between international capitalism and the working class.*

Of the above critical evaluations of Ngugi's works discussed in the preceding sections, Ngara's observation has included considerations of the ideology of the texts in question. From this standpoint, it can be argued that the critical views of Ngara are more objective than the other three remarks made by other critics because the idea of domination expressed in these novels cannot be seen in isolation from ideology.

Based on the discussion made in the preceding pages, it is not unreasonable to infer that disregarding the ideological aspect of a novel will lead to an inappropriate interpretation. Hence, the plausibility of literary criticism on the African novel needs to be partly determined on the basis of its consideration of the ideology of texts.

Therefore, it may be stated that the analysis of any novel lends itself to an ideological approach because it can be argued that no literary work is devoid of ideological content. However, it must be noted that a critic's primary work should be to examine the ideology of the text in accordance with the specific socio-political and cultural reality in which the novel is placed no matter what sort of ideology he/she employs for such an analysis.

1.2 Statement of the Problem

Taking into account all the above considerations, this research sets out to deal with problems of critical evaluation based on 'an ideological analysis' as its reference' point. Thus, three major areas of concern in this research are the East African countries namely Kenya, Somalia, and Uganda. From Kenya, the well-known novelist Ngugi Wa thaingo and Meja Mwangi are selected. From Uganda, Robert Serumaga's novel is taken into consideration for analysis.That is, Ngugi's novel **Petals of Blood,** Mwangi's **Kill Me Quick** and Serumaga's **Return To the Shadows** will be under critical examination. Again, Nuruddin Farah who is the most prominent literary figure in the history of Somalian literature has also been included. His first trilogy **Sweet and Sour Milk, Sardines** and **Close Sesame,** among his other novels, has been selected due to the dominant political features prevalent in it.

The selection of these novels is based on the period in which they have been produced. Hence, novelists with much recognition have been selected for the analysis of this study. Another common feature of these novels is that all of them have politics as their dominant feature. Since political novels are highly related to ideology, it is important that these literary texts be examined through an ideological structure. Hence, ideology can serve as one paradigm for analyzing literary texts. Moreover, every social practice and discourse, whether it is conventional or textual and whether it is in text or talk, is indirectly controlled

by ideology. This point implies that the inclusion of ideological categories in the process of analyzing and evaluating literary texts contributes a lot to the objectivity of literary criticism.

In the light of the above points, it is apparent that East African novels like several other novels are predominantly political. However, regardless of the remarks made on the themes and styles, the ideology of the novels has not been studied adequately. Thus, making a further investigation into the East African novels becomes relevant. Moreover, works of political content fit to ideological analysis since politics, ideology, power and domination are interrelated.Also, in dealing with ideology, there exist a number of questions, which have not yet been answered. Thus, the relation of a text to ideology and history (i.e. socio-political realities at a specific period) is relevant to the question of the text's structure. In Addis Ababa University, few studies of ideological approaches to literary texts have been attempted both at the undergraduate and graduate levels. Therefore, this research, in an attempt of initiation, will endeavor to investigate the ideological structure of selected East African novels. Hence, it is possible to compare former critical views with the analysis of ideological structure of the present study so as to lay the ground for concrete ways of evaluating literary texts. The study proposes not only to investigate critical views but also to compare the selected novels in terms of their ideological structure.

1.3 Objectives

1.3.1 General Objectives

This study aims at elucidating the nature of ideology by examining the ideological structure of the texts under study in line with the ideological representation of socio-political realities.

1.3.2 Specific Objectives

Based on the general objective above, the present study attempts to:

1. identify authorial, dominant, aesthetic and conflicting ideologies in order to find out new theoretical models that can objectively show the correlation between historical facts and textual realities.

2. explore which theoretical framework has much to do with an objective analysis.Reasonable conclusion will be drawn based on these practical applications.
3. examine the novels in question by way of considering the critical views of other critics about them. To this end, it makes a detailed analysis and assessment on the 'ideological structure' of each selected novel and compares its features with other works so that an overall picture can be obtained.

1.3.3 Research Questions

This research, in its attempt to examine the ideology of selected East African novels, will give a critical response to a number of questions pertinent to the research theme in focus, as under:

(a) What correlation can be made between 'the historical real' and 'the textual real'?

(b) What is the nature of ideology in the selected novels? What major discrepancies in terms of 'ideology' can be inferred from the novels of different nations with different cultural contexts? Do the novels in question embody the same or similar ideological content?

(c) Do the selected novels strive to bring changes that can be representative of the East African experience? In what ways does it contribute to the development of the African dimension?

(d) Which theories of ideology in general and ideological discourse structures in particular are relevant for the implementation of an objective analysis of African literary texts? What possible combination, among the different approaches of ideology, can be made in order to bring out new methods of analyzing literary texts so as to avoid subjective analysis?

1.4 Delimitation of the Study

The scope of this study is limited to examining the ideology of selected East African novels. More emphasis will be given to categories such as ideology as social cognition, ideology in society and ideological discourse structures. With regard to aesthetic ideology, the study will include some literary movements (e.g. Realism) as well as stylistic stances that are believed to be relevant for this research. Thus, the study will focus on the

dominant, authorial, aesthetic and conflicting ideologies in line with the textual and historical realities. Although this study makes use of a general ideological framework for its analysis, it particularly focuses on the ideology of the texts in question.

1.5. Significance of the Study

This study is expected to bring various outcomes as follows:

a) Some East African novelists have less recognition in Africa. For this reason, it is much difficult to assess their position in this continent. Thus, an overall examination of the East African works by many researchers including this study will enable readers and critics to identify into which category of writers they can best fit.

b) Altering an attitude of a scholar requires much effort in terms of reasoning and justification. This research, among many others of its kind, is expected to bring attitudinal changes on the part of the educated elite who uphold European perspectives towards African reality regardless of the objective conditions prevalent in Africa.

c) This study also attempts to familiarize critics and writers in Africa and abroad with the study of ideology in literary texts with a special emphasis on the East African novel. In doing so, it provides an opportunity to critics and writers to examine how ideology can function as a powerful background for fiction.

d) The findings of this study are also believed to suggest some ways of developing the African perspective by way of introducing new methods of analysis of literary texts.

(e) Making an assessment of the former and current ideological trends of the East African novel will provide an insight into the major thematic preoccupations of East African authors and help point out what major areas of concern are left perhaps insufficiently explored.

(f) This study, in line with other similar studies, can upgrade the ability of students of literature to comprehend and interprete literary texts by providing useful classification of ideological structure.

1.6 Methods and Procedures of the Study

This study utilizes both literary and descriptive methods. Since the study relies on a theoretical framework on which it bases its analysis, gathering theoretical sources relevant to the work of art will be the first phase. Thus, a critical reading and examination of the sources available at various libraries and the Internet will form an organized and unified body of data for the literature review. The primary data will constitute the texts under study and the opinions of critics on them. In addition, the secondary data will be drawn from the relevant literature or critical works on ideology and/or realism in line with works by other notable African writers. Next, textual analysis pertinent to the study in question will be carried out via critical reading and a response to the major questions, which the present study attempts to address. In examining the texts, comprehending what the texts are all about, identifying the ideological dimensions employed in the texts, making a comparative assessment among authors /critics of the post-colonial period and interpreting the findings embedded in the texts are the four phases on which the researcher will focus through a recurrent reading and investigation.

The conceptual framework necessary for examining the ideological structure in relation to the selected novels will mainly be based upon the theoretical models of Althusser, Therborn, Gramsci and Eagleton, Tyson and Ngara will be put into operation on the basis of their similarities. On the other hand, a multi- disciplinary theory of ideology as developed by Van Dijk will be applied. In doing so, the research lays the ground for making an assessment whether the traditional approach to ideology or the chosen approach is more appropriate for evaluating literary texts. These theories will be interchangeably put into operation in the analysis of the selected novels to see whether or not any possible combination of the traditional and modern approaches may serve as a new method of analyzing literary texts. Moreover, the application of these theories is mainly designed to confirm the objectivity of the present study and develop a counter argument against critical views, which are considered to have a certain bias.

CHAPTER TWO: Literature Review

Central to this section of the study are five key issues that are considered relevant to the work under study. The first section deals with African and European perspectives towards African literature. This is followed by the views of literary critics on East African literature. The third section attempts to briefly present critical views on the novels selected for this study. Hence, views from both African and European critics on **Petals of Blood, Kill Me Quick, Return to the Shadows and** Farah's **First Trilogy** will be discussed. In addition, major works which provide crucial insights into themes of post -independent novels are given for the purpose of striking out a balance between the work under study and other literary works. This will be followed by a more general review of historical facts of East African countries to make text-ideology correlation more vivid. Attached to all these points is the purpose of giving a comprehensive view of how African literary texts are formerly as well as currently interpreted.

2.1 African and European Perspectives towards African Literature

Before embarking on other issues on African literature, it is crucial to give an operational definition.Hence, for this purpose, the following operational definition is given:

> Affrican literature is intimately as well as dominantly related to African experience and no other .Since this literature is an account of African historical experience beginning from pre-colonial period to the present, it is a form of literature in which this experience is reflected.

In this section, an attempt is made to present some views of different critics in Africa and abroad.The issues incorporated in this section include the state of literary criticism the nature of African literature, the definition of African literature,, problems facing African literature and views on African writings.`Let us, for example, consider former and current trends on how modern African literature should be approached and criticized.

Izevbaye (1975: 1) has pointed out that the arguments which both Ngugi and Achebe made in the late 60's have had an impact and implication for criticism, as a reaction against western attitudes or western point of view in criticism. He also adds that three solutions

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have been recommended: the Marxist approach, the negritude reevaluation of the African culture and an open- minded approach which will take the literature in its own terms and use only the internal characterstics of literary works for critical appraisal and critical techniques to be evolved by adopting the attitudes and patterns abstracted from African folk traditions. Similarly, Emenyonu(1971:4),having mentioned the most common trends adopted by different critics and having made an attempt to criticize Lindfor's misleading evaluation of Ekwensi, concludes that the judges of African literature know little or nothing of the existence and depth of oral literature in Africa, and therefore, little or nothing of the true roots of African literature. For Emenyonu, African literature has its roots in Africa and is neither an appendage to French or British literature nor yet an African replica of popular Western authors.

In his article entitled 'The Criticism of African Literature', Irele (1971:27) has also stressed the fact that the problem of creating a criticism adequate to modern African literature is extremely important. He also adds that the integrity and specificity of an African work can only be brought to light, if the work itself is situated within its African perspective and related to its African reference. The work of criticism, of interpreting African literature should consider this fact. For Irele, an acceptable and fruitful kind of sociological approach is that which attempts to correlate the work to the social background to see how the authors intention and attitude issue out of the wider social context of his art and to get an understanding of the way each writer or each group of writers captures a moment of the historical consciousness of the society. In the criticism of African literature, Irele continues, taking into consideration the whole imaginative tradition in Africa is essential. Hence, for Irele, the appreciation of what an African writer does cannot be complete unless that African dimension is considered and consequently brought to light. Not only will our criticism be limited if we do not relate the work to its specific cultural frame work, it can also be falsified. Another notable critic, Moore(1980:11-12) points out that African literary criticism has its own formalists ,its own structuralists and its own Marxists, all equally convinced of the validity of their chosen methods. In this connection, he underscores the fact that the Marxist proposition which says that- a work of art is not and cannot even be free from the conditioning imposed by history, class and market

condition-is quite acceptable to him as against 'pure formalism' which denies this notion. Moore emphasizes the fact that a discussion on form, structure and ideology is necessary where the application of them seems likely to illuminate the work concerned. Ngara.(1985:viii) in his book **Art and Ideology in the African Novel** has attempted to combine Marxist criticism with stylistic criticism. This recent approach which is termed as Marxist stylistic criticism applies the principles of both Marxist aesthetics and stylistic criticism in the analysis of African novels. Moreover, Ogude (1991:1) has pointed out that there is a sense in which every literary work is a response to a definite historical and socio-political condition. He also mentions that the recognition of this fact has led critics to speak confidently of the 'historical approach' to literary criticism. This term, based on his view, seeks to situate a literary work not only in its historical setting but also takes account of the economic, political and other social conditions of the time.

The above six critical views are suggestive of two basic implications: that African literature has not been truly evaluated and that the African context should be given greater emphasis. Hence, although these critics hold diversified views towards African literature, they maintain similar views on some basic issues. For instance, all of them, with the exception of the last two, employ similar terms like 'African folk tradition', 'oral tradition in Africa', 'African perspective',' African reference', 'imaginative tradition in Africa', 'African dimension', and 'specific cultural framework' to express the same idea: the need to emphasize the African context. In addition, the points mentioned above, taken as a whole, imply the need for an objective analysis and hence the need to upgrade the African perspective. Moreover, unlike other critics, Moore makes mention of the importance of ideology in the analysis of African literary works. However, his view is based on a purely Marxist approach.

In line with the above points, Gillard (1996:1) in his article entitled 'Literary Form and Ideology' perceives ideology as a consensus of the ideas, values and feelings by which men and women experience their societies at various times. In addition, he underlines the fact that the role of ideology in modern African literature represents a central avenue of critical attention. For Gillard, the dominant function of ideology is to legitimate the power of a

ruling group. He also believes that the relationship between literature and ideology is to be found in the process of dialectical interaction. Gillard's argument centers on the importance of formal experimentation in literature. In his view, significant developments in literary form tend to result from significant changes in ideology. Gillard also proposes that a study of modern African literature, given the possibility of ideological change, one can raise the concept of an ideological norm and consequent variations of that norm.

Although Gillard's view is based on Marxist orientation, its implication is useful because it stresses the fact that ideology should be given greater consideration in the criticism of modern African literature. As a matter of fact, he has attached ideology to the ruling class only regardless of the dominated group who have also ideologies of their own.Hence, Gillard's view is one –sided because it doesn't include the dominated group.
In like manner, Killiam (1976: 297-309) in his article 'Contexts of African Criticism' has attempted to put forward a number of diversified views by scholars on African literature. He has pointed out that the Negritude attitude toward criticism is identified as an affective approach.

Killiam, as opposed to Achebe, maintains the idea that expatriates have made and will continue to make useful contributions to the interpretation and understanding of African writing. He has also emphasized the role the universities have played in promoting the criticism and creation of African literature in English. To back up his idea, Killiam quotes Izevbaye who claims that the responsibility for shaping an African tradition of criticism has passed from its Negritude home to the academy. For Killiam, there has been a close relationship between the writer, the critic and the universities. Moreover, he adds, an affective school of criticism or an affective view of literature is still in operation. In contrast, Achebe (1976: 297-309) holds the view that the criticism of African literature is dominantly in the hands of expatriates.

Other scholars have also forwarded their views on the nature of African writing. For instance, Nichols (1984:64) identifies three major categories of African literature: a purely traditional in theme, the traditional-modern conflict and the literature that deals with

modern times. He also mentions the prevalence of a tendency that focuses on universal themes as well as personal themes.

Similarly, discussing the socio-political nature of African writing, Mutiso (1974:9) argues that traditionally, art in African society has been dominantly functional. Consequently, the writers identify themselves with this tradition because they want to continue a cultural attitude.

With regard to the situation that prevails in post- colonial Africa, Obiechina (1976:119) says that no benefit has been gained out of independence. Hence, the new socio-political situation has forced African writers to reexamine their role in society and hence to focus on urgent issues at hand.

Likewise, Olaniyan (2001:22) states that African writers, in their fictional investigation with regard to the crises of the post- colonial state in Africa, have always forgrounded the foundational issue that colonialism is responsible for the emergence of dominant institutions in Africa. Moreover, with respect to post- colonial novels of high impact, Ogundle (2002:125) states that culture and nationhood are the two central themes characteristic of post- colonial novels produced between 1958 and early 1980. However, in the post- colonial African novels culture and nationhood are intermingled. This has resulted in the displacement of history by myth.

Concomitantly, Creighton in Killiam (1976:298), has defined African literature as "any work in which an African setting is authentically handled, or to which experiences which originate in Africa are integral." However, this definition which was given in 1963 was debatable and controversial. As pointed out by Killiam (1976:299), a discussion on this issue falls into several parts-among which subject matter and the question of language are the major ones. Similarly in Killiam (1976:199),Obi Wali has pointed out that African literature must not be defined as a mixture of both African and European writings.

Jenewari in Killiam (1976: 300) has attempted to treat the question of defining African literature and the proliferation of writings in the indigenous languages as given below.

The relationship between literary content and medium of literary expression is one of the questions that have always bothered the minds of many people who are connected with African literature. For non-Africans the term 'African literature' is associated with a writing done by elitist artists. However, there exist three additional categories that are worth mentioning: oral traditional, written traditional and popular African literature .These three categories have one thing in common: the African context. Conversely,the basic distinction among them is the medium of expression. Moreover, the elitist writing is the most widely read and the most prestigious despite its two disadvantages. First, it does not integrate language and context. Secondly, as Killiam points out, the language of expression creates a barrier to the ingroup in that it prevents them from reading and appreciating the literature.

Jenewari, as Killiam (1976:300) notes, maintains the notion of acculturating the indigenous literatures in indigenous languages without disregarding the fact that a distinct culture should be expressed in the concrete and permanent form of writing. In this connection, as quoted in Killliam, Irele notes that in fact African writers have forged an independent literary tradition, one related by language to the literatures of the erstwhile colonial masters, but forming independent literary areas.

Rand Bishop in Killiam (1976:301), in his survey has attempted to present a brief account of African literary criticism that covers the period from1947-1966.His survey primarily focuses on what both African and their European counterparts maintain towards the following major headings: the language question, the audience to which this literature is directed, the relationship of modern African writing to the western literary tradition and to the African tradition itself; a discussion on realism, surrealism and the African reality; African literature as a literature Engagee, and a discussion of Negritude. Hence, Bishop identifies five general critical standards of African literary criticism. As summarized by Killiam, these standards are as given below:

1. Critics can violate the standard forms of the European languages if they don't make use of African languages.
2. African literature must be written primarily for an African audience and not appear to be written primarily for a non-African audience.
3. In the process of reflecting the forms and content of the-primarily oral-African traditions, African writers should show discretion in their borrowings from Western literary traditions,
4. African literature must not falsify African regalia, whether the writers choose realism or surrealism or some other technique to portray these regalia; but that the "information" provided by these regalia must be transformed into art, and not presented entirely for their own sake.
5. African literature must addresse itself to the various problems currently facing Africa, and it must eschew the principle of "art for art's sake".

From the foregoing discussion, it is clear that three basic issues are at hand: the controversial issues of defining African literature, the establishment of a literary theory that suits the African context and the critical standards of African literary criticism maintained hitherto. As the tradition of controversy continues, more diversified views will unquestionably emerge. The views show some gaps indicative of the insufficiency of research studies that have been carried out so far. For this reason, more research work has to be undertaken.

Of the five critical standards mentioned above, the first, by implication, questions the language competence of critics in that they are considered as being incapable of exploiting the full resources of the English language. Hence, it disregards their educational standard.

From the aapproaches mentioned above, the consideration of the African experience as of pre-colonial period to the post –colonial period irrespective of language or medium or the identity of the author is the most convincing.

2.1.1 Afrocentrism Vs Eurocentrism: the Controversy

As on line resources reveal, Afrocentrism or Afrocentrity is a world view that emphasizes the importance of African people in culture, philosophy, and history. Fundamental to

Afrocentrism is the assumption that approaching knoweledge from a European perspective has led to injustice and also to inadequacies in meeting the needs of Black Africans and the peoples of the African diasporas.Afrocentrists believe that western civilization has its roots in Africa, namely Egypt.In contrast, Eurocentrism is the view point that civilization was derived from the Greek Empire.These two conflicting views have altered the lens through which our society looks upon our ancestry.

Jordan,Karen Strother (on line-2009), in his article 'On the rehetoric of Afrocentrity 'has pointed out that Afrocentrism ,as Molefi Asante conceives of it ,challenges the Eurocentric position,which holds that since the historical development of Eurocentrism is at the base of most discourse within the American Academy,researcher's task should be attentive to transforming ideas and problematic values of the Eurocentric tradition. In theory, Jordan adds, Asante sees Afrocentrity involoving the interpretation and analysis from the perspective of African people as subjects rather than objects.In practice, Afrocentric principles are used to interprete and explain issues in search for understanding within the historical context associated with unrepresented groups overlooked for generations.

2.2 East African Literature in the Eyes of Literary Critics

Countries that are treated under this category encompass Kenya, Uganda and Somalia. In this section, the opinions of critics inside and outside Africa on East African literature will be discussed.

Mphalele, the noted South African writer and literary critic (1984:63) says that in East Africa, we observe childhood recollections in fiction. Similarly, Kigandi (1984: 232) underlines the political aspect of East African novels:

> *...in any consideration of the growth of East African novel, some areas seem important. One of these areas of concern is that all East African novels have politics as their motive force. The way of feeling and seeing politics or the cause and effect of ideas or ideology may vary from the radical socialist commitment of a Ngugi to the 'false consciousness' of Meja Mwangi, but, always, it is how politics affects the physical and psychological experience that matters to most of these novelists. The themes of the East African novels are hence fairly predictable. The novelists are concerned with the meaning of change as their countries move, or refuse to move, towards the status of being colonial to that of national independence; they are keen psychologists*

> *of the effects of the tensions and contradictions that accompany this process; they are witnesses to the great lies of the politicians as the dream of a new Jerusalem founders on the rubbish heap of history; they interrogate the new political leaders and their acolytes about why the great dreams of the past cannot be actualized; and always, they try to become the new Jeremiahs acting as social visionaries.*

Similarly, quoting David Rubadri, Knight (1984: 146) mentions that 'basically it is politics which has excited the creative spirit in East Africa' and the growth of nationalism, together with the coming of independence, led the publication of political works, firstly of a non-fictional nature. Also, Griffiths (2000:129) has pointed out that a significant feature of the texts produced in the early 1960's in East Africa was the interface between the use of indigenous language and the texts produced in English.

With regard to Kenyan wrirters, Nazareth (1984: 9) has stressed the fact that Kenyan writers tend to favor one genre, usually the novel: Ngugi has published six novels and Meja Mwangi four. In relation to these two novelists, Kigandi (1984: 241) has made a contradistinction between them by stressing the fact that there exists a difference between Ngugi and Mwangi in terms of their centre of attention, in their effort to reveal post-independence reality. This point has been illustrated as under.

> *The sense of defeat articulated in **Voices in the Dark** is a marked feature in the novels of Meja Mwangi, East African most prolific novelist after Ngugi wa Thiong'o, who deserves more critical attention than he has got so far. Mwangi is the novelist of the metropolis, and in his novels Nairobi emerges as a system of indifference, of fear and misery, an embodiment of the decadence and decay often mistaken for development. The city and its people feature prominently in Ngugi's novels, but Nairobi is always an aberration, an artificial creation associated with the new colonial elite, existing, like that class, as a social parasite to be dismissed scornfully. Because Ngugi is a peasant poet, essentially, closer to the spirit of the soil and the ridges, he has never really succeeded in penetrating into the soul of the city. For Mwangi, however, Nairobi is a social organism with a life of its own, brutalizing yet exciting-the Promised Land which beckons his two young heroes in **Kill Me Quick** but denies them a decent life.*

Similarly, Knight (1983: 140-152) has pointed out that in East Africa, Meja Mwangi belongs to a second generation of writers in English. He also adds that Mwangi in his novels, **Kill Me Quick**, **Going Down River Road** and the **Bushtrackers** is concerned with modern, urban environment. In addition, he has underlined the fact that Mwangi's early

works, **Taste of Death** and **Carcase for Hounds** reflect his close attachment with his historical roots. In his view, in both novels **Kill Me Quick** and **Going Down River Road**, Mwangi brings forth his observations with limited authorial intrusion. His social commitment is also evidenced from his choice of subject matter- oppressed workers and peasants.

Griffiths (2000:128) has pointed out that in East African writing, the major theme of early novels has been the urban-rural conflict .He also adds that this particular theme reflects the fact that traditional practices in the East African rural areas have greater continuity through the colonial period.

In like manner, Kiyimba (1998:124) in his article' The Ghost of Idi Amin in Uganda' has pointed out that much of the inspiration in Ugandan literature comes from Amin's experience. Hence, many authors, within and outside Uganda, have attempted to picture the turmoil in Uganda. Depending on the writer's experience and interests, Amin has been conceived in differing, contradicting, and even opposing images. This shows, according to Kiyimba, that Amin's experience was a significant turning point and a dominant single factor in Ugandan literature. Concomitantly, Somalia is best known for its rich oral tradition when compared to its written tradition. However, during the post- colonial period, the written tradition has also developed significantly. While following the adoption of the Latin script in 1973 numerous Somali authors have released books which received widespread success. However, it has less influence on Somali life than traditional oral literature. In the following sections a general overview of some selected East African novels is given.

2.3 Post- independence Works

2.3.1 Critical Views on Selected Novels

2.3.1.1 Farah's First Trilogy

Farah has produced nine novels. Looked upon by many as the most significant new voice of African literature, Farah's fictional and sociological writings question societal tendencies towards a fixed communal identity. Griffiths (2000:268) has remarked that " the range and quality of his work place him in the first rank of African novelists in

English." Similarly, Walker (2002:1) points out that Farah weaves into his stories the multiple threads of cultural influences impacting his nation and his own life. In the following sections, a brief account of Farah's triology is presented as perceived by contemporary literary critics.

Ewen (1984: 196) points out that in **A Naked Needle** Farah criticizes the regime by stressing the fact that it has imposed on the country a nation-wide, pseudo-modernized concentration of all that is worst and most warping in the traditions of family, clan and tribe. Another characteristic of this novel, as Ewen points out, is the reduction of all relationships to power contests, and the subjugation of the individual within groups too large and too desperate for human (or humane) motives to survive.

Following **A Naked Needle**, Farah has produced his first trilogy: 'Variations on the Theme of an African Dictatorship'. As Smart (200:86) points out, in this dictatorship trilogy, Farah exposes the problems inherent in nationalist paradigms for talking about identity in Somalia and one may add, in Africa as a whole. Smart further adds that the contradictions inherent in nationalist agenda which most early Africans failed to question rigorously and which continue to affect the "reorganization" of post-independent African nations, are urgent concerns of Farah's works.

Farah's trilogy (1979-1983) draws parallels between the colonial practices and authoritarian regions in the post- colonial Somalia. The first work, **Sweet and Sour milk** (1979), is a novel about political terror. In line with this point Griffiths mentions that in **Sweet and Sour Milk** (1979), the first novel of the 'dictatorship trilogy', Farah makes his most direct and open attack on the regime, as he traces the arbitrary arrests and imprisonments with which Siyaad Barre suppressed all opposition. **Sardines,** the second one, (1981) was praised for its consciousness of style. This novel, as Griffiths (2000:240-271) points out, centers on the relationship between the feisty anti-government female international Medina, who is sacked as editor of the national newspaper by the new regime, and her husband, Samater, who remains in the government as a minister, lured by the hope that he can influence the region from within. The final novel of the trilogy, **Close Sesame** (1983), presents a more favourable picture of traditional authority and of the elderly in the figure Deeriye, a male patriarch. Furthermore, Griffiths (2000: 269) states that all three of these

'dictatorship' novels trace the violent course of Siyaad Barre's oppressive regime. They are also, though, deeply concerned with the ways in which Somali personal relations reflect the traditions of that society, traditions which for all their richness and value, Farah sees essentially oppressive, particularly to women and the young.

Similarly, Vera (1996:6) has accentuated that Farah in his article 'My father, the Englishman and I' has attempted to reveal points that are also main concerns of other African writers. Vera has remarked that the essays in the anthology provided in **Images of Africa** reveal important aspects of the history of colonialism. The essayists, hailing from different parts of Africa lead us to understand that colonialism manifested itself differently in different places and that the responses to that intrusion were not always similar. Certainly, he adds, the relationship from the beginning was that of power. However, power had many centers and was not always imposed on a passive non-participatory public.

Furthermore, as Vera points out, Nuruddin Farah's creative depiction of this theme is arresting, not only for its evocative lyricism, but for what it reveals about the functioning of authority, both colonial and patriarchal. In his illustrative and intimate piece (i.e. Farah's article incorporated in **Images of Africa**), Farah's father is a translator for an English colonial administrator, a position which betrays loyalty to local interests. Strangely, and revealing of the colonialist facility is that the father translated into Somali whatever the English man uttered in Swahili. Farah reveals the hierarchy of his own family's domestic situation, where harshness and aggressive control manage to silence the mother's intense opposition and fury towards participation. Farah emphasizes that the exclusion of women during important historical moments in Africa is regrettable and has imposed heavy penalties on the continent. For Farah, African women have always been strong and it would be extremely naïve to believe that they 'learnt' to be assertive to hold opinions, to fight, from the West.

In conclusion, the account in the preceding sections provides a glimpse of Farah's main concern in a circumstance where post –colonial domination in every aspect of life has been dominant .As already mentioned,in his first trilogy, Farah's unmasks the ugly scenes of dictatorship in line with domination through patriarchal ideology Thus, the different

aspects of Farah's first triology, in one way or another, show his basic intention: the repressive agenda behind every course of domination.

In this section, critical views from across different continents have been treated. The main purpose of including these views in this study is to see the diversified interpretations given towards the same work and show how the real essence of a work is often blurred.

2.3.1.2 Petals of Blood

Stratton (1983:124-128) has remarked that in **Petals of Blood** the authorial intrusion is not inadvertent but deliberate. The functions of the authorial intrusions in **Petals of Blood** is to own very directly the author's feeling. He further adds that in **Petals of Blood** Ngugi employs a patterned distribution of the pronoun 'we' to create a psychological framework. Also, it gives the reader the impression that he is listening directly to the voice of a participant and avoids the awkwardness of using 'we' frequently.

Moreover, in **Petals of Blood,** Ngugi makes use of a first person narrator, Munira. Through Munira's prison notes, he begins and concludes different parts of the novel. This is mainly designed to create the impression in the reader that much of the story has been presented through these notes. Munira's notes have also another function: they give a formal structure to the recurrent time shifts made in the novel and create suspense. Munira's prison notes, as a narrative device, produce an affect in that as Munira attempts to put the events of the past twelve years into perspective for himself, they are put into perspective for the reader. In addition, the opening and concluding sections of Munira's recollections are presented through the first person whereas for the central portion the third person is put into operation.This multifaceted framework, in the much politically committed **Petals of Blood**, in line with Munira's notes is much more crucial to the success of the novel as it provides the necessary illusion of objectivity.

As quoted in Stratton, (1983:127-128) the use of authorial commentary in **Petal of Blood** has aroused adverse criticism. For example, Robson comments:

> *"conveying information is a legitimate part of a novelist's role, but in **Petals of Blood** Ngugi goes beyond what is acceptable in fiction; he is giving us a polemic."*

In reaction to the above remark, Stratton has pointed out that the use of authorial intrusion as a narrative method is not objectionable due to its generic justifications. Secondly, the tone of the comments has a distancing effect. Also, the comments are patterned through a multifaceted point of view that is discussed earlier.

Having given the above justification on using authorial intrusion, Stratton turns to the use of the pronoun 'we'. He has remarked that the authorial intrusion in **Petals of Blood**, is often mistaken for real collective consciousness that belong to Illmorog peasants. This is due to the use of the pronoun 'we' which creates confusion in the reader in that he/she is constantly made to readjust his/her view of the speaker he thought he had already identified. In this regard, for Stratton, a third person narrator would have been more appropriate.

As can be observed from his novels, Ngugi makes use of resources of the novel form. In addition, the multiple point of view and interior monologues that he employs vindicate the depth and complexity of his works. Also the dramatic nature of the dialogue and his distribution of the material narrated in the first person show his attempt to maximize the effectiveness of the narrative techniques he uses.

By employing an unnamed internal narrator and dialogues, Ngugi gives direct access to the thoughts and feelings of the people. Ngugi's work , apart from achieving his theme, has a strong appeal to the reader in that the readers feel that the voice they hear from the characters in the novel is also their own. This shows that Ngugi has laid much emphasis on the collective nature of the experience presented in the novel. In addition, the novel presents two basic groups: the exploited and the exploiters. Ngugi sympathizes with the former. Killiam labeled the latter as the legitimate heirs of imperial-colonialists who repudiate or disown independence as a result of being motivated by self interest.

Killiam (1984:135) has pointed out that **Petals of Blood** is the most significant of all Ngugi's works. In it Ngugi conveys the history of Kenya beginning from pre- colonial times. Also the novel is cast in the form of a thriller with a variety of narrative and temporal perspectives. Moreover, the narrative of the novel shifts backwards and forwards in time.

For Ngugi, Wanja, one of the characters, stands for Kenyan womanhood for her name has various symbolic associations. Wanja represents Kenyan womanhood in a number of ways: through her experience of what has happened in the country at every social level, through her knowledge of nearly all the languages of Kenya.

Ngugi's novel **Petals of Blood** is mainly about faith and the reassertion of the people of what they have lost .To this end, the author gives his characters exemplary roles. Hence, instead of giving abstract solutions to the problems of the depressed state of people, Ngugi places his faith in the militant unity of peasants and workers.

Similarly, Ngara (1985:75) has emphasized that **Petals of Blood** marks the development of Ngugi"s social vision. Moreover, this novel refers to the later period in the history of Kenya. The assertions of the working class as well as the author's partisan line are both vividly portrayed. Hence, we observe two major classes in conflict with each other: international capitalism and the working class. Also, Illmorog symbolizes all urban centers in Kenya all of which are converted from rural to urban centers. Hence, through the various incidents in the novel, Ngugi develops a criticism against the spirit, ideology and life styles of people in the upper social strata of capitalist society in Kenya. In addition, his aim is centered at elucidating the evils of three major interrelated forces: civilization, Christianity and commerce.

Likewise, Paul Dorn (2004:8) has pointed out that **Petals of Blood** discloses Ngugi's attempt to find out a mechanism of abolishing global monopoly capitalism. Hence, he bitterly condemns imperialism and its destructive effects. However, as Dorn comments, Ngugi's political outlook reflects the shortcomings of the cultural and socials environment of Kenya from which he springs.

Given the current and worldwide marginalization of Marxist tradition from political discourse, Ngugi can only offer cues of global struggle to achieve a democratic society within and outside Kenya. Dorn also adds that 'Ngugi's intelligence, integrity and passion suggest his great potential to overcome this political malady which indeed afflicts the progressive movement' (Ibid). However, Ngugi, in **Petals of Blood,** hasn't distinctly shown what political course should be taken to end "the whole thing".

As quoted in Dorn (2004:8) Malaren has pointed out that unlike his early works that center on anti-colonialist criticism, **Petals of Blood** exposes the harsh realities of the neo-colonialist regimes. Hence, it is regarded as an important transitional work from colonialism to neo-colonialism. Similarly, Dorn (2004:8) has remarked that the village of Illmorog serves as a metaphor for development throughout Kenya in the post-colonial period. Ngugi bitterly criticizes the ruling elites in Kenya as well as neo-colonialist institutions: Christianity, politicians, school, business, banks, landlords, highways, etc. Also, **Petals of Blood** shows the significance of joint action to enable ordinary people to fight against oppression. However, the hope that he offers in his work is quite minimal. To support this remark, Dorn quoted two scholars, Lazarus and Craig Smith. The former writes that in the final pages of **Petals of Blood** 'there is a suggestion of residual intellectualism' (Ibid) in that the spirit of proletarian internationalism is unconvincingly considered to spring from the collective imagination of Kenyan workers and peasants. In like manner, the latter has noted that the revolution in Ngugi's **Petals of Blood** remains a hope and a promise. The most subversive act undertaken in the narrative present arises from religious zeal and not class politics.

In Dorn's view, in **Petal of Blood**, Ngugi gives no indication of the unity of interests between workers in Africa and workers in the West. In this sense, Ngugi seems to be incapable of moving beyond the Kenyan context. In other words, although Ngugi undoubtedly knows how to end the whole thing, he does not create any mechanism of doing it.

Dorn also emphasizes that the exclusion in **Petals of Blood** of a revolutionary European or American is disappointing. This in Dorn's view is an indication of Maoism in Africa. Many

advocates of this tradition assert that in capitalist countries no genuine class exists. Dorn also adds that Ngugi wrongly equates the proletariat with the peasants by disregarding the fact that the proletariat is the only social force capable of overthrowing capitalism.

In relation to the above discussion, as cited in Rodney (2006:8) Cabral remarks that post-colonial corruption has been the main cause for the emergence of works like **Petals of Blood** which demonstrate that the contradiction in African society is deep-rooted in class conflict. He also adds that the source of cultural resistance also emanates from among the peasants.

Ngugi's novel, **Petals of Blood** (1977), is a politically sensitive novel. It reflects how Ngugi shifts his attention from colonialism to neo-colonialism in Kenya.In addition, the novel focuses on the investigation of murder.

A closer examination of the preceding critical views indicate that there is a marked difference between Ngara's and Dorn's views on **Petals of Blood**.The former believes that Ngugi has clearly shown the contradictory classes who strive for political power.But, the latter underlines that Ngugi's portrayal of the post-colonial situation and the subsequent measures to be taken are inadequate.

2.3.1.3 Return to the Shadows

With regard to this novel, Griffiths (2000:209) points out that Serumaga's novel, **Return to the Shadows** (1969) presents a much more direct and realistic account of Uganda after the 1966 coup which brought Obote to power. The story shows how the country is quickly divided between various self- interested groups whose commitment to announced ideals is quickly shattered when real political pressures began. It emphasizes that in the novel Serumaga addresses directly, and in a much more realistic way, social and political issues which remain symbolic in the plays of the same period. This, no doubt, reflects the censorship involved in his work for the then Ugandan National Theatre.

Similarly, Killiam and Rowe (2003:1) have emphasized that Serumaga's novel **Return to the Shadows** (1969) deals with political and social upheaval in an African state. Further , Gillard (1996:5) has remarked that a representation of one form of personal assertion is

found in Robert Serumaga's novel **Return to the Shadows**. He also adds that, personal freedom is being achieved through a violent act of renunciation and revolt (for this figure and for those in similar predicaments is embedded within the narrative formation of the novel). In this instance, individual choice and individual integrity are shown to have been restored by the deliberate use of force.

2.3.1.4 Kill Me Quick

As Palmer (1978:105) points out, in **Kill Me Quick**, Mwangi depicts three characteristic qualities: a touching compassion, a quietness of tone and a remarkably controlled style.

Similarly, Griffiths (2000:136) has emphasized that it is wrong to assume that all writers who are concerned with the images of the past perceive it in the same way. For instance, Mwangi in **Kill Me Quick** presents a harsh account of urban life by employing a style that can serve as a model for other writers in West Africa. The novel also shows people's struggle for survival.

Mwangi's novels portray life in urban areas with intensity. His best works also contrast the traditional life in the countryside with that in other cities including Nairobi. In addition, Mwangi's career and literary method is similar to Dickens. Also, his work explicitly discloses the lives of alienated and dehumanized characters.

Kehinde (2007:2) writes that in **Kill Me Quick**, Mwangi follows a multiple path that reflects the problems of the author's immediate society in particular and the African continent in general. In other words, the novel reflects the ugly face of neo-colonialism and its consequences: alienation, depression, deprivation, frustration, betrayal of trust, etc., in the new colonial African societies.

Similarly,as quoted in Kehinde McGuire (2007:1) has stated that Meja Mwangi's first novel **Kill Me Quick,** depicts rural youth and societal problems in Kenya. It also reveals the inefficiency (failure) of educational curriculum. In **Kill Me Quick,** Mwangi displays

how people's expectation is thwarted in the neo-colonial era. To this end, he employs two representative characters whose hopes have been changed into despair.

2.3.2 Critical Views os Some West African Novels

Post-colonial African literature is perceived as highly critical of the local government leaders.The writers mainly focus on themes of corruption and incompetence of African politicians. In Nigeria, as Ngara (1995:112) points out, Achebe in **A Man of the People** has cast an eye on the irony of post- independence politics and has been critical of the rampant corruption and misdemeanors of the emerging African ruling class. Similarly, Soyinka, in **The Interpreters,** has taken the same theme of post-independent disillusionment.There are also other works which reflect similar themes but for reasons of space the ones that have been mentioned will suffice here. In this regard, a parallel can be drawn between the selected novels and the works of these notable African writers. This is because these works share common themes.

2.3.3 Earlier Research Works

In the African context, only one research study on realism is available. Abiy Daniel in his MA thesis (1986) on **Socialist Realism and Its Implications for African Writers** has studied North. Central and West African literatures by taking certain sample literary texts of notable recognition. Thus, central to his research has been the works of the authors namely Taufik Al-Hakim, Naguib Mahfauz, Tayeb Salih, Achebe and Ayi Kwei Armah. His textual analysis mainly focuses on the discrepancy between socialist and critical realism. Abiy has stressed the fact that socialist realism has more significance in its application worldwide because its method is radical. Moreover, in his view, he accentuates the inadequacy of critical realism to deal with reality since it merely reflects reality without providing solutions. Abiy regards the socialist realist method as having implications such as optimism and commitment that are quiet indispensable to the African writer. He further adds that advocates of critical realism concentrate on the "is" instead of the "ought to" "The major driving force behind this movement is the passive recording of events. Literature is seen as merely descriptive, that is, pointing out the "imperfections" of the

world" (op.cit.:12). In addition, he emphasizes that" critical realism is condemned for not giving solutions to the problems that plague mankind (Ibid.).

At the undergraduate level, three senior essays have been produced on realism. Berhe Siyoum(1984)in his essay 'Socialist Realism' has stressed that socialist realism,in both theory and practice, has become fruitful.However,he has emphasized the fact that its application by artists vary from one country to the other depending on the historical situation that is prevalent therein. Similarly, Shewaye Lulu(1990) in her senior essay entitled 'The difference between Critical and Socialist Realism With Reference to Hard Times and Mother' has emphasized that as the purpose of a realist work is to reflect the burning issues of a given historical period ,it has to present every situation in a life like manner .Shewaye has also mentioned that in both Hard Times and Mother , the main problem of the epoch concerned has been raised although the main characterstics of socialist realism have been ignored in the latter. Moreover,Shewaye has concluded that socialist realism can be regarded as an extention of crirical realism but not as a new phenomenon.

Similarly, Abiye Daniel (1998:63-67), in his P.hd thesis entitled 'African Literary Texts and Language Based Approaches' has attempted to explain how the definition of African literature can be viewed from different perspectives. Main categories in this regard are the geographic and the historical definitions. The geographic definition of African literature, according to Abiy, has been divided into the five corners of the continent: the East, Central, the West, the North and the South. Abiy has attempted to show how different themes are treated according to their geographical location. For example, South African literature is characterized by the theme of Appartheid. Similarly, in North Africa, the major themes are based on a contradiction between religion, philosophy, tradition and modernization. In Central African literature,a variety of themes is observed. In some novels, the fatalistic belief is reflected whereas in other novels culture clash and European way of life is predominant. Abiy also added that in Western African literature, a variety of themes such as the collapse of tradition, the contradiction between modernity and tradition, and post-colonial disillusionment are exemplary. In addition, in East African literature, the theme of the European settler is presented. Abiy has accentuated that this approach has a flaw in that

it doesn't take into consideration the historical approach. For Abiy, African literature cannot be seen in isolation from African history because the history serves as a background for the definition of African literature.

2.4 A Brief History of Two Nations: Uganda and Kenya

2.4.1 Uganda (1896-1985)

During the 19th century both Britain and Germany were the two major contenders over East Africa. However based on the agreement made between the two, the British government declareD a protectorate over Buganda, one of the four kingdoms. The other lying to the West are Ankole, Toso and Bunyoro. The British control was extended to these four kingdoms to form the Uganda protectorate. In 1899, the British government appointed a seasoned administrator Harry Johnston, as a special commissioner to Uganda. Later, the local African kings convinced Johnston that control had to be exercised through them. For this reason, the Kabaka's status (i.e the king) was recognized by Britain, as the authority of his council of chiefs. But a federal system of semi - independent monarchies proved less appropriate in the years after World War II, when all African colonies were moving towards independence.

By the early 1960's the leading Ugandan political leader was Milton Obote, founder of the UPC (Uganda People's Congress), a party drawing its support from the Northern regions of the country. Its main political platform was opposition to the hegemony of the Southern Kingdom of Buganda.

Britain granted Uganda full internal self-government in March 1962. In the following month Obote was elected prime minister. By 1966 the deteriorating relationship between Obote and Mustesa came to an abrupt end. As a result Obote immediately introduced a new constitution. This abolished the hereditary kingdoms, ended the nation's federal structure and provided for an executive president. With the help of army and police he terrorized the remaining political opponents. In 1971, when Obote was abroad, his regime was toppled in a coup led by Idi Amin. Idi Amin subjected Uganda to a regme of arbitrary terror. He expels all Uganda's Asians. Moreover, his obsessions took a more local form in the persecution of tribes other than his own. In 1980's, a Uganda general, Tito Okello organized a coup which brought Obote back into power. During the 1980's Obote used

violent means to reimpose his rule while the country continued to suffer economic chaos and tribal massacres were carried out by armed functions beyond anyone's control. In 1985, Tito Okaello intervened once more, driving Obote back into exile.

From these historical facts, one can clearly observe that Uganda is a nation in which many coups have taken place. Also we do not see positive attribute given to them because all of them have misused power.

2.4.2 Kenya

As online sources indicate, early Kenyan civilization was related to Cushitic's ,Arabians and Persians .Cushitic –speaking people from northern Africa moved into the area that is now Kenya beginning around 2000 BC.Arab traders began frequenting the Kenyan coast around the first century AD. Kenya's proximity to the Arabian Peninsula invited colonization, and Arab and Persian settlements sprouted along the coast by the 8th century.

The colonial history of Kenya dates from the establishment of Imperial Germany's protectorate over the Sultan of Zanzibar's coastal possessions in 1885,followed by the arrival of Sir William Mackinnon's British East Africa Company(BEAC) in 1888,after the company had received a royal charter and concessionary rights to the Kenyan coast from the Sultan of Zanzibar for a 50-year period. Following severe financial difficulties of the British East Africa Company, the British government on July 1, 1895 established direct rule through the East African Protectorate.

The settlers were partly allowed in 1907 a voice in Government through the Legislative Council,a European organization to which some were appointed and others elected .But since most of the powers remained in the hands of the Governor, the settlers started lobbying to transform Kenya into a Crown Colony ,which meant more powers for the settlers; but Africans were excluded from direct political participation until 1944,when the first of them was admitted in the council .

In reaction of their exclusion from political representation , the Kikuyu people ,the most subject to pressure by the settlers ,founded in 1921 Kenya's first African political protest movement ,the young Kikuyu Association ,led by Harry Thuku .This was to become the

Kenya African Union (KAU),an African nationalist organization demanding access to white –owned land. In 1947 its presidency was given to Jomo Kenyatta .From October 1952 to December 1959,Kenya was under a state of emergency arising from the Mau Mau rebellion against British colonial rule .African participation in the political process developed rapidly during the latter part of the period as British policy makers sought to isolate the insurgents and their supporters. The first direct elections for Africans to the Legislative Council took place in 1957.

Despite British hopes of handing power to more "moderate" African rivals, it was the Kenya African National Union (KANU) of Jomo Kenyatta ,a member of the large Kikuyu and former prisoner under the emergency, which formed a government shortly before Kenya became independent on December 12,1963.Ayear later , Kenyatta became Kenya's first president on the establishment of a republic.

2.5. Historical Facts of Somalia (1969-1990)

In any class society, literary practices are based on particular socio-political and historical factors of which they are a part. Since no work of artistic nature emerges out of a vacuum, it will be necessary to make an art (literature)-reality (history) correlation. Thus, a close examination of the correlation between textual-historical realities will provide an authentic insight into the author's ideology of a given work and enables one to determine whether or not reality is subverted. Moreover, to decide the scientific relationship between a literary text, ideology and history and to unmask the mystery which governs their authentic operation, one has to adequately grasp the culture, the society and the historical situation of the epoch in which a work has been written.

The section that follows (i.e from pages 38-42) encompasses a brief account of the Somalian history from 1969-1990 as presented by Latin and Samatar. The main reason for doing so is to provide a clear picture of the specific historical conditions at work during the production of the novels in question.

Latin and Samater (1987:21) state that one distinct feature of Somali culture is its homogeneity. Unlike the other African states, the Somalis essentially constitute a single nationality state.

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2.5.1 The 1969 Revolution of Somalia

As Latin and Samatar (1987:78-87) point out, in 1969, during the aftermath of president Shermaarke's assassination by his rival from a Majeerteen sub-clan, the combined forces of the Somalia's military and police had seized power in a bloodless *coup de tat*. This period is marked by the abolishion of the former National Assembly. In its place, Major General Mohammed Siyaad Bare, a member of a Mareehan clan took power to lead a Supreme Revolutionary Council (NRC). The NRC claimed that the United States has been anti-Muslim and against the unification of Somalia which was a dismembered nation. As a result, it ceased its relation with USA and has affirmed its solidarity with the Soviet Union.

In the post coup regime, Siyaad Barre has had full authority over all decision making activities. Regardless of the advice or consent of any popularly elected legislative body, the NRC was rendered power to appoint and fire ministers.

Moreover, National Security Service (NSS) along with specialists from the German Democratic Republic were able to get information about dissidents by hiring agents within every subclan in Somalia. Thus, most citizens were intimidated and, as a result , refrain from transmitting their voices and opinions to anyone except their closest kin.

The SRC (Superme Revolutionary Council), in collaboration with the army, formed an ideological apparatus. The main aim of this apparatus was to socialize the entire elite into committed and loyal Siyaadist socialists. Thus, ideological training was a compulsory practice of Siyaad's rule. Moreover, weekly orientation meetings were assumed to be helpful to inculcate and legitimize the socialist ideology of the military leaders.

2.5.2. The Period of Modest Socialist Successes (1970-1974)

The years 1970-1974 were considered significant because the nation has made progress in two major areas of political concern: language reform and the overcoming of certain vestiges of societal inequality. Siyaad's language policy has helped to reduce societal inequality to the greatest extent possible. It became possible to accomplish most

bureaucratic tasks easily. Moreover, it reduced tensions that have continued to exist between the northern and southern regions.

Howevr, apart from the positive aspects, Siyaad's regime had a number of weaknesses:

a) The regime didn't propose any new programme for the fulfillment of socialism. Instead it bragged about past successes.

b) Siyaad was reluctant to rely on intellectuals or even on the vagaries of democratic institutions. Many Marxist ideologues lost their welcome. The National Security Service began to intrude upon the privacy of virtually all Somalis, and Somali citizens lost their right to free expression.

c) By the mid 1970's Siyaad Barre began to lose interest in socialism and its emphasis on class struggle and turned his attention to the possibilities of national struggle. As a result, Somalia was engaged in war with Ethiopia, which culminated in the defeat of Somalian troops, by the enemy. Thus, the Ogaden war was a central turning point in Siyaad Barre's rule. For one thing, the jolting military setback in March 1978 created an intolerable refugee crisis, a domestic political crisis, and an economic crisis as well.

d) Siyaad excluded a number of socialist ideologues during 1970's because he perceived in their ideological expertise a power that could become a threat to his freedom of action.

Siyaad lacked consistency in his ideology. His socialist thinking was not fully articulated nor was it coherent. On the one hand, he denied African socialism by claiming that there is only scientific socialism. However, on the other hand, he announced that African problems should be dealt within the African context. The expectations of the Somali citizens thwarted in the Ogaaden war.As a result, Siyaad's ideological apparatus became apart. He became a born-again capitalist and friend to the West.

Siyaad Barre was most certainly pragmatic. Without the Soviet help he had to lean on the United States. But to most Somalis, Siyaad's ideological pragmatism was a means to maintain him in power, not a definition of a future course for Somalia. Siyaad's new

ideology of capitalism might have won him friends in Washington, but it didn't serve to mobilize and provide direction to his people. His self-serving use of ideology turned his people into cynics but not citizens. The Somali revolution lost its ideological vision.

Siyaad's ideological confusion was made apparent through his subsequent actions. Rather than searching out the class enemies of socialism, he found the enemies of socialism in former parliamentarians, pseudoreligious men, and pseudointellectuals. This was a flaccid ideology that concealed a self-serving pragmatism. By no means did Siyaad's actions or pronouncements show policy directions born of scientific analyses of economic problems from socialist perspectives.

In the early months after the revolution, Siyaad made cabinet appointments that seemed to tap talent from many clans. However, during the aftermath of the 1971 coup attempt, Siyaad executed members of three leading clans. This reintroduced the induction of tribes into Somali political reckoning. Thus, in the wake of the economic and refugee crises of recent years, Siyaad resorted again to tribalistic techniques to hold on to power. He was shuffling political appointees back and forth throughout the bureaucracy and building ever new and changing tribal alliances. These techniques divided his enemies and of course heightened general awareness of clan membership.

As the leaders of the Maheerteen, Hawiye, and Issaaq began to voice their qualms about their status under the rule of Siyaad Barre, the president began to surround himself with more people from his clan, from the clan of his mother, and from the clan of his son-in-law. Despite Siyaad Barre's early intention to eliminate tribalism, he found himself in the center of a Mareehaan- Ogaadeen- Dulbahante clan-based coalition (known as MOD).

In line with the preceding points, Lewis (1980: 211-212) has made similar observations of certain historical facts. After the declaration of scientific socialism in Somalia, Siyaad's regime was characterized by a tremendous increase in its personality cult. Lewis points out that posters, poems, songs of praise and panegyric speeches soon monotonously proclaimed through out the country the sublime calling of the heroic 'Father' of the nation, whose 'mother' was the Revolution. Inspired by scientific socialism, this mystical union was depicted as the source of prosperity and success in the nation's struggle forward.

In terms of state control, as Lewis (1980:211-212) states, the state used other agencies of thought control. National organization of apparatcics, victory pioneers (an organization whose members are mostly unemployed), etc., were positive organs for shaping and sustaining patriotism at the appropriate pitch. These positive organs were reinforced by other agencies which checked deviations from official policy. Prominent amongst these were the National Security Service (NSS) and the National Security Courts which jointly dealt with a wide range of 'political' offences including nepotism and tribalism, as already indicated, as well as with such charges as 'lack of revolutionary zeal' and treason. Members of the National Security Service, under a Sandhurst and K.G.B –trained commander, enjoyed arbitrary powers of arrest.

2.6 Defining Comparative Literature

As some on-line resources show, comparative literature (sometimes abbreviated "Comp. lit.") is critical scholarship dealing with the literature of two or more different linguistic, cultural or national groups. While most frequently practiced with works of different languages, it may also be applied on works of the same language if the works originate from different nations or cultures among which that language is spoken. Also included in the range of inquiry are comparisons of different types of art; for example, a comparatist might investigate the relationship of film to literature.Similarly; Bassnett (1993:1) has pointed out that comparative literature involves the study of texts across culture. He also adds that it is interdisciplinary and that it is concerned with patterns of connection in literatures across both time and space.

To recap, in this chapter a number of critical views have been discussed. The first section puts forth the perspectives that are maintained by both African and European literary figures on African literature, in terms of its definition, the establishment of literary theory, and critical standards that are to be followed. Following this ,a discussion has been made on East African literature which is the main focus of this research. Other sections incorporate critical views on selected novels, post- independent works,Afrocentrism vs Eurocentrism,and the history of Africa, Somalia, Uganda and Kenya as well as comparative literature. The next chapter presents an integrated model of ideology that is formulated for

the purpose of the analytical readings of the selected novels made in the subsequent chapters.

CHAPTER THREE: A Conceptual Framework of Ideology: An Integrated Model

3.1 Preliminaries

Literary texts may be analyzed by making relevant combinations of different theories of ideology. Moreover, new theoretical models may also be derived from such a combination. In this connection, the need for an integrated model of an ideological analysis can be justified in a number of ways. The following section is intended to show this.

In any attempt of literary study, interpretation plays a central role. In this connection, most scholars unquestionably agree on the idea of multiple interpretations. The idea is acceptable because people uphold different outlooks in the course of interpretation.

As a matter of fact, multiple interpretations develops man's critical faculty. However, it can also lead to confusion and destruction by instilling false ideas into readers. If, for instance, we consider the countless religions of the world, each of them has their own books of worship in which are written the rules and laws that are to be strictly followed. In some of these religions, the discrepancy among the laws is very wide. Hence, it is impossible to compromise or to arrive at a certain consensus. If one asks the question: Are these religions and their accompanying laws equally true? The response will be that every religion is true in its own terms but it may be wrong in terms of other religions. Most of these religions, however, have some common denominator which ties them together. For example, the existence of one 'Almighty God' is believed by almost all religions. This commonality among religions leads to the notion that there is one and only one ultimate reality. In this connection, some people invent ideas based on facts whereas others fabricate ideas that do not have the slightest truth in them. The latter is a dangerous trend and may cause a complete catastrophe to society by instilling wrong attitudes. In a similar fashion, literary texts are also exposed to such dangers. The implication is that if not handled carefully, multiple interpretations have a destructive rather than constructive effect on authors and readers.

In this study, two forms of interpretation may be identified: intra-interpretation and inter-interpretation. The former is the relationship or correspondence between an interpretation of an individual and the work being examined. On the other hand, the latter is a term used to signify the meaning relationships of different analytical readings of many readers. The authenticity of an interpretation is measured through the correlation between the interpretation of the work and the verification or objectification provided. For instance, the interpretation given in chapter four of this study is an intra-interpretation because every step in the course of the interpretation is based on textual evidence. But the correlation being sought between the interpretation of this study and the interpretation of other studies may be termed as inter-interpretation

In relation to this point, it has been observed that there are a number of controversial issues in the history of African literature. For instance, African literature has always been defined. Yet, no single interpretation has been reached. Also, the approach to be adopted towards African literary texts has been disputed. Yet, no satisfactory solution has been rendered. Rather, diversified views arise regardless of the efforts that have been made to arrive at a consensus on such issues. Hence, in response to the question 'what is African reality, African historical experience?' different perspectives are reflectd..

Concomitantly, African discourse, as has been clearly demonstrated by Irele (2001:301) reflects the specific experiences of Africans towards their encounter with the Western world. In other words, African history is the history of this ideological warfare. However, most theories of ideology have not been directed towards the analysis of literature peculiar to African literary discourse. For this reason, showing the relevance of ideological studies to literature and setting up an integrated model that will be employed in the interpretation of African literary texts is central to this research. In this research, ideology is considered as, one among the many paradigms, for an objective analysis. As a matter of fact, this research is not designed to show pure objectivity. However, it argues against pure subjectivity in the evaluation of African literary texts. Also, this research argues that disregarding the ideology on which a literary text is based may give rise to misleading

interpretations in that there may not be a direct or indirect correspondence between a given literary text and the cultural, economic, political, social and historical realities that contribute a lot in shaping a literary text.

Related to this point, readers make choices in the course of their interpretation. They may choose one method rather than the other because they seek to acquire a comprehensive view of a work in question. In other words, readers are much enthusiastic about making objective interpretation. This does not mean, however, that there exist definite interpretations of literary texts. Here, it is important to raise the question of genuine interpretation: Is there a genuine interpretation? What could be the paradigm for a genuine interpretation? Of course, there is a genuine interpretation as far as it is objectively verified. For a critic striving for such an end is absolutely necessary because literary texts should be genuinely interpreted. If, on the contrary there is an argument that these ideas should not exist at all, the implication is that there is no genuine literary criticism. It is also equivalent to saying that there is no need for literary criticism. This latter point may be accepted if literary criticism is considered as a means of developing one's critical faculty alone. These are some of the points that need to be thought over and over because they have a direct bearing to the question raised above. In other words, appropriate value judgment is necessary.

Finding out the ideology of literary texts will provide us with a comprehensive view of what the text is because African literary texts cannot be isolated from an ideological discourse. In addition, African authors have always been striving for commitment. This commitment is directly or indirectly related to the African consciousness inside and outside the continent: the African educated elite and the African Diasporas. For instance, African authors in their works unquestionably incorporate discourses that reveal the African identity and other discourses that will necessarily vindicate the encounter between two conscious minds: the African and the West. It is from this premise that the need for an ideological analysis arises.

In the next section, a closer examination of ideology has been made. Major categories in this section include: pre-Marxist approaches, Marxist approaches and a modern approach to

Ideology as developed by Teun A. van Dijk. Hence, five major theories of ideology that are related to domination are selected for the purpose of the analytical readings presented in chapters four to seven. The idelogical structures in this regard are drawn from Althusserian Theory of Ideology and Ideological State Apparatus, Therborn's forms of ideological domination, Gramsci's concept of hegemony, Tyson's five mechanisms of domination and van Dijk's Multidisciplinary Theory of Ideology. Two other idelogical structures that work in combination with these theories are Authorial and Aesthetic Ideologies. Moreover, the researcher has attempted to incorporate his own critical examination of former theories as well as to theorize forms of domination by way of adding relevant categories of ideology into other theories of domination. The fourth section is concerned with different aspects of the notion of realism as perceived by scholars in line with critical studies by other researchers. Also, the discussions are believed to provide useful insight into the relevance of ideological analysis in the interpretation of African literary texts.The overall intention of including many categories in this section is to evolve an integrated model that can be utilized in the analysis of literary texts .Hence, only the relevant aspect of each theory in line with its critical examination is incorporated. Moreover,when deemed necessary,relevant additions have been made in order to formulate new theoretical model .In other words ,the thesis and anti-thesis are combined to form a synthesized theoretical framework.

3. 2 Ideology: from Plato to van Dijk

3.2.1 Pre-Marxist Approaches: An introduction

The well known philosopher Plato as well as his predecessors attempted to trace the origin of ideas and their relationship with the material world. The thoughts of these philosophers have served as a backdrop for later philosophical thinkers of every discipline. Since ideology is something related to ideas, a discussion on former trends is relevant to this study. The following section is therefore devoted to such a discussion.

Plato in his theory known as platonic idealism claimed that the substantive reality around us is only a reflection of a higher truth. The truth, Plato argued, is an abstraction. He

believed that ideas are more real than real things. He developed a vision of two worlds: a world of unchanging ideas and a world of changing physical objects.

3.2.2 Marxist Approaches: former and recent trends

3.2.2.1 Marx, Engles and others

Ideology was a relatively new word when Marx and Engels used it in' The German Ideology' in the 1940's. It had been coined by the French rationalist philosopher Destutt de Tracy, in the 1790's, to refer to the "science of ideas," (the study of "how we think, speak and argue....", something what today would be called psychology or even 'cognitive science') as opposed to metaphysics. In 'the German Ideology', originally written in 1845-46, Marx and Engels criticized the Hegelian philosophical approach which started its analysis from consciousness instead of reality. Hegelianism was seen as flawed because it did not examine the connections between German philosophy and German society. They attributed the origin of its inversion of the material and the ideal to German social reality and proposed the social existence of two abstract kinds of inversion as an explanation of its continuing force. The former (ideology) conceals the latter (alienation) and ideology in their opinion consists of the false, "upside down" ideas produced in the course of society's 'alienated' material interaction.

In contrast, Louis Halle (1972:5) defines ideologies as bodies of doctrines which present themselves as affording systems of belief so complete that the whole population may live by them alone.

Other critics see the notion from a rather different perspective. For instance, Ngara (1990:11) points out that ideology refers to that aspect of the human condition under which people operate as conscious actors. Ideology is the medium through which human consciousness works. Our conception of religion, politics, morality, art and science is deeply influenced by our ideology. In other words, what we see and believe largely depends on our ideology, ideology being the medium through which we comprehend and interpret reality. Reality itself exists objectively outside our consciousness and

independently of any particular individual, but how one sees and interprets it depends in part on one's level of ideological development.

Tyson (1999:53) differentiates ideology as having both positive and negative aspects. In its negative sense, ideology is politically motivated. Moreover, undesirable ideologies do not acknowledge themselves as ideologies but rather pass themselves as natural ways of seeing the world. He also states that' for Marxism, an ideology is a belief system.

From the preceding notions, three distinct positions can be identified. For some, ideology is 'a false consciousness'. For others, it is 'a medium' through which men function as 'conscious actors'. Moreover, ideology is perceived in either of the two senses: as a set of doctrines and as a system of beliefs.

From these definitions one can comprehend that no definition of an all inclusive and homogenous nature exists in relation to the concept of ideology. Similarly, the dubious nature of 'the base and superstructure model' has a direct bearing on the diversified notions of ideology'. As a result, the concept of ideology has become complex and has engendered far-reaching problems in the formulation of literary theories. Many critics hold that this can be attributed to Marx's and Engel's inconsistent views on the concept of ideology. This has created a dilemma for later generations and in turn has given rise to questioning that generates curiosity of making important philosophical inquiries into the subject. Thus, to be more precise, such conditions have resulted in the emergence of subsequent theories of literature accompanied by diversified views on ideology.

For Marxists, the term 'ideology' has been used in two different senses: "it generally conveys the sense of a collective representation of ideas and experience as opposed to the material reality on which experience is based" (Forgacs, 1982:169). In its second sense, it implies 'false consciousness' (Ibid). In this connection, two points are worth considering: the first is what Marx identifies as "reification, the process by which a world of human relationships appears as a set of relationships between things" (Ibid: 170). The other, as coined by Marx, is to "the process by which a worker sells his or her labour power to the capitalist in exchange for wages and becomes the appendage of a machine" (Ibid.). Here,

according to Marxism, "ideology is contrasted with a more objective kind of knowledge" (Forgacs, 1982:169).

Another crucial point is implied in Marx's inclusion of literature "within the larger ideological structure along with religion, philosophy, politics and legal systems" (Forgacs, 1982:170). This usage does not imply the idea that "an ideology is a distortion of material reality" (Ibid.).

Setbacks in the development of theories of literature occurred due to the different notions provided by Marx and Engels throughout their works. For instance, Marx has emphasized certain ideas on ideological forms that have a two-fold nature:

> *Changes in these ideological forms cannot be determined with the same kind of scientific precision as changes in economic production. He(Marx) also argues in another context that changes in art, in ideology, do not necessarily correspond evenly to changes in the socio-economic base. Rather, the development of the arts can be 'out of all proportion to the general development of society, hence also to the material foundation (Forgacs, 1982:170) (Brackets supplied).*

These two views on ideology pose a problem because it is difficult to determine how literature and ideology can be related. It is a relevant field of inquiry since both are representations.

In contrast, subsequent theorists have developed distinct views of their own. For instance, Eagleton, unlike Halle, rejects the idea that "ideology is a set of doctrines" (Eagleton, 1982:10) and maintains the notion that "ideology signifies the way men live out their roles in a class society, the values, ideas and images which tie them to their social function and prevent them from a true knowledge of society as a whole" (op.cit.:16). However, in Macherey's view, ideology is perceived as "illusion" and for Althusser "ideology signifies the imaginary ways in which men experience the real world" (Ibid).

As already mentioned, the negative sense of ideology is backed up by other critics. For instance, Royle and Bennet (1999:161) reaffirmed the traditional notion of Marxism. Thus, they reiterate the idea and confirm the view that it is a distortion:

> *It was ideology as a false representation of reality, the idea of reality, ideology as appeal to fears, anxieties and nostalgia. Ideology is constituted by images and fantasies.*

Similarly, other theorists in Marxist ideological critique hold the same view: they believe that "ideology may be understood, roughly, as a set of false ideas (epistemic) and /or aspirations (telic) that function to preserve social hierarchies of class, sex, race, and so forth (functional)" (Hogan, 2000:159).

3.2.3 Althusserian Theory: Ideology and Ideological State Apparatus

The neo–Marxist critic, Louis Althusser, has had considerable influence on contemporary theoreticians. A fully developed concept of Althusser is presented below because of its relevance to the present study.

Althusser has recapitulated the earlier notion of ideology as "a pure dream, empty and vain, constituted by "the days residues" from the only full and positive reality, that of the concrete history of concrete material individuals materially producing their existence" (Royle and Bennet, 1999:161). Thus, the major propositions of Althusser on ideology are worth-noting:

Althusser theorizes the superstructure as having a relative autonomy. For this reason, he refutes the notion of the traditional Marxist literary criticism, which maintains that sources of ideas and concepts "reflected" in literature are determined by the economic base.

Althusser has identified two distinct categories of ideology: general and particular. The former, in which society functions and into which subjects are hailed or interpellated, refers to the commonsense framework of reality and the latter, which corresponds closely to what those subsequent artists have called "discourse", signifies the narrow frames of consciousness inhabited by specific social groups.

In the views of other thinkers like Strinati (1995:147), Althusser has made useful attempts to develop a theory of ideology on the basis of a structuralist interpretation of Marxism. Althusser argues that ideology is a force within societies in its own right, while retaining Marx's emphasis upon economic determinism.

Althusser's point is that societies have to be thought of in terms of relations between structures rather than an essence or its expressions. The economic base or mode of production, and the superstructure or politics and ideology, form structures which are related to each other in definite ways. The political and ideological superstructures are not mere expressions of the essence of the economic base. In the last instance, the economic base will be determinant due to its effects upon other structures and the dynamics of the overall society.

In his " Ideology and Ideological State Apparatus", Louis Althusser examines the ways in which a state exerts control over its subjects- both through ISA and RSA (i.e., Ideological State Apparatus and Repressive State Apparatus respectively) in order to reproduce its productive power. Althusser proposes a discussion on the relationship of the state and the subjects. By assuming ideology as the greatest material power, Althusser expands the traditional Marxist view that considers economy as the ultimate power of the capitalist society.

According to Althusser, the state is a "machine" of repression, which enables the ruling class to ensure their domination over the working class. State power is maintained by "repressive structure", the external force or by State Apparatus. The State Apparatus includes the Government, the Administration, the Army, the Police, the Courts, the Prison, etc. These are the agencies that function "by violence," imposing punishment or privation at some point or the other in order to enforce power.

The basic difference between RSA and ISA is that RSA functions by violence whereas ISA functions by ideology. That is, every State Apparatus is repressive or ideological, functioning both by violence and ideology. That is to say, RSA functions first by repression then by ideology where as ISA functions first by ideology then by repression. In order to hold state power for a long period, the ruling class should at the same time exercise its hegemony over and in the ISA.

To distinguish ISA from RSA, Althusser offers a number of examples: the religious ISA (the system of the different public and private schools) the family ISA, the legal ISA the

political ISA (the political system, including different parties), the trade union ISA, the communications ISA (press, radio and television, etc), the cultural ISA (literature, the arts, sports, etc.).

The ISA, by contrast to the RSA, is less centralized and more heterogeneous; it is also believed to have access to the private rather than the public realm of existence. Although the ISA appears to be quite disparate, it is unified by subscribing to a common ideology in the service of the ruling class; indeed, the ruling class must maintain a degree of control over the ISA in order to ensure the stability of the RSA.

Other philosophers have challenged Althusser's view. For instance, for Therborn, ideology refers to "that aspect of human condition under which human beings live as conscious actors in a world that makes sense to them at varying degrees (Therborn, 1980:2). In other words, the consciousness and meaningfulness operate through ideology, which serves as a medium. Thus, both the consciousness of social actors, institutional thought systems and discourses of a given society as well as everyday notions, experience and elaborate intellectual doctrines are all included within the concept of ideology. But to study these as ideology means to look at them from a particular perspective: not as bodies of thought or structures of discourse *per se,* but as manifestations of a particular being-in-the world of conscious actors, of human subjects (Ibid). This implies that "to conceive of a text or an utterance as ideology is to focus on the way it operates in the formation and transformation of human subjectivity (Ibid.).

Therborn further elaborates that one aspect of Marx's notion of ideology is identical to his own conception of the term. For Marx, as he points out, ideology has two different conceptions. One of them is "seen as through which men make their history as conscious actors" (Therborn, 1980:3). In this sense, it refers to the forms in which men become conscious of this conflict (between the forces and the relations of production) and fight it out. In the works of Marx and Engels, this perception of ideology is related to and dominated by another approach. Here, human consciousness and the sources that derive human action are understood from a false and an idealist perspective. Ideology is a process

accomplished by the so- called thinker consciously, it is true, but with a false consciousness (Ibid.).

Therborn also criticizes some of the concepts of ideology developed by scholars other than Marx and Engels. In this regard, he focuses on the basic flaws of Althusser's notion of the term. Thus, he points out that "in Althusser's view, ideology represents an imaginary distortion of the real relation of individuals to the relation of production, and to the reactions that derive from them" (Therborn, 1980:8). Therborn rejects this idea because of two theses which this definition is related to "that only scientific knowledge is 'true' or 'real' knowledge, all other forms of cognition (in everyday experience, for example) being distortions or forms of miscognition and that human beings are (significantly) motivated as subjects only by what they know, by true or distorted knowledge" (Ibid.).

As can be perceived,in many ways,Ngara and Therborn maintain similar views of ideology in that they consider it as a 'medium of conscious actors'.With regard to Althusser, although his discussion is convincing,it disregards the dominated group.He mainly focuses on the ideology of the ruling class without being aware of other social classes who,if well organized,can energetically shape and reform a state with their own ideologies.Moreover,Althusser talks about interpellation but doesn't provide its origin or source.

To recap, many of the perspectives in the preceding sections entertain the concept of ideology as false representation of the objective reality. However, the term can also be used in other contexts by retaining this notion. Basically, 'false consciousness is much related to dominance and therefore does not incorporate other ideological formations outside of it. Thus, for the purpose of this research study, 'ideology' is taken in three different senses: as a specific kind of beliefs of a group, as false consciousness and ideology as a general notion .To understand the concept of ideology, it is necessary to look at the related concept of hegemony.

3.2.4 Gramsci's Concept of Hegemony as Related to Ideology

The theory of hegemony was first forwarded by Antonio Gramsci who maintains that political authority and control have relative stability. For Gramsci, governments exercise

political power through dominant world view or ideology but not through the use of force. Hence, ideology, which is perceived as a commonly held set of ideas and symbols, helps existing rulers in acquiring the support and agreement of their citizens.Unlike traditional Marxist thought that upholds the view that the economic base determines the superstructure, Gramsci suggested that the ideas and symbols of the ruling ideology could be as powerful and determining as their economy. Also, unlike traditional Marxists, who associate rulers to those who owned the means of production, Gramsci perceives society as governed at any given time by historical blocs which are shifting coalition of interests that share some political solidarity at a point in time. These blocs are tied together based on either by ideological ties or by shared economic interests of different social classes. Moreover, they are dynamic. For Gramsci,as cited in online sources,hegemony is

> *the process by which the dominant classes or class fractions, through their privileged access to social institutions (such as the media), propagate values that reinforce their control over politics and the economy.*

As Gramsci points out, the ruling groups maintain their power by universalizing their own interests as the interests of all but not through the coercive force of the State .Hence, power is exercised by setting paradigms for legitimate discussion and debate over alternative beliefs, values and world views.

Gramsci does not perceive ideology in its negative sense. Instead, he defines it as a positive framework of ideas that allows us to locate our identities and our interests. Also, Gramsci believes that ideology enables our vision but does not limit it. For Gramsci, the creation and spread of ideology is not limited to the ruling class but is a larger process. Hence, cultural institutions play a prominent role in perpetuating aspects of dominant world view across classes.

As Strinati (1995:165) points out, Gramsci understands hegemony as a cultural and ideological means where by the dominant groups in society, including fundamentally but not exclusively the ruling class, maintain their dominance by securing the 'spontaneous consent' of subordinate groups, including the working class, through the negotiated

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construction of a political and ideological consensus which incorporates both dominant and dominated group.As quoted in Strinati, Ransome (1992:150) summarizes Gramci's concept of hegemony as follows:

> *Gramsci uses the concept of hegemony to describe the various modes of social control available to the dominant social group. He distinguishes between* ***coercive control*** *which is manifest through direct force or the threat of force, and* ***consensual control*** *which arises when individuals 'willingly' or 'voluntarily' assimilate the world-view or hegemony of the dominant group; an assimilation which allows that group to be hegemonic.*

Thus, with regard to the hegemony of a political class, Gramci maintains the idea that the moral, political and cultural values of a political class can be ascertained on condition that it succeeds in persuading the other classes of society to accept these values. If it is successful, the minimum use of force will be implemented and *vice versa.*

Gramsci's theory suggests that subordinate groups accept the ideas, values and leadership of the dominant group not because they are physically or mentally induced to do so, nor because they are ideologically indoctrinated, but because they have reasons of their own. According to Gramsci, hegemony is secured, for example, because concessions are made by the dominant group to subordinate groups.

According to Gramsci, hegemony arises out of the activities of certain institutions and groups within capitalist societies. He envisages a civil society as having the responsibility for the production, reproduction, and transformation of hegemony, while the state is responsible for the use of coercion. This is a fairly simple and direct equation whereby the state exercises repression and the civil society exercises hegemony. Hegemony operates culturally and ideologically through the institutions of a civil society which characterizes mature liberal democratic, capitalist societies. These institutions include: education, the family, the church, the mass media, popular culture, etc. A civil society is the way Gramsci locates the place of culture and ideology within societies, and hegemony is the way he tries to understand how they work.

There is a basic difference between Althusser's view of the State Apparatus and Gramsci's theory of hegemony.That is, indoctrination is central in Althusser'theory whereas for

Gramsci the masses obey their rulers not because of indoctrination but out of willingness to accept the dominant world view.

3.2.5 Art and Ideology: Macherey's Perspective

As cited in Eagleton (1976:19), Macherey makes a distinction between the terms 'illusion', which for him is identical to ideology and 'fiction'. Macherey perceives 'illusion' as the ordinary ideological experience of men and considers it as the material on which the writer goes to work. He adds that in working on 'illusion', the writer transforms it into something different by rendering it a shape and structure. In his view, by giving ideology a determinate form and fixing it with certain fictional limits, art is able to distance itself from it, thus revealing to us the limits of that ideology. Based on these points, Marchercy claims that art contributes to our deliverance from the ideological illusion.

Eagleton (1976:59-90) has also subscribed to Macherey's notion of the literary work's relation to ideology. As he pointed out, Macherey perceives literary works as 'internally dissonant' due to their peculiar relation to ideology. The distance, which separates the work from ideology, embodies itself in the internal which separates the work from itself, forces it into a ceaseless difference and division of meanings.

3.2.6 Basic Categories of Ideology

In this section, due to their importance to criticism in literature, the terms the Dominant Ideology (DI), Authorial Ideology (AUI) and Aesthetic Ideology (AI) are discussed below in some detail.

3.2.6.1The Dominant Ideology (DI)

For Ngara(1985:108) the dominant ideology is perceived as the beliefs, assumptions and set of values that inform the thoughts and actions of a people in a particular historical moment. Similarly, Eagleton(1976:54) uses a different phrase to say the same thing For him, a dominant ideological formation is made by a relatively coherent set of discourses of values, representations and beliefs which, realized in certain material apparatuses and

related to the structures of material production.These discourses,Eagleton adds, reflect the experiential relations of individual subjects to their social conditions as to guarantee those misperceptions of the real which contribute to the reproduction of the dominant social relations. For Gramsci, the dominant ideology in any society is a set of assumptions that legitimates the exiting distribution of power.

The Marxian tradition of thought maintains the view that "the dominant ideas in any society are those which are formulated by the ruling class in order to secure its rule" (Strinati, 1995:130). In other words, "For Marxism, when an ideal functions to mark its own failure, it is a false ideal, or false consciousness, whose real purpose is to promote the interests of those in power " (Tyson, 1999:55). Thus, the dominant ideology is a means of controlling the masses by instilling distorted ideas into them. From such a Marxist perspective, ideology plays a dominant role " in maintaining those in power" (ibid.). Based on these core ideas, Tyson explicitly identifies five mechanisms of domination: **classism, patriotism, religion, rugged individualism and consumerism.**

The first term **classism** is applied here to mean an ideology that equates ones value as a human being with the social class to which one belongs: the higher one's social class, the better one is assumed to be because quality is "in the blood," that is, inborn. **Classism** in this sense has many negative implications. For instance, it mystifies subjects by misleading them to think that class division is a natural phenomenon and makes them withdraw from making inquiries into the causes of such divisions.

In Tyson's explanation, it means that "people at the top of the social scale are naturally superior to those below them: more intelligent, more responsible, more trustworthy, more ethical and so on (Ibid.). Conversely, "people at the bottom of the social scale- are naturally shiftless, lazy, and irresponsible. Thus, since it is assumed that the upper classes are naturally gifted, they are fit to "hold all the positions of power" (op.cit.:56) .

From this Marxist perspective, no nation is seen as separated from the other nation. There are no borderline demarcations between nations. All oppressed classes worldwide are characterized as having solidarity. However, this does not hold true when it comes to **patriotism**, another mechanism to mask reality. **Patriotism** as Tyson puts it " is an

ideology that keeps poor people fighting wars against poor people from other countries while the rich on both sides rake in the profits of war-time economy" (Tyson, 199:56). The implication is that "because it leads the poor to see themselves as members of a nation, separate from other nations, rather than as members of a world-wide oppressed class, opposed to all privileged classes including those from their own country, **patriotism** prevents the poor from banding together to improve their condition globally.

For Marxists, **religion** is another mechanism of enslavement. They believe that "**religion** is an ideology that helps to keep the faithful poor satisfied with their lot in life" (Tyson,1999:56) Similarly, **rugged individualism** is also utilized for the purpose of domination. It is "an ideology that keeps the focus on "me" instead of on "us," thus working against class action and giving us the illusion that we make our own decisions and are not significantly influenced by ideology (Ibid.).

The other form of repressive ideology is "**consumerism**" (Ibid.) which says I'm only as good as what I buy. Thus, it simultaneously fulfills two ideological purposes: it gives me the illusion that I can be "as good as" the wealthy if I can purchase what they purchase or a reasonable facsimile thereof, albeit on credit, and it fills the coffers of the wealthy who manufacture and sell the consumer products I buy and who reap the 15-20 percent interest on my credit card purchases (Ibid.)

3.2.6.2 Therborn's Forms of Ideological Domination

Therborn (1980:93-100) identifies six mechanisms of ideological subjection and domination. Thus, he attempts to illustrate the effects of these mechanisms and the kind of obedience they produce in the context in which they are used. These major categories are: accommodation, sense of inevitability, sense of representation, fear, difference and resignation.

As Therborn points out, **accommodation** refers to a kind of acquiescence in which the rulers are obeyed because the ruled are constituted to regard other features in the world as more salient to them than both their present subordination and the possibility of an alternative regime. Among such features we may mention work-performance, leisure,

consumption, the family, sex and sport. These are all central aspects of human activity, and **accommodation** is probably the most common form by far of dominated acquiescence. **Accommodation** also includes the possibility of accommodating opposition. There may be certain aspects of the existing regime that people are prepared to meet with opposition and disobedience, but they do not systematically combat to the extent that their relevant demands are satisfied.

Detachment from political activities or from a **Sense of inevitability** is another form which people exercise by assuming that other alternative is impossible. Therborn elaborates this point:

> *The **sense of inevitability** refers, of course, to obedience through ignorance of any alternative. It is a complement in the political marginalization of large sectors of the population in contemporary advanced capitalist societies...Political marginalization implies exteriorization from political system, which is seen as impossible to change yet not accorded any attributes of goodness or rightfulness.*

The third category of domination in Therbon's classification is a **sense of representation**(Therbon, 1980:96) by which "the rulers are obeyed because they are seen as ruling on behalf of the ruled "(Ibid.). Another category, **difference,** is an effect of enunciations of what is good about the present rulers. Thus, the rulers are regarded as "being cast apart, possessed superior qualities, qualities which are necessary qualifications for ruling, and which the present rulers alone possess"(Ibid.).

The use of 'force' serves only the living. In some cases, one risks one's life as a result of disobediences. However, as Therborne illustrates, "when disobedience leads to certain death, one can always choose either resistance and death or obedience and life. **Fear** is the effect of ideological domination that brings about acceptance to the second solution"(Therborn, 1980:97).

Similar to this latter category is the notion which is identified as **Resignation.** Unlike fear, **resignation** has "deep-seated connotations" (op.cit.:98). The term is conceived as in the following sense:

> *It connotes a more profoundly pessimistic view of the possibilities of change. In this context the term is used for designating a form of obedience that derives from conceptions of the practical impossibility of a better alternative, rather than of the repressive strength of powers in existence. This* ***resignation*** *may stem from received and accepted statements that all power corrupts, also alternative power, that the forces for a change are too few, divided, incompetent, or unreliable that an alternative society would be unable to maintain itself, democratically, economically or militarily (Ibid.).*

Strinati (1995:131) recapitulates one among many notions of Marx on ideology as the predominant ideas common to a capitalist society are those of the ruling class. These ideas have to be produced and disseminated by the ruling class or its intellectual representatives, and they dominate the consciousness and actions of those classes outside the ruling class. Whatever other ideas the latter may have or profess , it is the ideas of the ruling class which are the ruling ideas, although they may not be the only ideas in circulation. It also implies that if the working class is to oppose the ruling capitalist class successfully it must develop its own ideas and its own means of producing and distributing them. This will enable it to combat the ideas of the ruling class, a notion which feeds into the concept of hegemony. This perspective on ideology stresses the role of human agency and struggle. The ruling class constructs and circulates ideas which secure its power because they dominate the minds of the working class. However, this class, as a result of its material conditions of exploitation and oppression, will engage in struggles against the ruling class by producing its own ideas, as well as its own industrial and political organizations.

From the preceding discussions, it is apparent that more often than not the dominant ideology is understood or perceived as a mechanism of control utilized by the ruling class. However, these theories have gaps that require certain reformulations.

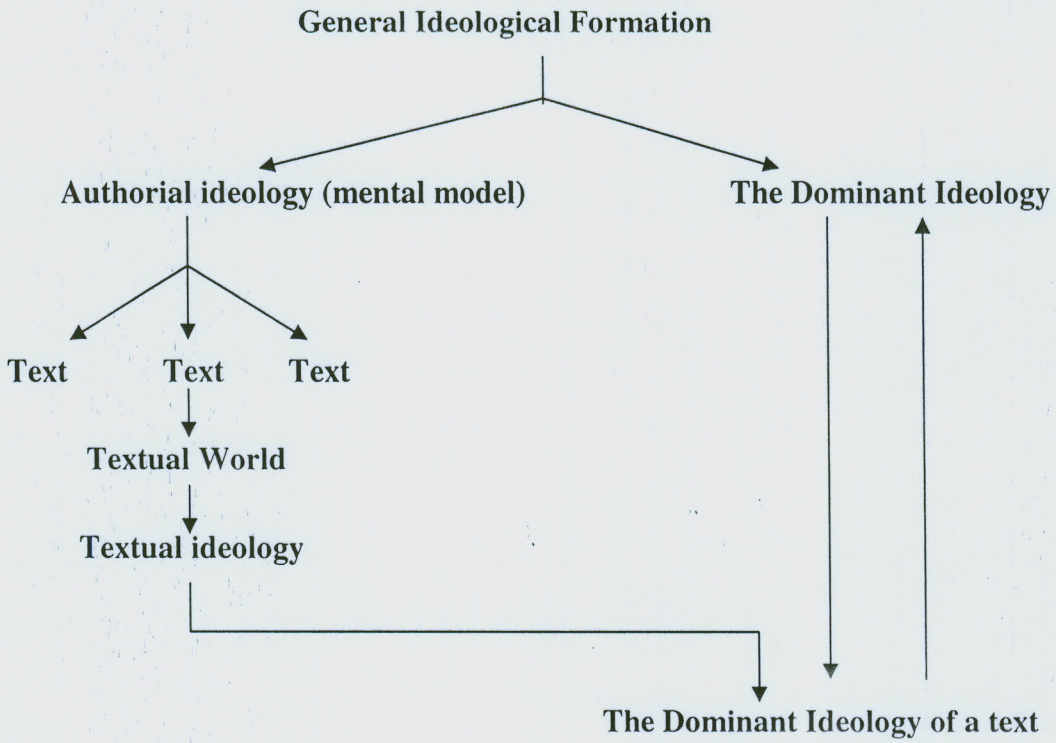
For instance, Althusser's discussion on **Ideological State Apparatus (ISA)** and **Repressive State Apparatus** is fascinating as well as authentic because it is practiced by all States in all societies in which the division of classes is prevalent. However, although his theory clearly shows the mechanism of control the state employs to control its subjects, it disregards the dominated group. Althusser mainly focuses on the ideology of the ruling class without being aware of other social classes who, if well organized, can energetically

shape and reform a state with their own ideologies. Moreover, Althusser talks about interpellation but does not explain the source of interpellation.

In this connection, turning on all theories as a whole, most of the theories discussed earlier do not show or are less concerned with the relationship between **the dominant ideology and literary texts.** For instance ,both Eagleton and Macehery have made discussions on **textual ideology but they do not show its relation to the dominant ideology of particular texts** .In this study, however, the relationship between the two terms are treated as dialectical The term **textual ideology** is not identical to the dominant ideology of a text. In other words, **textual ideology represents the text as a whole in relation to the general ideology**. However, the dominant ideology is one category of textual ideology that the author projects into the work. Since the dominant ideology is an author's projection, it is one part of authorial ideology which may refer to either to **the real author or the implied author.** Here, there may or may not be a direct correspondence between the dominant ideology of the author's imaginative world and the dominant ideology of a particular historical epoch in which the work is produced.

The dominant ideology in a text is one of the many realizations of the general ideological formation of a particular period in history. This happens if there is correspondence between the literary text and the historical epoch in which it is produced. This relationship can be illustrated as under:

Diagram 1: General, Dominant and Authorial Ideology: correlation



In addition, there are other important issues on **forms of domination** that need relevant additions.For instance, Tyson (1995:55) has identified five mechanisms of domination whereas Therborn (1980:93-100) divides forms of domination into seven categories. Some of the categories articulated by Tyson are more applicable to developed countries than developing countries .Hence, with respect to her classification, categories like '**consumerism**' may not be applicable to nations in which a more advanced way of exchange has not been fully developed .In other words, its global application is minimal. However, depending on the nature of reality portrayed, it may be applicable in literary texts.Concomitantly, there are also other important forms of domination about which both scholars have made no mention .These categories that are discussed below may be added to the ones discussed by Tyson and Therborn because they are more related and salient to the history of Africa:

A.Bannerism: Here, the rulers are obeyed because subjects wrongly consider them as "peace makers". Hence, subject people swear that they haven't witnessed any form of

violent aggression made on the part of the rulers against their opponents. The crime of the ruling group is invisible to the public and the state externally doesn't show any visible aggression on the subject people under the banner of "peace and fraternity" though secretly its practices are against the people who are unconscious of the intrigue. **Bannerism** is a cover term that masks reality.People are left bare with the idea that present rulers are by far better than the earlier ones who were considered as more brutal than the present rulers because their actions or measures were open. The comparison is here a wrong one because the earlieir rulers are wrongly considered as merciless. Hence, the present domination continues due to this wrong perception of reality.

B. **Tribalism and Clannism**: In this type of domination, members of a certain tribe or clan, through indoctrination, consider their tribe superior to other clans. The subject people of all countries are confined within tribal and clan sentiments and are in contradiction with one another on trivial matters. Focusing on issues of tribal demarcations, they do not give attention to the subjugation imposed on them by their present leaders.In fact ,people may cooperate with each other based on common sense and tradition.However, this art of living together may be disrupted due to faulty leadership.In this sense,the origin or source of tribalism can be attributed to the prevalence of tribalistic social system.The state itself practices tribalism and encourages others to do so for the purpose of prolonging its stay in power .Hence,people obsessed with tribal demarcations will be ignorant of the possible change that they would bring.Also,the state makes a careful study of the weak and strong sides of different tribes in order to pave the way for new mechanism of control.The tribe that is expected to raise opposition has to be relinquished.To this effect,the state may give ultra-democracy to other tribes that are believed to have a negative attitude towards the strongest tribe.This game of intrigue can be deep rooted in different tribes and subsequently prevents them from making a joint effort to avoid the present subjugation. In African context, tribalism has to be seen in relation to domination.

C. **Privilegism:** This is a kind of domination in which **the rulers create categorical demarcations.** That is, certain social groups (e.g. the intellectual, the experienced, the youth, etc) are considered as more important to the nation than others who are disregarded and downgraded. The privileged group is regarded as a dynamic force or propeller of

change. Considering this privilege as a special gift from God, this particular social group becomes obedient to the existing rulers without being conscious of the fact that the state is using it for its own benefit .The privileged group accepts the distortion as true and considers itself as radical and incomparable force. As a result, a barrier is created between those social classes that are most privileged and those who are not .In this way, the society, instead of creating unity to combat its common enemy, is divided into different groups of contradictory world views and hence prolongs domination.

D.**Conformism**:It is another form of domination in which **subjects are forced to accept** the world view of the dominant group in order not to lose benefits such as job opportunity .In conformism ,subjects obediently follow what they are told to do because violating rules will result in dismissal from one's job.Hence,subjects considering their immediate need,choose to confirm the ideology of the dominant group for the sake of survival.Although subjects may feel dissatisfied with the existing rulers,they are bounded up by certain job limitations.Here, the mechanism of control is basically economic in character.

E.Blind Sentimentalism: This is against one's self- interest and aim **resulting from low degree of social consciousness**.Here,due to temporaray economic benefits, subjects are made to believe as well as act against their own class interest.This sort of subordination basically **arises out of indoctrination** that is carried out by other members of politccal party with high political intellect.

F .Assimilation: Here, people of different social classes assume to assimilate their world view with the existing rulers .They accept the political line of the state without internalizing it .In fact, they do what they are told to do not because they believe that what they are doing is true or right but because they fear of being haunted or executed. By disguising themselves as part of the state, they use the state apparatus as a shelter from any form of danger that is threatening them. In their very attempt to protect themselves from any form of mental or physical catastrophe, they appear to be exploitative themselves without being aware of the fact that they are contributing their share in dominating the broad masses.Thus,their confrontation with various sorts of circumstances instigates them to

wrong doing .Unwillingly,those who once were against exploitation will turn out to be dominant groups and enhance domination.

G.Perfectionism: This is an attempt to equate oneself with the creater.Here the state demands absolute trust from the people who are under its administration.To this end,every government employee should, by principle ,comply with the ideology of the ruling group.Failure to do so will result in dismissal from one's job.Similarly,new employees should promise to obediently serve the ideology maintained by the ruling group prior to employment .In both cases, fear is implanted upon subjects .This results in silence on the part of the employee in that they make no objection of any sort towards the state .Hence,subject people who refuse to accept beliefs against their convictions are accused of impeding the nations steadfast progress.Unable to find other means of survival,subjects will be exposed to ideological subjection and domination.

(H) Inter-tribal segregation: As one mechanism of control, the state recruits its supporters from every race within the nation.All of these races are led by one dominant race which forms the high rank officials of the state .The state enhances its control over all other races within the nation through members of different races who know the ins and outs of their own clan,tribe or race and who can formulate a strategy of controlling it based on their knowledge .Hence , members of the same tribe wil not cooperate to fight against their common enemy.The state ,by creating rivalries within each tribe or clan,stablizes its stay in power. The fact that each tribe focuses on the conflict within itself and the fact that it doesn't give much attention to the present domination gives ample time for the ruling group to think of other mechanisms of control that has to be implemented when certain expected opposition from different social classes emerge .In this way, the state strengthens the power it holds.

(I) Discipline-oriented partiallism: This type of domination arises when the state fears the intellectual because it believes that this social group is the propeller of change .Since the unity among the intellectuals generates opposition, the state tries to engineer any means of creating categorical demarcation. For this purpose, intellectuals of certain disciplines are praised and are considered as having unique qualities which other professionals do not

possess. This creates a negative impression among intellectuals in that those who assume that they are privileged may consider themselves as superior in knowledge to other intellectuals in other disciplines .Hence, different social groups that are involved in different disciplines are made to regard each other in terms of the opposite pair inferior-superior category .This sentiment develops within these social groups creating a barrier to their unification against a common goal. The state implicitly sides the upgraded intellectuals and instigates them to condemn others so that an uncompromising hostility will emerge out of false and groundless sentiments. As a result, the intellectuals uphold contradictory views which prolong the state's stay in power.

(J)In-between escapism: This is escaping a reality that is at hand. Subject people try to make recurrent readjustment of their world views according to who takes the upper hand in the present situation. These people do not have specified roles to play. However, due to repeated readjustment of their ideology to the currrent situation, they contribute much to the present domination in that they take no part in the resistance against the dominant group. Their political stand is not clearly identified and for this reason they make use of a free floating ideology for their escapist conviction.

3.2.7 Terry Eagleton and Ngara on Ideology

3.2.7.1. Authorial Ideology (AUI)

Two prominent scholars As Eagleton (1976:58) points out **authorial ideology(AUI)** is the effect of the author's specific mode of biographical insertion into GI (i.e. general ideology),a mode of insertion over determined by a series of distinct factors: social class, sex, nationality, religion, geographical region and so on. This formation is never to be treated in isolation from GI, but must be studied in its articulation with it. Between the two formations of GI and AuI, relations of effective homology, partial disjunction and sever contradiction are possible. For instance, the producer's biographical ideology may be effectively homologous with the dominant ideology of his or her historical moment, but not necessarily because the producer lives the social conditions of class most appropriate for such harmonious insertion into it. The producer may in terms of class position and the like inhabit an ideological sub-ensemble with conflictual relations to the

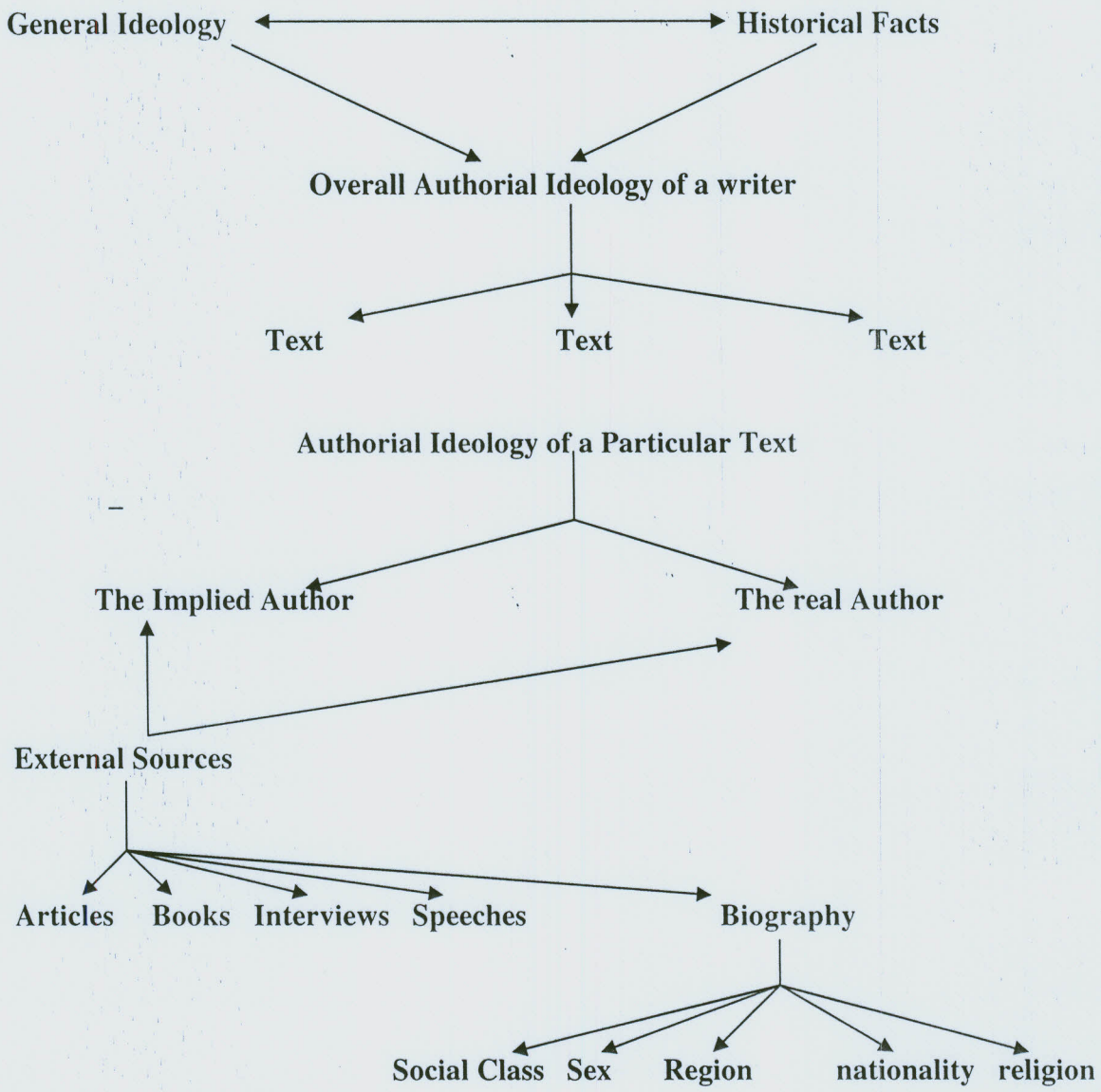
dominant ideology, but by an overdetermination of other biographical factors (sex, religion, region) may be rendered homologous with it, and the converse situation is equally possible. The degree of conjuncture or disjuncture between AuI and GI may also be 'diachronically' determined: an author may relate to his or her contemporary GI by virtue of belonging' to an historically previous GI (General Ideology), or (as with the case of the revolutionary author) to a putatively future one. As GI mutates, an AuI, which was at one point homologous with it, may enter into conflict with it, and vice versa. It is not, in short, always a simple matter to specify the historical period to which a writer belongs.

For Ngara (1985:108), whatever ideological stance he adopts is referred as his/her authorial ideology. Explaining the notion of authorial ideology, Ngara (1990:12) states that a writer will project an ideological stance which may or may not be homologous with one or the other opposing ideologies in a situation where conflicting ideologies are symptomatic of a class struggle. Added to this is that the political consciousness of a writer partly determines his ideological stance. In effect, as Ngara suggests, authorial ideology varies depending on the situation in which the author is placed. Thus, the novelist's perception of reality is largely determined by his authorial ideology because it governs how reality should be represented. Hence, based on the authorial stance, either an accurate analysis of social reality or a view of society characterized by false consciousness could be implemented.

Both Eaglton and Ngara, as can be observed from their discussions, have emphasized the relevance of authorial ideology in the analysis of literary texts. They also make mention of factors that give rise to authorial ideology without making explicit discussion on these factors. For instance, whenever they are available, articles and books written by authors, interviews made with authors and speeches made by them will give clues to authorial ideology and hence has their own contribution to the proper understanding of a given work. However, each of these categories should be seen in relation to one another and to the work in question in order to create a meaningful correlation between the work and authorial ideology. In this connection, the authorial ideology of a particular text provides one instance of several realizations of an overall authorial ideology of an author. In other words, an author does not project all that he knows or imagines into a particular work. This

means that something remains implicit in his/her mental model which in turn will be applied in other contexts. Hence, authorial ideology is an effect of several literary works of the same author.This point can also be diagrammatically represented:

Diagram 2: General ideology and Historical Facts: correlation



Concomitantly, it is possible to talk about an authorial ideology of a single text that is directly related to his/her real identity. Moreover, authorial ideology is determined based on the meaning relationships of the various pieces of information supplied by external sources indicated above. External sources are important because they will enable readers to identity whether or not what is projected into a text reveals the real author's identity or the implied author. In addition, a consideration of authorial ideology can involve the following points.

a) An author may not always belong to one class because the author's social position is not always fixed or permanent. Hence, a shift of social class brings out a shift in ideology. This means that authorial ideology will always be affected by ideological shift.
b) Authorial ideology is an adoption of a world view by an author designed to shape a particular artistic work.
c) One way of finding out an author's insertions into a work is through the examination of a class to which he/she belongs. However, there is a possibility for an author to adopt a world view of other classes though his class position has a direct or indirect influence up on him/her. Hence, the impact of class on people's ideology may not be at all time overt.

Likewise,the relationship between authorial ideology and Aesthetic ideology is an important one. This is because Aesthetic ideology mainly springs from authorial ideology. Hence, a close examination of authorial ideology gives rise to clues on how an author projects aesthetic ideology. The next section presents some relevant views on aesthetic ideology.

3.2.7.2 Aesthetic Ideology (AI)

Eagleton (1976:60) emphasizes that Aesthetic Ideology (AI) is one part of General Ideology (GI) which is articulated along with other dimensions such as ethical, religions, etc. These dimensions in turn are determined in the last instance by General Mode of Production (GMP) in accordance with relations of dominance and subordination. Again, Aesthetic Ideology (AI) incorporates a number of sub-sectors since it is a complex formation. The literary sub-sector is one part of it, which constitutes several levels. These

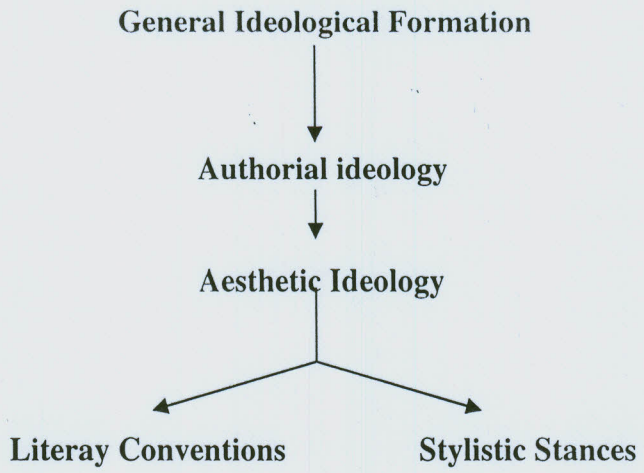
include: theories of literature, critical practices, literary traditions, genres, conventions, devices and discourses. Eagleton (1976:54) underscores the idea that the articulation of Aesthetic and Authorial ideologies should be seen in relation to the general ideological formation. Moreover, he mentions that in terms of relations or conjunctions between General ideology and Aesthetic or Authorial ideologies, one has to consider the mode of insertions into the hegemonic ideology as a whole.

Similarly, Ngara (1990:12) points out that aesthetic ideology refers to the literary convention and stylistic stances adopted by the writer. Thus romanticism, modernism, realism and socialist realism are aesthetic ideologies. There are, however, some aesthetic ideologies which are not describable in terms of literary movements like Romanticism or Realism. Ngara further adds that aesthetic ideology can therefore be seen to have several layers. Pertinent to this, certain relevant questions can be asked. For instance, Ngara has illustrated this point as under:

> *the question that arises here is whether aesthetic ideology is consciously formulated. Does the writer deliberately use a style with features characteristic of Romanticism, Realism, Modernism or Socialist realism? Are the distinctive features of Romantic poetry or fiction consciously engineered by the individual novel (poet), or does authorial ideology give rise to certain stylistic features whether the writer is conscious of these features or not?* (Ngara, 1990:12).

In line with the above points, an author's identity has something to do with his aesthetic ideology. Aesthetic ideology is neither a deliberate practice by authors nor is a spontaneous phenomenon. Rather, it is a reality expressive of an author's identity accumulated through the course of his/her life experience. Hence, the application of certain aesthetic ideology in a certain text is determined by external contexts that creates coincidence with the author's inner self. The creative act of an author is already within him/her but in order to come out, it basically needs stimuli. The creative act is not something that emerges out of a vacuum but is contained within the self.The diagram below shows the relationship between the different categories of ideology:

Diagram 3: Different categotries of ideology: relationship



For Eagleton, literary movements like **romanticism, symbolism, expressionism, realism, formalism** etc. are all characterized by identifiable assumptions about the nature of literature and the forms and styles that are appropriate to it.

3.2.8 van Dijk's Multidisciplinary Theory of Ideology

3.2.8.1 Introduction

van Dijk (2003:1-78) has explicitly discussed ideology by way of establishing three basic categories: discourse , cognition and society .Hence, for him ideology and discourse are not notions that can be adequately studied in one discipline : they require analysis in all disciplines.van Dijk has also emphasized that these three categories are not mutually exclusive. That is, they do ,of course, overlap .The full version of this multidisciplinary theoretical framework of ideology is detailed below.:

3.2.8.2 Defining Ideology

van Dijk has adopted an approach through which ideology may be seen from many perspectives. Hence, three major definitions are identified. Firstly, Ideology can be perceived as a system of beliefs. In other words, Ideologies have something to do with

systems of ideas, especially with the social, political or religious ideas shared by a social group or movement. Thus, a very general working definition of ideology is "the fundamental beliefs of a group and its members. Secondly, ideology can also be defined as 'false consciousness' or misguided beliefs. Also, ideology can be perceived as a general notion that includes the study of positive ideologies. Positive ideologies such as feminism and anti-racism are considered as systems that sustain and legitimize opposition and resistance against domination and social inequality. Ideologies need not always be negative and dominant. All the above three definitions have one thing in common: the legitimization of dominance is considered as an important function. In other words, a general theory of ideology allows a broader and more flexible application of the notion.

Similarly, van Dijk: (2005:2) in his article 'Politics, Ideology and Discourse' has clearly discussed how each of the above terms is related to one another. The first important remark that he has made is that political cognition is by definition ideologically based and political ideologies are largely reproduced by discourse. In addition, van Dijk underlines the fact that the function of ideologies is not only to make sense of the objective world but also to serve as a basis of social practices. Two of the social practices that are influenced by ideology and which in turn influence ideology are language use and discourse. For this reason, it is crucial to know how ideologies may be expressed (or concealed!) in discourses and how ideologies may thus also be reproduced in society.

3.2.8.3 Ideology as Social Cognition

As van Dijk points out, in order to understand the proper nature of ideologies and their relations to social practices and discourse, it is crucial to know the mental or cognitive dimension. The cognitive dimension of ideology studies the mental aspects of ideologies, such as their nature as ideas or beliefs, and their relations with opinions and knowledge, and their status as socially shared representations .Hence, this dimension is important because it helps one to explain the proper nature of ideologies and their relations to social practices and discourses.

Ideologies consist of socially shared beliefs that are related to or associated with the charactertics of a group (such as their identity, their position in society, their interests, etc)

.Moreover, they are often about important social and political issues rather than about trivial every day things.

In this connection, different beliefs are most often associated with different types of cognition. Among the major ones in this respect include: episodic memories, socio-cultural knowledge and socio-cultural common ground knowledge. **Episodic memories** are personal beliefs that are based on experience. In them, self plays a central role because they are about individual people themselves. The main purpose of this memory is to register our personal experience and hence is personal, autobiographic and subjective. The majority of these beliefs are not accessible after sometime.

Another type of cognition is identified as **socio-cultural knowledge.** Here, people not only have personal beliefs about personal experiences, but also share more general beliefs with others, such as other members of the same group or even with most others in society or culture. Hence, our socio-cultural knowledge is the most crucial example of such beliefs .Moreover it is impossible to understand each other, to speak or interact with others, without sharing a large amount of knowledge about all aspect of the world and our daily lives. Similarly, there is an enormous body of knowledge nobody ever disputes and that is accepted by (virtually) all competent members of culture .This knowledge may simply be called socio-cultural common ground of a group or culture.

The other branch of cognitive dimension is **the structure of ideology**. Here structure refers to what social beliefs (i.e that underlie the social representations of a social group ,as mental representation)look like, how they are mutually related into systems and how they interact. In short, one needs to examine the structure of beliefs. Hence, propositional format for ideological beliefs can be represented by propositions like 'men and women should have equal rights'. In like manner, no ideological belief is devoid of order. That is, ideologies are not organized in an arbitrary way because all what we know about the mind and about memory suggests order and organization .Hence, ideologies may have a schema like nature .This means that they consist of a number of conventional categories that allow social actors to rapidly understand or to build, reject or modify an ideology.

With regard to the transition from **ideology to discourse**, ideologies should be applied in a large variety of everyday situations. Thus, racist ideologies embody how we think about them in general, and individual group members may (or may not, depending on circumstances)apply these general opinions in concrete situations and hence in concrete discourses .

The cognitive dimension also includes **mental models**. They are episodic representations of the daily events we participate in, witness (in reality or on TV) or read about .This means that all individuals have models of events, actions, situations as well as their participants. In addition, while mental models can be positive or negative, structurally they feature general or abstract schemata in terms of setting, participants or events.

In terms of the interface between ideology (mental models as represented in episodic memories) and discourse, mental models are not only important for the representation of our personal experiences but also are the basis of the production and comprehension of action and interaction. Hence, the combination of mental models and socially shared knowledge is the most important interface between ideologies and discourses.

Mental models operate based on **context models** because speakers must know what information to include in discourse and what information to leave implicit. Hence, speakers must have beliefs about the beliefs of recipients. This means that we know what specific information they already have so that that information need not be expressed in discourse. Hence, in any communicative event, one needs general information about social beliefs as well as about who we are talking to or writing for. In other words, common ground knowledge plays a central role.

Context models are models like those of any other event with the difference that they represent the current communicative event in which participants are involved. Hence, a context model is what is relevant for a discourse in the current communicative situation because all categories may always be relevant. Without this kind of contextualization, we would be unable to adapt event models or social cognition to the requirements of every day interaction, talk or text. In that sense, context models are very much relevant for interpretation of speech or text. In this connection, context models and style are considered

as two inseparable phenomena. The discursive adaptation mentioned above is especially revealed in our ability to adapt the style of our discourse to the current communicative context: we may be more or less formal, more or less polite, and may choose one word rather than another.

In relation to context, many scholars have forwarded important views. For instance, Levinson (1983), Brown and George (1983), Leech (1983) Subbarao (1987), Simpson (1997) and Cook (1997) have discussed the impact of context in a communicative event. For instance, Levinson (1983:23) has pointed out that one needs to distinguish between actual situations of utterance in all their multiplicity of features, and the selection of just those features that that are culturally and linguistically relevant to the production and interpretation of utterances. Similarly, Brown and George (1983:27) have noted that context plays an important role in interpretation. Moreover, the discourse analyst should take into consideration the context in which a piece of discourse occurs. Also, they add, the analyst of a discourse is more concerned with the relationship between the speaker and the utterance, on a particular occasion of use. Hence, he doesn't describe the relationship which exists between one sentence or proposition and another. Again, Leech (1983:13) writes that context can be considered as any background knowledge assumed to be shared by speaker and hearer and which contributes to hearer's interpretation of what speaker means by a given utterance. Also, Subbarao (1987:16) has pointed out that language ought to be looked upon as an integrated phenomenon consisting three main components which are supplementary to one another. These three components are content, context and code. Hence, for Subbarao, discourse organization is viewed as a creative process whereby the units of these three components are integrated. Simpson (1997:203) has noted that pragmatics, which is a branch of study of language, seeks to explain the meaning of utterances in contexts of use. He also adds that studies in pragmatics often focus on strategies of social interaction such as indirectness, hints and politeness.

The relationship between context and the production as well as reproduction of discourse has been examined by Cook (1997:25).For Cook, context is a form of knowledge that consists of relevant knowledge of the world. As he has pointed out, context can be used in

both a broad and a narrow sense. In the narrow sense, it refers to (knowledge of) factors outside the text under consideration. In the broad sense, it refers to (knowledge of) these factors and to(knowledge of) other parts of the text under consideration, sometimes referred to as co-text. Context, in the broad sense, may be considered to be either external to language users, composed of elements exiting independently of them, or internal, composed of their knowledge of them.

In the following section the societal basis of the cognitive aspect will be discussed because the cognitive part of a theory of ideology cannot be seen in isolation from its societal basis. Another reason is that the use and acquirement of ideology depends on social actions and discourses of real people in the real world of society and politics.

3.2.8.4 Ideologies in Society

Under the broad label of society, van Dijk provides the social, political, cultural and historical aspects of ideologies, their group based nature and especially their role in the reproduction of or resistance against dominance.

Ideologies have an important cognitive dimension. They are also essentially social. This means that they are not merely acquired and represented by individuals but socially learned and collectively represented by a group of people. In other words, they are both cognitive and social. One major category in this respect is **ideology and social interaction.** Here, it is important to note that the functions of ideologies in society involve the examination of social structure at both micro and macro levels. At the micro level, one usually describes social actors, and the social interaction between these actors in social situations. At macro-level, we talk about groups of social actors, institutions, organizations, whole states or societies, and their relationships, such as those of power. Hence, the social aspects of ideologies may be defined both at the macro and the micro level of society. At micro-level, we may witness how ideologies actually manifest themselves, namely in the social practices of every day life, that is, among social actors who are participants in various forms of interaction. One crucial form of that everyday interaction is discourse. In addition, many of our everyday social practices are imbued by ideologies For instance, women and men interacting may exhibit gender ideologies. Members of different ethic or racial groups may manifest racist, ethicist or anti-racist ideologies. Class ideologies will affect many

aspects of the interactions between the rich and the poor. People of different ages show ageist ideologies. Professors and students may have opposing ideologies about education, and this will also reveal itself in their daily interaction in the classroom. Professionals have their typical ideologies and also will exhibit those with other professionals (as politicians and journalists may do)

In sum, as soon as people act as members of asocial groups, they may bring to bear their ideology in their actions and interactions. Thus, men may discriminate against women, whites against blacks, the young against the aged, the rich against the poor, etc. This may happen by text or talk .Hence, whether controlled by relationship of power or resistance, the every day actions of group members interacting with group members of their groups, will show in many ways the underlying ideologies that characterize these groups. At the macro level of description ideologies are most commonly described in terms of group relations, such as those of power and dominance. Thus, if power is defined in terms of the control one group has over (the actions of the members of) another group, ideologies function as the mental dimensions of this form of control .That is, ideologies are the basis of dominant group members' practices (say of discrimination).They provide the principles by which these forms of power abuse may be justified, legitimized, condoned or accepted.

In terms of society and culture, ideologies develop as mental forms of group (self-) identification, and often in relation to other groups. That is, it is only within and between groups that ideologies make sense and not at the level of society as a whole. Also, the same is true to culture.

In relation to the above, other scholars have made important contributions. For instance, the well known French philosopher Michel Foucault examines how discourse creates relationships of power/knowledge. Power/knowledge in turn becomes the frame work within which human thought and action is possible, Discourse is Foucault's version of Althusser's ideology. For Foucault, ideology is always expressed in discourse (i.e in texts) produced or knowledge about a certain topic or area. These discourses create the possible way we can think about a topic and create the methods/ practices we have for dealing with that topic. A discourse is the conglomeration of all the kinds of writing, talking, thinking

and acting on or about a certain topic. For Foucault, all social practice stems from discourse.

Foucault is interested in how discourse shapes the relations between power and knowledge; he sees the two terms as inseparable, as power/ knowledge, arguing that all operations of "power" -all the means by which one entity gets another to do, to be and /or to act a certain way- are based on these discursive forms of knowledge.

3.2.8.5 Ideological Discourse Structures

The last category is **ideological discourse structure**. This branch is mainly concerned with what role discourse plays in the social function of ideologies .This will be done by examining the ways ideologies manifest themselves in discourse . In other words, the broad level of discourse studies language use, text, talk, verbal interaction and communication. Language use and discourse are two of the crucial social practices influenced by ideologies .Much of our discourse, especially when we speak as members of groups, express ideologically based opinions. Hence, it is crucial to know how ideologies may be expressed (or concealed) in discourses.

Discourse is very complex, featuring many levels of structure, each with their own categories and elements .In like manner, ideologies may be expressed explicitly and then are easy to detect, but this may also happen very indirectly, implicitly, concealed. For this reason, an exploration of some of the structures that typically exhibit an underlying ideology is necessary.In fact, ideology may exhibit in virtually all structures of text or talk but this may be more typical for some than for other structures. Thus, semantic meaning and style are more affected by ideology than morphology. Hence, we need to look for those properties of discourse that most clearly show the ideological variations of underlying context models, event models and social attitudes. Here, it is, first of all, useful to have a method to find ideology in text and talk. To do this, it is necessary to examine the nature of ideologies which is represented by some kind of basic self schema of a group, featuring the fundamental information by which group members identify and categorize themselves .The criteria that are associated with group identity and ideology are: membership criteria, group activities, aims, norms, relations to others ,resources ,etc. Also, this information is about us verses them because socially fundamental is what position we have relative to others

.These properties are also characteristics of many social ideologies of groups. Hence, underlying social beliefs can be related to their expression in discourse. And as soon as these have an ideological basis, we are able to analyze the expression of ideology on many levels of discourse. Based on these points, Van Dijk has attempted to formulate a method that combines typical ideologies and their typical contents to their expression in discourse. Hence, his strategy encompasses several categories that proceed from general to specific. This is mainly designed to include as many structures as possible. This can be shown as:

(a)Say positive things about us or Emphasize positive things about us
(b)Do not say negative things about us or Deemphasize negative things about us
(c) Say negative things about them or Emphasize negative things about them
(d)Do not say positive things about them or Deemphasize positive things about them

This form of positive self-presentation and negative other-presentation is not only a very general characteristic of group conflict and the ways we interact with opposing groups, but also characterizes the way we talk about ourselves and the other. The first four categories on the left are too absolute and too general. However, the modification has become necessary so as to minimize the level of difficulty in ideological analysis. For van Dijk, these four categories constitute what he calls 'a conceptual square' or ideological square'. The structures are applicable to all forms of discourse structure. In terms of their content, these structures can be applied to semantic and lexical analysis .However, for a detailed explication of many of variant structures, using the opposite pairs 'emphasize' and 'deemphasize' would be appropriate.

The expression of ideology may be analyzed from many levels of discourse. This is because discourse has a number of ways to emphasize and deemphasize meanings provided that the meanings have an ideological basis. These levels of discourse are: meaning, topic or themes, level of description or degree of detail, coherence, paraphrase, contrast, examples and illustrations, disclaimer, propositional structures, actors, modality and evidentiality, topoi, and sentence syntax.

It has been argued that content or meaning is the most basic discourse level for the expression of ideology. However, ideological analysis is not limited to semantics. More

indirectly and subtly, underlying ideologies can affect the various formal structures of text and talk: the form of a clause, sentence, an argument, the order of a news story, the size of a headline, etc. Here, the ideological function of forms should always be seen in relation to their meanings or their interaction. In other words, forms, being isolated, do not give meaning. Hence, based on the ideological square discussed earlier, discourse forms are typically deployed to emphasize or de-emphasize meanings.In the following section, some basic categories of **discourse forms** are given.

3.2.8.5.1 Discourse Forms

Propositions at the level of whole discourses may be expressed in sentences by taking deferent positions: the front or end of a text or talk. Such kind of sentence order in discourse has various functions. This includes ideological ones. Information that is expressed in the beginning of a text has more emphasis than information expressed last. Also, this information controls the interpretation of the rest of a text. Hence, word and sentence meaning in discourse may become foreground or background by their position in the semantic structure as it is expressed by sentence order in the discourse. These properties of discourse meaning and other forms attached to them correspond to the ideological square that we have discussed earlier in this chapter.

As a matter of fact, there are a number of categories that conventionally define the schematic structure of a text or talk. However, these categories may be affected by the overall strategy controlling the order of discourse as indicated above. This means that categories that are conventionally placed in the beginning may also take the end position. However, the main idea here is that importance of information and importance of meaning are interrelated. The latter, in turn is related to prominence of position (first, last, on top, etc). And it is this general principle that may be interpreted as ideologically relevant. Other useful discourse forms include: argumentation, rhetoric and action and interaction.

It is apparent that in the preceding sections, van Dijk has made an exhaustive analysis on ideology. However, his intention, as he himself has pointed out, is to implement it in racist discourses. In fact, this analysis of ideology can also be applied at any level of discourse including literary texts. However, van Dijk's theory of ideology, when applied in literature,

should include other categories pertinent to and peculiar to literary texts. This point leads us to a consideration of authorial and aesthetic ideology in the analysis of literary texts.For this reason,van Dijk's theory ,if it is going to be meaningful and comprehensive ,should necessarily involve other relevant theories of domination and ideology.

In addition, although van Dijk's understanding of ideology is suggestive, its definition of ideology is limited to the idea of group ness. In other words, for van Dijk the theory of Ideology is intimately or closely linked to the idea of groupness or group identity. The two are inseparably intertwined. **Ideology**, according to van Dijk, **is the fundamental beliefs of a group and its members**. However, he doesn't extend his theory to the level of society at large. Hence, his argument is partially unacceptable. For instance, irrespective of their differences in terms of race, ethnicity or class, all African people need to acquire their own identity that is free from any form of domination or subjugation. All Africans strive or struggle to avoid their economic dependence from developed countries. All of them want to form a state that is independent from other foreign powers in every sphere of activity. All of these factors clearly show that there is a common interest that ties all African people together. For this reason, whenever it is convenient, African people will not refrain themselves from taking all possible measures to acquire this freedom. The implication is that Africans can assert that they have their own ideology that distinguishes them from the rest of the world and hence the prevalence of **African ideology**. Based on these perspectives, van Dijk's definition of ideology can be reformulated as in the following:

> *"Ideology can be defined as a dynamic system of beliefs of an individual, a group or society"*

3.3 Realism: perspectives

The appearance of recurrent theories of realism during the nineteenth century has made it possible to make exhaustive critical studies worldwide. Thus, the proliferation of relevant theories of literary criticism in the contemporary world has rendered useful insights into an objective understanding of literary texts. However, no identical perception of reality exists in relation to art (literature). Currently, two basic distinctions can be identified as relevant

to the notion of realism. This section is concerned with these two ways of perceiving the objective reality in line with critical works on realism by critics. Thus, a synthesis between conceptual frameworks of each trend with critical works will be the central concern in this section.

For the purpose of clarity of meaning, certain points on the broader notion of realism have to be highlighted as a pre-requiste to internalize the details.

At the outset of their works, it is Marx and Engels who have accentuated the importance of realism in art (literature). From their perspectives, literary criticism means an expression of realism. Thus, the value of art is measured in terms of its "accurate depiction of reality" (Ngara, 1985:14). However, this view has not been fully developed by Marx and Engels but philosophers of later generations have attempted to make a close and deailed examination of this view. For instance, Lukacs and Gorky are two distinct literary figures who attempted to provide a useful insight into critical and socialist realism respectively. Other critics, particularly Ngara prefer to talk about 'socialist art' (Ibid.) to avoid their involvement in the controversy among critics on the two forms of realism.

For Lukacs, as opposed to naturalism, realism is conceived differently. In his view, "art combats the alienation and fragmentation of capitalist society, projecting a rich, many-sided image of human wholeness "(Eagleton, 1976:28). In like manner, "a realist work is rich in a complex, comprehensive set of relations between man, nature and history, and these relations embody and unfold... a particular phase of history" (Ibid.). In other words, realism refers to the objective way of reflecting reality. Thus, the key terms in Lukacs's understanding of literature are: "reflection, form, correctness, realism and typicality" (Forgac, 1987: 176).

As Abrams (1981:152-53) points out, the term realism can be viewed from two different perspectives. The first notion is that realism refers to the literary movement of the nineteenth century. The other view with regard to realism is that it designates a way, in the present and the past eras, of representing life in literature, which was typified by the writer of the historical period. Abrams further adds that, in its deepest sense, realism involves not

only a selection of subject matter but, more importantly, a special literary manner as well: the subject is represented, or "rendered," in such a way as to give the reader the illusion of actual experience.

In his formulation, Engels mentions that "Realism, to my mind, implies, besides truth of detail, the truthful reproduction of typical characters under typical circumstances". In Ngara's (1985:14) interpretation, realism encompasses three important components "first, telling the story truthfully and plainly, without 'artificial complications and adornments; secondly, presenting typical characters; and thirdly, reproducing these character under typical circumstances". Ngara further adds that "whereas the first two elements of realism refer to the manner of presentation, to style and character, the third relates to the writer's awareness of history and the class nature of society" (Ibid.). For Trotsky "realism is neither revolutionary nor reactionary. To be able to see the class struggles of society a writer need not be ideologically radical, nor does he have to take sides with rebellious classes, by its own dynamics realism compels a writer to present a progressive reflection of reality, even if this is against his own political inclinations" (Ibid.).

Realism, as Ngara (1985:109) points out, is not just a matter of telling a story truthfully and depicting typical characters under typical circumstances; it also involves avoiding complicated stylization and artificial adornments. Realism thus involves the adaption of authorial ideology and aesthetic ideology. The aesthetic ideology of realism as defined by Engels was carried over into socialist art so that while a critical realist and a socialist realist comprehend reality differently, they share the same views in respect of how the writer should represent reality. The simplicity of a realist artist does not only operate on the level of style or the linguistic form, it is also discernible in the narrative structure. The plots of realist and socialist novels which are modeled on the classical conception of realism are linear and chronological. Ngara further warns that it is wrong to ascribe realism to socialist artists only for it became the dominant movement in Western Europe from the nineteenth century until it was challenged by other literary movements in the twentieth century.

In its broader sense, a realist mode of telling a story in prose fiction can be categorized in many ways. Pertinent to this point, Ngara (1985:115) has made basic distinctions among

the various forms of realism and the contexts in which the term can be utilized. Thus, depending upon their narrative modes, it is possible to classify novels into five major categories: classical realism, critical (objective) realism, socialist realism, metaphoric realism and mythical realism. Each of these methods may be detailed:

In **critical (objective) realism** an author presents a truthful and balanced account of reality and captures the mood of the epoch and presents a progressive view of history. The author, however, does not present a Marxist (or in any way radical) view of social problems. For instance, Achebe, in both **Things Fall Apart** and **Arrow of God**, succeeds in presenting an overall view of the historical epoch he is dealing with by making use of a wide variety of characters.(Ibid.).

In like manner, a clear distinction has to be made between **metaphoric** and **classical realism**. In metaphoric realism, the artist does not convey his meaning in a direct prosaic manner and is not merely concerned with depicting natural or life-like characters as in classical realism. His characters and the conditions under which they operate are no less real than those of classical realism, but they are consciously conceived as artistic representation of reality. The artist is not satisfied with a mere naturalistic imitation of reality, but wishes to invest that reality with an artistic form. Because he conveys his meanings through images and other forms of indirect reference, his language is more poetic than the language of classical realism or natural realism. A good example of metaphoric realism can be found in Ayi Kwei Armah's **The Beautyful Ones Are Not Yet Born** in which he conveys his meaning through a complex pattern of symbols. Armah seeks to project a radical critique of society in a highly artistic and metaphorical form.(Ibid).

On the other hand, **mythical realism** is a term which signifies the two most important aspects of the novel. It is constructed upon a mythical past, but addresses itself to real historical, ideological and political issues. Armah's **Two Thousand Seasons** takes as its subject the whole fantastic sweep of African history, spans a period of one thousand years and is based on a mythical reconstruction of Africa's past and future. However, it is neither pure myth nor mere fantasy. It is an amalgam of myth, history, and fiction. It is constructed

upon a mythical past, but addresses itself to real historical, ideological and political issues.(Ibid.)

In his explanation about the dichotomy between critical and socialist realism, Biszatray (1978:53-54) cites Gorky's multifold definition of socialist realism. Thus, he recapitulates four major features of socialist realism:

Socialist realism is a **programmatic** literature: unlike the earlier critical realism, it affirms something. Another feature which appears in this literature is **collectivism** which serves as the main factor in shaping man. From this perspective, "socialist individuality can develop only in conditions of collective labour "(Biszatray, 1978:53). Moreover, socialist realism provides "an **optimistic** outlook on life" "life is action, creativity," with " the great happiness of living on earth," as an ultimate aim. And finally, the **educative** function, the developing of "socialist individuality, " is a central aim of this literature. Gorky's work **Mother** is a typical example of socialist realism.

For Coward and Ellis (1997:176-179), the meaning of realism goes beyond a natural attitude because it is understood as a process of signification determined by a particular society. In this sense, what counts most to a work is its illusion, the story and its content through which the plausibility of the work is measured regardless of other considerations. For instance, the language used and the complexity of its production are not taken seriously. Language, in this approach, represents and is equivalent to the real world. The business of realist writing is to be the equivalent of, the real world. Realism naturalizes the arbitrary nature of the sign, its philosophy is that of an identity between signifier and signified on the level of an entire text as much as that of a single word.

The identity between 'signifier' and 'signified' which is established in realist writing is the precondition of its ability to represent an accepted natural view of the world. It does not mean that all writing is absolutely transparent, but rather that the narration, the dominant discourse, is able to establish itself as truth. Thus, realism has the basic features mimesis, the imitation of reality based on fixing the signifier/signified identity, and the stratification or discourses around this.(Ibid).

Recently, Irele (2001:301) has attempted to assign a specific meaning to realism as under:

> *The term realism relates therefore essentially to a new attitude toward the African experience in the more recent literature, a new apprehension of events, social forces, and human character as they interact to create the sense of a moral universe impinging upon the writer's consciousness. The term translates not merely a particular mode of formal presentation of the contemporary African situation but also, and principally, the awareness induced by the writer's new relationship to that situation and a corresponding urge to reinsert the African imagination within the total fabric of historical experience.*

From the preceding discussions, it is possible to deduce that an author can project various forms of realism in his/her work depending on the specific circumstance that condition or shape his /her perception of particular realities. Hence, in this study, all relevant forms of realism will be applied. As a matter of fact, due to the ideological insertion into a given text, an accurate depiction of reality may not be evident in all literary texts. As a result, reality can be subverted or can be presented with much embellishment. Whether or not reality is subverted or not largely depends on authorial stances and the specific socio-political conditions in which the text is produced.

In conclusion,as can be observed from the disscusion made in this chapter, five major theoris of ideology have been selected to form **an integrated model** that may be applied in subsequent chapters.Hence,Althusser's Ideological State Apparatus, Gramsci's Theory of Hegemony,Tyson's five mechanisms of domination , Therborn's forms of ideological domination , Terry Eagleton and Ngara's theories on Authorial and Aesthetic ideology and van Dijk's Multidisciplinary Theory are integrated based on their commonality and relevance to African literary texts.In addition,all of these theories are directly related to domination which characterizes African history as well as African literary texts of post-colonial periods. Another crucial pioint is that each theory is not taken as it stands but is critically examined and additional theoretical framework that can operate with former theories has been inserted wherever it appears relevant .These theories, either partially or wholly, will be applied in the selected novels in line with relevant theories of realism

discussed in this chapter so that a reasonable correlation between fiction and fact could be made.

In the following chapters, the major parameters of the integrated model as discussed in this chapter will be applied.However, all parameters may not be relevant for the analysis of a given novel .Therefore, the thematic relevant parameters will be considered in the case of each novel.

CHAPTER FOUR: Analytical Reading of Farah's First Trilogy

4.1The Dominant Ideology

Farah's depiction of reality involves domination.For this reason, the concept of domination has been considered central in this study. The hierarchy of domination ranges from the General's (i.e., the then leader of Somalia) personality cult at the top of the authority of patriarchy down to the level of the family. Thus, each hierarchy of the state apparatus plays its own significant role in maintaining dominance.From this perspective, the overall correlation between this aspect of ideological structure and its representation of the socio-political realities in Farah's first trilogy can be taken as the theme analysis. Hence, this chapter will focus on the ideological structures of Farah's works and their representation of socio-political realities based on the analytical framework that has been develeped for this purpose in the preceding chapter.

4.1.1 Ideological State Apparatus (ISA)

Unlike Repressive State Apparatus, Ideological State Apparatus operates first by ideology and then by force (Althusser-on line).To this effect, five types of institutions, whose function is related to domination, are identified.Each of these branches play a significant role in maintaining domination.Hence, this chapter makes a discussion on **the Family ISA**, **the Educational ISA, the Religious ISA, the Communicative ISA** and **the Political ISA.**

In any class society, one branch of the Ideological State Apparatus (ISA) that is utilized to ascertain domination is **the Family ISA**. This form of domination or mechanism becomes relevant in Farah's first trilogy because the former state of Somalia used it as a machine for mass subjugation.

Domination through patriarchal ideology, the strategy of devide- and- rule within the family circle, implanting suspicion by generating irreconcilable ideas in the household are major characteristics of Farah's first trilogy. For instance, in **Sweet and Sour Milk,** Soyaan's family can be characterized as a family with ideological diversity. Qumman, Soyaan's mother, is illiterate, religious and symbolically represents traditional ideology.

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Keynaan, Qumman's husband, is a grand–patriarch who is submissive to the existing regime. Soyaan, on the other hand, becomes a political thinker assuming to have a good future for his nation and strives for freedom and harmony. Thus, the members of a given family are made to separate from one another because of the government's interference in each and every family. As already mentioned, patriarchal ideology plays a significant role within the family system. It operates as a device and a medium through which the domination of men over women has been encouraged by the ruling class to ascertain the authoritarian hierarchy. In Farah's first trilogy, it becomes a norm and demands blind acceptance on the part of the dominated. This type of ideology is the dominant feature in Farah's novels and appears elsewhere in the trilogy. However, a few instances exemplary of his depiction will suffice here.The author describes the authority given to male patriarchs as under:

> *Legally it was within the male parent's absolute prerogative to act on behalf of a dead son or daughter or wife .In the absence of a male parent ,then the nearest of kin,another male .Loyaan had no authority to confer the title of "widow"upon the women who survived Soyaan(Farah,1979:86)*

For Keynaan, to consider women as equal to men is a disgrace. For this reason, his remarks usually center on underestimating the value which all women deserve as part of the society. Keynaan serves the existing regime and has full authority over his family since it prolongs the State's stay in power. In support of this observation, a few instances of patriarchal ideology are illustrated below:

> *"My son has abandoned me to the wolves of shame and grace," he said. "He has listened to the counsel of women. A man who seeks and follows women's advice is a man ruined* (op.cit.:14).

Here, patriarchal ideology manifeists itself by deemphasizing positive things about women.To this effect, Farah employs metaphorical expression.For instance, the phrase '**the wolves of shame** 'in line two represents women and emphsizes this negative outlook of men towards women.

Many characters of Farah's novels are victims of patriarchal ideology. This ideology has a long tradition and hence people accept it because they regard it as a norm or natural way of

living. In **Sweet and Sour Milk** Loyaan, Qumman and Ladan suffer from the imposition of Keynaan, a character with a military background and who is symbolic of male chauvinism. Consider the following example to see how the author describes this situation:

> *...Whenever some superior officer humiliated him, he came and was aggressive to the twins and his wife .He would flog them, he would beat them –big ,and powerful that he was ,the Grand Patriarch whose authority drenched his powerless victims with the blood of his lashes (op.cit.:86)*

Similarly, in **Sardines**, Samater and Medina (i.e., husband and wife respectively) have usually been challenged by a female matriarch, Idil, who insists her son to act according to traditional beliefs and who frustrates Medina, his wife, by threatening her that she will one day circumcise her daughter, Ubax. In the third novel, **Close Sesame** Mukhtaar commits suicide because of the disagreement created between his father, Sheik Ibrahim, and himself. This implies that at the back of every patriarch, there exists the state's provocation to exercise suppression. In other words,the traditional system of patriarchy is exploited by the State to perpetuate its domination.The State secretly interferes in the family and poisons the normal relationship of its members. Thus, different families are forced to drift apart due to the contradiction and suspicion that has been planted within their families.

Further domination is also assured by creating disunity among the different families in the society. Thus, by encouraging and supporting tribal and clan sentiments among its subjects, the Somali State by far reduces opposition. Instead of fighting against their common enemy, the masses give their attention to trivial matters by disregarding resistance for freedom. For instance, Qumman, in **Sweet and Sour Milk** talks positive things about her family and clan. Conversely, she curses and underestimates Margarttia's and Beydan's inclusion as members of the family because their tribe is considered inferior. Moreover, Qumman makes religious demarcations. She reduces all the positive aspects of Margarettia's tribe and family to null. Based on these points, it is not unreasonable to say that one major aim of the State (i.e., the General's regime) is to liquidate the family and create contradictions and suspicion among its members. In so doing, it achieves its political strategy: 'divide and rule'. Thus, the family as a societal institution serves as ideological machinery to the repressive and totalitarian government.

Qumman upgrades her own religion by deemphsizing positive things about Christainity.That is, the proposition that she has made indicates that her ideology is compounded by material wealth and tribalism. Her complaint and negative remarks about Margarittia and Beydan is an impact which has been emerged out of the regime's indirect infiltration in the family. This negative aspect of family relationship is illustrated in the following:

> *"Beydaan's and that woman's child are the devil's breed, that is what they are. I don't want them here in my house, and I don't want Soyaan's name linked with that Christian either"(Ibid.).*

Farah attempts to depict that the Somali Democratic Republic (SDR) uses the family as a means of strengthening repression and domination. The ideology of the ruling class has been maintained through patriarchal ideology.

In **Sardines,** the author shows that patriarchal or matriarchal ideology is a means of securing the power of the state. In this regard, Sagal, a young character in this novel, makes a remark about Samater who has been recommended to have a new wife by his mother Idil, who is the champion of the tradition of matriarchy. Sagal predicts the consequences that may result if Samater refuses to accept the offer:

> *The scandal will unseat him. I need not tell you, you know this for a fact in an authoritarian state, the head of the family (matriarch or patriarch) plays a necessary and strong role, he or she represents the authority of the state (*Farah, 1981:66-67).

The hierarchy of power operates starting from the General down to the traditional organization of the family. The state controls each family through matriarchal or patriarchal figures who ensure traditional practices. Also, to establish a firm relationship between the state and the family, which is one way of facilitating control, the government assigns to members certain positions in government offices. For instance, through Idil, the female matriarch, Samater is forced to take a high rank position (i.e. a minister) and practice tribalism. Keynaan, in **Sweet and Sour Milk**, is a member of the security service who haunts his own family as well as other opposition groups. Haji Omar's son and Sheik

Ibrahim in **Close Sesame** are proponents of the state who expose any one within or out of their families, working against the state.

Thus, patriarchal ideology serves as a dominant ideology and ascertains social and political hierarchization. Added to these points, in Farah's view, it appears that the Somali society is closely linked to patriarchal and/or matriarchal rule. Farah gives much attention to the condition of women and the harsh treatment they receive under the rule of the repressive and totalitarian state.

All this evidence shows that patriarchal and matriarchal ideologies as well as tribalism are categories of the previous ideological formations which persist in the contemporary period. In this regard, the dominant ideology (i.e. the ideology of the ruling class) operates with these former hegemonic ideologies jointly to enhance domination. Hence, Farah wants to depict this apparent link between general ideological formations and the dominant ideology.

In relation to what has been discussed so far, **the Educational ISA** (Ideological State Apparatus) also plays a significant role in instilling the ideology of the social- system into the masses and hence further dominance. In Farah's novels, the school, as one ideological apparatus of the state, serves as an institution used for the purpose of dominance. The General's 'personality cult' and 'praise names' are propagated as if they are requirements of the school curriculum. In **Sardines,** progressive characters like Medina resist this hegemony by preventing their children from going to school. One of Medina's decisions affirm this point:

> *Medina had decided she was not going to send Ubax to any of the state-run schools since, she said, all that children were taught there were the ninety-nine names of the General (*op. cit.:10*).*

Similarly, the role of **the Religious ISA** in Farah's trilogy is significant. For instance, dominance works through the interrelationship between tradition and religion. In terms of religion, most characters have been influenced by the Islamic religious faith. Ebla, Qumman and Deeriye are only a few to be mentioned here. These and other characters maintain religious ideology. However, some ideological assumptions mystify the essence of religion for purposes of hegemonic control. That is to say, the true version of the Koran

has been misinterpreted to ascertain domination. The regime (i.e. the dictatorial rule of Somali) through the manipulation of the religious figures enhances its control over the dominated. Examples of these mystified assumptions are found in Farah's trilogy. For instance, Medina's father says:

> *" A woman needs a man to intercede for her and present her to Allah; a woman's God is her husband," he would go as far as misquoting the Koran"* (op. cit.:57)

A close examination reveals different ideological assumptions which are utilized for domination under the cover of religion. However, Farah, apart from unmasking the functions of the religious ISA, does not give any clue that he opposes religion. Rather he identifies himself with it. Either implicitly or explicitly, no portrayal of resistance against religion has been observed. Towards religion, Farah seems to have a positive attitude. A close examination of Farah's works provides a clue that the Islamic religious tradition has to continue to posterity. For instance, unlike those western educated characters,most characters follow the Islamic faith. Among the third generation of children in **Close Sesame**, Samwade strictly follows this faith as his grand father usually does.

Other branches of the Ideological State Apparatus include the **Communications ISA** and **the Political ISA.**The function of each with reference to Farah's works is detailed below:

The Communications ISA has also its own role to play. Thus, central to the discussion of this branch are the mass media like the newspaper, the radio and the television. In this regard, Farah time and again shows how the government conceals reality. Dissemination of information is accompanied by a distorted version of the actual situation. Thus, the ruling class, by means of its mass media, exploits a given situation or issue for its political mileage. Thereby, its ideology remains implicit and the masses are kept ignorant of the reality. For instance, the general implicitly kills those people, who according to his belief, are against the regime and in turn announces public condolences and sympathy for the deceased as patriots. This is one mystery which we observe in **Sweet and Sour Milk.** It portrays the political environment in which Soyaan's death is shrouded:

> *'The minister of the presidency, on behalf of the General himself, wishes to present to the family of the deceased, the friends of the deceased and to the nation a word of condolence* (Farah,1979: 64).

Information is subverted through the mass media (i.e., the radio). For instance, the same information has different versions depending on the medium through which it is transmitted. One of the representatives of the old generation Deeriye, in **Close Sesame,** forwards his observations as under:

> *On many occasions, you hear something about Somalia on the Arabic or the Italian Services but when the same commentary is used by the Somali section, any mention in bad light of the Generalissimo is censored, cut: or interpreted in such a way that you get a different sense of the thing altogether (*Farah, 1983:73).

Information, according to Farah, is dispatched everywhere worldwide through the Somali radio station inside and outside Somalia. It has a tremendous role in protecting the government's stability. For example, those who are unable to speak other languages will be exposed to the different version of the same information. However, those who are 'polyglots' obtain the different versions of the same information. Thus, within the broad masses, ideological conflict will be generated as a result of the heterogeneous nature of the same information. Similarly, the state attempts to undermine the resistance movement of people who live in exile, through its ideological mechanism: making false propaganda among the public. Farah depicts this reality to the public through Deeriye's inner thought:

> *Information . . . is the garden the common man in Somalia or any where else is not allowed to enter . . . information . . . keep the populace under informed so you can rule them; keep them apart by informing them separately; build bars of ignorance around them . . . .feed them with wrong information, give them poisonous bits of what does not count, a piece of gossip here, a rumour there, any unconfirmed report. Keep them waiting let them not know (*op.cit.: 74).

Farah, in this sense, describes the role of ISA (e.g. the radio) as one of the mechanisms which safeguards government politics within the nation. This portrayal also implies that the ideological network of the Somali regime is so strong that it is not limited within the nation but rather extends to other parts of the world.

Moreover,, the newspaper is used as another instrument for the implementation of the State's ideology. Farah perceives the medium (i.e., the news paper) as a means of mass control through the appraisal of the General's outlook. This representation of the State is intended for long lasting dominance. Thus, it is through this grand ideological apparatus that the State ensures its political stability. The appearance of the daily newspaper, as Farah describes it, is as follows:

> *The first pages were lettered with the daily quotes of the General's wisdom. In the top right corner, there was the photograph of the All-powerful retouched to make him look much younger and handsomer. The first and second sheets of four paged daily were dedicated to carrying in full a speech he had delivered the day before at the national stadium* (Farah,1979:78).

Similarly, hegemonic control is ensured when a conducive atmosphere for its implementation is created. For instance, the draught episode in **Sardines** rightly depicts how the state, by exploiting such favourable conditions, rules its subjects. Ideology, from this point of view, has a dominant role because it deludes the dominated by misleading them to a wrong assumption. The masses may assume the impossibility of fulfillment of their immediate needs unless they bow their heads in submission and loyalty to the then rulers of Somalia. In relation to this point, Medina unfolds the mystery:

> *"As far as I am concerned, this enabled the General not only to make money out of the misery of these starving millions, money with which to finance the security services, but he has also made revolutionary publicity out of it. What's more, he has been able to break the pockets of resistance which were strong in the north. The famine has enabled him to divide families in order to rule them* (Farah, 1981:108)

In like manner, **the political ISA** as one branch of the Ideological State Apparatus (ISA) is mainly concerned with the political system as a whole and includes different parties within the system. Since no mention of political parties is made in Farah's first trilogy, the discussion on this section centres on how the political system taken as a whole reflects the representation of the State.

The political mystery of the Somali government has been one major issue to which Farah gives more attention and emphasis in his first trilogy.In this respect, apart from Farah's

implicit description of the political system, a number of characters are involved in different episodes which are exemplary of the inner workings of the ideology of the ruling class. For instance, explicit descriptions about the General's mischievous acts are made through Dr. Ahmed Wollie, one of the high rank officials and member of the underground movement, who has attempted to detect what the Somali government has hidden for the purpose of its political objectives. For instance, as he remarks, the purpose of 'numbered' and 'unnumbered tombs' is that no trace of the dead bodies would be made. That is, the identification of the political victims is concealed. The families and relations of the deceased are deprived of their democratic rights of seeing the victims'dead bodies. Thus, truth remains hidden for reasons of political stability. The masses have to be misguided and misled so that their perception and vision of historical reality will be blurred. These points can be illustrated as follows:

> *"Persons executed by a firing squad for their political beliefs are buried in unnumbered tombs. No member of their immediate family is allowed to see their dead bodies* (Farah, 1979:94).

Farah seems surprised at the General's attempt to intertwine Marxism and the Holy Koran. This co-existence between the two has been used as a disguise. Although the regime propagates that it is not against religion outwardly, it inwardly prepares secret schemes to execute religious leaders:

> *In one hand, the Blue Book of the General and Lenin's writings in improvised translations; in the other, the holy Koran. In one instant. "We have blind faith in Allah's doctrine; "in the same: "we are Marxist- Leninist and Mohammedan..* "(op. cit.: 133).

In Farah's First Trilogy, the working of the dominant ideology is both implicit and explicit. Whether to use the former or the latter is determined by the given situation which demands the application of the most suitable one. If the dominant ideology is implicit, its practicality is shown through different forms of intrigue. For instance, Loyaan, in **Sweet and Sour Milk**, in his inner thought, expresses the injustice and mischievous acts of the General as under:

> *Humiliate the living; make claims on the souls of the dead; bribe the living; pin stars of honour on the sandy breasts and on the head of the mounds of the uncomplaining dead. Decorate the tombs with starred dignity of martyrdom.* (op.cit.:: 8)

To sum up, the discussions on the preceding five sub- categories reveal that the dominant ideology, by interacting with hegemonic ideology of the contemporary and previous historical periods, brings an impact on the formation of human subjectivity .Hence, this ideology is put into operation to make the reproduction of power possible .In addition, the dominant ideology comes into conflict with the religious ideology.

4.1.2 Repressive State Apparatus (RSA)

Repressive State Apparatus functions by force. However, when this is impossible, it operates by means of ideology. To this end, four major branches are identified: **the Police**, **the Courts, the Prison** and **the Bureaucracy**.

With regard to **the Police,** the regime in Somalia manipulates institutions such as the security and civil service to accomplish its intentions. These institutions are rendered full authority over each citizen of the nation. Thus, Soyaan's soul is made to speak after his death through the author's presentation of his letters. A brief account of the duties and responsibilities of these institutions can be found in **Sweet and Sour Milk:**

> *The security deems if necessary to break this sandy city into these, have each house numbered the residents counted- and every body screwed! (* op.cit:89*).*

The security acquires information from the lumpen proletariat who are temporarily hired to cope with their immediate economic problems. Their low level of educational as well as political awareness prevents them from reasoning and hence they perform government duties consistently and obediently.

Similarly, the endless and limitless brutality of the security service is made overt through an article that has been produced by Soyaan and Ibrahim in **Sweet and Sour Milk.** Based on their discoveries about the inner-workings of the State and its implementation of political aims through the security service, these two characters set out to expose the secret of the existing regime. Some part of this 'Memorandam' which is entitled 'Dionysius's Ear' unmasks the loyalty of the security service to the regime:

> *The security services in this country recruit their main corps from illiterates, men and women who belong to an oral tradition, and who. . . need no warrant to arrest anybody.* (op.cit.:136).

Similar accounts are also found in **Sardines,** the second novel. Most immigrants receive harsh treatment from the security service without any justifiable reason. Somalians who came from abroad are made to confess that they have betrayed their nation. Any communication with foreigners in this respect is regarded as anti-revolutionary and as a result, the security service takes action on those who violate the state's rules and regulations. From this point of view, the regime instills fear into its citizens. Every citizen, fearing the government's suspicion on him/her as being a spy, dissociates himself/herself from any relationship with foreigners. The episode of the two Somali-Americans in Farah's novel, **Sardines**, unmasks this fact. The two Somali Americans have encountered unexpected responses from the immigration officer upon their request for the return of their passports:

> *"When they went to the immigration office three days later, the officer told them that all Somalis must be proud of being Somalis and that the revolutionary Government found it necessary to inculcate this idea into every one. The fact that a Somali should return to his country sporting an American document was absurd and a sort of neo-colonial behaviour which the revolution wouldn't tolerate (*Farah, 1981:96).

From this perspective, people who live in exile are regarded as betrayers of their nation and subsequently are indiscriminately cursed, imprisoned and tortured whenever they return to their nation. In this regard, Farah wants to illuminate the hostile view that the regime holds towards Somali citizens who live abroad during that particular historical period. The security also organizes people of low degree of awareness to extract information from the ordinary people. They usually open up unexpected conversation for purposes of detecting or eliciting information that is useful to the state's political aims. These men, who are hired by the security, disguise themselves in their outward appearance in order to approach people whom they are less acquainted with. Hence, the masses are deprived of their democratic rights because the state haunts them for the utterances they make for or against it. Farah unmasks the intimidation that results out of the fear of being caught, imprisoned and executed. For instance, in **Sardines,** Nassir confronts a government spy on the way of

his visit to the house of Dulman, a woman character. Medina, another woman character, describes these events as she observes them:

> *One of those suspicious looking individuals who, she said, would come up to anyone with whose face or name they weren't familiar, and engage them in a conversation so as to extract information from them, whether for or against (*op.cit.:159*).*

In Farah's works, the reader perceives the state's (Somali state) vehement accusation of Somali citizens who live in exile. Farah visualizes two aspects of reality with regard to Somali citizens who live in exile. He ascertains the prevalence of people who oppose the regime. However, his critique also focuses on the weakness of these people and their failure to make a well-organized movement against the exploitative regime. In other words, the author's perception of the General and the social system as a whole is pessimistic. He also believes that the General's intention is to induct incompetent people into high rank positions to prolong his stay in power. From this view point, Farah's trilogy has a Marxist agenda since the dominant group is critically highlighted for its political hegemony over the masses backed up by Marxist views.

In Farah's first novel, **Sweet and Sour Milk, the Court** has been portrayed as superficial. It has no power of making decisions as an autonomous body of justice. Thus, the ruling class ideology functions through institutions such as the court to maintain its political domination and stability. In his inner thought, Loyaan has made a point in relation to his father as well as the court:

> *Loyaan said to himself- sacked. He was called in and fired right there and then. He was lucky he wasn't court-martialled. he was lucky the machinery of justice had no independent means of functioning with the oil of ethics universally shared. Power was invested in the long neck of the gun with which it was protected* (Farah,1979:88).

This shows how power is monopolized in every sphere of the State apparatus to safeguard its political aims.

Similar situations are also found in **Sardines** in which Amina's rape case in the court has been considered in terms of the advantage it brings to the state's political aim rather than to

the victim. Amina's father, who is one of the government's appointees, gives justifications with regard to her case as under:

> *"We thought we could not hold three men for rape. It wouldn't stick on the courts. And we did it to minimize the scandal. So we let two of them to go."* (Farah, 1981: 127).

From this perspective, the court fulfils only the interests of the dominating group as one of the state apparatus against the dominated.Other institutions also share this view of domination.For instance, **the Prison**, has been a place where thousands of prisoners are tortured. For the exposition of the prison scene, Farah uses the character Ahmed Wollie, one of the high rank officials in **Sweet and Sour Milk.** Wollie describes the worst situation of detainees and prisoners to Loyaan and reveals the secrets of the State . Thus, Wollie's prison stories are the author's conscious insertion of exposing the prison as the State agency to intimidate and torture the opponents of the State.

As prison is an institution in which government's control over the masses is ascertained, individuals, groups and any organization that oppose the state are mercilessly thrown to prison cells where they are tortured for purposes of eliciting information. For instance, in **Close Sesame**, Afrah, one of the characters informs Deeriye (an old patriarch) about a recent phenomenon of the prison:

> *"Mahad is being held in Laanta Buar and has refused to speak although he has been tortured, although the security has used its expert torturer* (Farah, 1983:102).

The last category, which is identified as **the Bureaucracy**, refers to the inner workings of **the state administration** and how the ideology of the ruling class is employed for purposes of dominance and oppression. The bureaucracy, as the State's fruitful machinery, withholds the normal process of performing duties at different offices and administrative areas. Farah unravels the mystery of the bureaucracy in different sections of his novels. Through the bureaucracy, a certain reality is mirrored. For instance, higher officials are suspicious of everyone because they are guilty of wrong doing. For this reason, guests are not welcome in their offices immediately. Rather, they are confronted with detailed interrogation to elicit the purpose of their visit to offices. In this sense, their personal freedom is outraged. This shows that the government officials are frustrated because they

are aware that they are far from doing justice and following truth. Consider what happens when Layaan visits the ministry of the presidency:

> *. . . And he was frisked from the crown down to the nerves of his instep. His pockets were emptied. He was given a form to fill, a form unjustifiably too long for the brief encounter he expected to have with the minister . . . "Name. Father's name. Profession. Name of officer you wish to see. Reason"* (Farah, 1979:168).

To wind up, in both Ideological and Repressive State Apparatus that have been examined so far, many of the perspectives provided come from the young generation (i.e. Sagal, Medina, Soyan, Loyaan and Amina) who have grievances against the State. Among these, Medina and Soyan have strong political stands. Loyaan and Amina have the intention to avenge the government because they have become victims of merciless brutality. Sagal is sentimental about the underground movement and wants to take part in it with relatively less mature understanding of the whole issue. Similarly, the author identifies himself with these characters and adopts their points of view because he has made similar comments on some of these situations. Based on this evidence, it can be concluded that there exists an acute contradiction between the dominant ideology and other modern and contemporary ideologies. Hence, these structural categories show the cause and effect relationship that prevails between the State and its opponents in line with the circumstances that surround them.

Farah represents authority as an absolute and sacrosanct force that will accept no disloyalty from its subjects. For this reason, both ISA (Ideological State Apparatus) and RSA (Repressive State Apparatus) interchangeably operate for purposes of hegemonic control and ensure political subjugation.

4.2 Forms of Domination

Under this category, five forms of domination have been examined based on the explications provided on pages fifty- nine to sixty- two of the literature review.

4.2.1 Tribalism

One of the main preoccupations of Farah is to show the conflict between **Nationalism** and **Tribalism**.In this sense, his narrative incorporates people's patriotic resistance against both colonial and neo-colonial powers. In like manner, he depicts the fact that as there are nationalists, there are also people who are highly dominated by clannist sentiments. These two realities are incorporated in one of Deeriye's recollections of the colonial period. In this recollection, the reader observes that people enhance domination because they focus on tribal /clannish sentiments which give rise to internal conflict. As a result, their common enemy, by exploiting such situation, will take a strong hold of the whole nation. Below is an utterance exemplary of this point:

> *...the rank-and-file, the elders of the clan, the rivals, the betrayers, the trouble-makers: there, he knew, would make life difficult for him. Why, they would challenge, did their clan have to pay for this so dearly when no punitive expedition was sent to the clan from which the man hailed? Why was it that their clan had to pay, in blood and death, their cattle and camels, and not the clan from which the man who murdered the Italian hailed? "Whose clan is whose?" he would ask. "Aren't we all one clan, and aren't the Italians our enemy?" But the ability to reason, to provide intelligent responses to their idiotic, clannish sentiments, was not in him any more...Who was the cattle now, who was the led and who the leader? Who in effect were the weaker infidels? Were these not the ones who couldn't see beyond the clan's interest, the ones who could never envisage the day when this nation is one? How could he distinguish between the cattle and the herdsmen if the herdsmen could not think intelligently, could not see beyond the hill, beyond the mound under which they stood?* (Farah, 1983: 38)

In the above context, clan leaders hold diversified views with regard to every issue. Some reject the act of being deviant from the already established tradition. Unlike these groups, however, progressive elements such as Deeriye show their departure from the traditional practices. As indicated above, Farah juxtaposes two different beliefs.For instance,Deeriye, like other chieftains, is a man of religious commitment who seeks a religious solution to any problem created in this world. However, unlike other clan leaders, who are dominated by clan-based thinking,he propounds a different outlook because he is highly concerned

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with the unification of the nation to combat the common enemy: the Italians. Other clan members have no such a vision. Farah shows this discrepancy among the members of the same nation separated by clannish outlook. He describes one event during the colonial period. Deeriye thinks that his clan members will point an accusing finger at him with regard to his reactions against the former colonizers.

4.2.2 Conformism: One of Soyaan's letters describes the purpose of Orientation Centre and the associated obligation imposed on the subject people

> *"There are thirteen cells .The city is broken into thirteen cells...The General has the master-key to all cells ,whether numbered or unnumbered .He is the Grand Warder,remember.Every civil servant and his family must register with the centre nearest him.Thrice weekly,civil servants should report themselves to the centres at which they are registered.Thrice weekly in the mornings ,civil servants must attend a programme of orientation organized by the revolutionary Council for all the Ministries .If any person is found missing on two counts out of six,he or she loses his or her job..."(op.cit.:89)*

Based on the above context, subject people remain in their former jobs provided that they report themselves to the centers at certain intervals and attend programmes.Hence, fear is implanted on every citizen due to the State's imposition on the masses .

4.2.3 Classism: To attach value judgment based on the social status or class one belongs is an ideology of dominance characteristic of Farah's first trilogy. For instance, high rank officials are treated and provided hospitality in places where people of lower strata are forbidden to enter.As already mentioned on page fifty nine,this social distinction among people has been made on the basis of one's social position in the society. Thus, one's social class determines whether he/she has to get an appropriate treatment and value or not. High rank officials are also regarded as the only qualified people for leadership. For instance, God Thabit, Medina's grandfather used to express

ideas which enhance hegemonic control by imposing false ideas upon the public so that they take them as natural and right. In his letter, signor de Felice, former colonial figure in

Somalia, describes the view of God Thabit as: 'The man says "Some men are born to be slaves, and some are born to be masters' (op.cit.:151).

Such assumptions destroy the confidence of the masses. They directly lead to blind acceptance of domination and subjugation. Thus, Farah employs these ideological assumptions in his trilogy to give the impression that ideology is a means through which rulers suppress the ruled. In this regard, the social hierarchy becomes a true guarantor of power to the rulers.

4.2.4 Accommodation: In some cases, social change may be disregarded because of certain benefits people acquire from the state. This type of people, if their demands are fulfilled, do not take into consideration the importance of social change. Whatever form of domination takes place, they show their submission and willingness to be ruled. For instance, in Farah's third novel, **Close Sesame,** Deeriye (i.e., a clan chieftain and a patriarch) provides value judgment with regard to certain category of men. He feels that some people in the Somali society accept domination provided they derive certain economic benefits from the existing regime. These people ignore resistance which is necessary to overthrow the regime. Rather they prefer to put aside this combat for freedom. Deeriye describes these men as:

> *...the acoustics with their fears, their suspicions, their allegiances, their hopes and the position they take: materialism; the blood which runs through them: material-and compensation fees.They deliberately do not wish to have any dealing with ideas and national principles because they believe these are not of immediate concern to them, only whether or not the clan they are spokesmen of its getting the share the government has promised (it doesn't matter whether the government is national or colonial, democratic or fascist: nothing matters as long as they are made content* (Farah, 1983:98).

4.2.5 Sense of Inevitability: The continuation of domination is sometimes ascertained when people follow the principle of marginalization of politics or when they feel that it is impossible to overthrow the existing social or political system. However, people under this category do not hold any positive attitude towards the State. Rather they perceive the system as faulty and hence make critical views about it. The views of some people in

Farah's first novel, **Sweet and Sour Milk** explicitly illustrate this point. Hence, the author lays emphasis on this situation of political exteriorization on the part of people who serve the regime in an indirect way, by commenting on their attitudes:

> *First there are the misled technocrats who believe that politics is, in essence, the false utterances politicians make in the presence of trusting crowds and hence wouldn't wish to have anything to do with it themselves: they prefer to stay away: there are the bureaucrats who have no political ambitions nor social awareness but who reason thus: 'I have a wife and children. it is for their sake I serve this regime in order that I have a means of earning a living* (Farah, 1979: 107).

In one way or another, these people indirectly contribute to the perpetuation of domination by their detachment from politics. For them, the regime has a long lasting dominance since they make no mention of resistance or social change. By setting themselves apart from politics, they strengthen the power of injustice and inequality.

4.2.6 Fear: People may not expose their feelings or act them out because of the fear of death and imprisonment. In such cases, the only alternative they have is to silence themselves in order to survive.For instance, in **Sardines**, a certain character openly opposes the General's unbridled lust for power and subsequently has been executed.This action by the government has instilled 'fear' among other members of the society and hence the members of the community become cautious of their actions and utterances. The broad masses prefer to be silent instead of offering any resistance against the state. Ebla, Sagal's mother, warns her daughter by suggesting that any opposition against the government could be a crime:

> *You must be careful. In this country, thinking wicked things about the General is criminal. One of your uncles paid for that dearly. Do you know the full story? Do you know why he was punished so severely? Your uncle said the General wasn't God. That earned him a life sentence* (Farah, 1981: 30-31).

These lines show that authority is untouchable and no evaluation of the state has been permitted. The rank and file have to be submissive to their masters who threaten them at gun point.

4.2.7 Coercive Control

In Farah's works, it is depicted that through coercive control the masses are denied their human rights and are always threatened by the existing regime. The inner-workings of the dominant ideology are made explicit through harassment and the threat of force by the governmental institutions. In **Sweet and Sour Milk,** the State produces articles in which the content is exemplary of the harsh treatment the government metes out to its subjects. The masses are made to restrain themselves from any possible objection against the State because of these articles:

> *Any person who spreads or takes out of Somali democratic republic printed, reading, spoken or broadcast matter, or persons in the SDR who display, distribute or disseminate information aimed at damaging the sovereignty of the revolution of Somali nation will be liable to death.* (Farah, 1979:52).

Thus, ' the use of force' or 'a threat' leads to an unquestionable acceptance of what the rulers say. Failure to accomplish these regulations will result in imprisonment and mass execution. In like manner, in **Sardines**, the act of violence appears in the form of severe action on slogans (i.e., 'painting on the walls') against the regime. To avoid the recurrence of such happenings and to maintain its stay in power, the government uses coercive tactics. For instance, the State arrests many people whenever such violence occurs.

4.3 Aesthetic Ideology

In a broad sense, Farah uses realism.To this effect, his depiction focuses on nationalism, tribalism, religion, tradition and the fascistic nature of Siyaad Barre's regime during the aftermath of the 1969 Somali revolution. The latter category is broader and incorporates several forms of domination.

In political terms, Farah makes a critique against Siyaad Barre's regime in terms of its in competent leadership and totalitarian character in line with the opposing ideological views from the intelligentsia, chieftains and religious figures. Hence, Farah's depiction in this regard is characteristic of critical realism.The next section gives due cconsideration to this point.

Farah's 'proper sense of history' has been evident as he attempts to visualize both the past and the present history of Somalia by using the technique of flashback. In this regard, members of different social groups in his novels are assigned roles which are representative of different socio-political realities. These social groups possess diversified points of view towards the socio-political circumstances in which they are in. Based on this point, three generations of people can be identified: the old generation, the young generation and the children. The old generation is mainly preoccupied with tradition, religion and clan or tribalism. This generation is engaged in contradiction in itself, with foreign forces and with the existing regime. Secondly, the young generation includes both intellectuals and illiterate people who have divergent views about politics, culture and society and because of this are in conflict or in harmony with each other or with the State depending on the political stand of each group or individual. The third generation encompasses children who may or may not follow their ancestor's beliefs when they grow up in the future (e.g. Ubax, Yassin, Samade, Cantar, Sheherezade, Jammal, Kemaal, etc).Ubax and Yassin represent two contradictory personality traits. Ubax is inquisitive and thinks beyond the limits of her age. Samwade behaves innocently where as Yassin happens to be compounded with evil practices. The rest of the children have no fixed character. Through the three generations, Farah makes his readers observe the discrepancy among them in terms of socio-political thinking. Each generation is made to represent its unique aspect of ideological thinking. Also, each member of the three generations has a peculiar way of representing reality either in the past or in the present. For instance, Qumman, in **Sweet and Sour Milk**, is illiterate and religious and symbolically represents the traditional and tribalist ideology.She overestimates her tribe and regards other tribes as inferior and her rejection of science as well as her superstitious belief can be attributed to the author's conscious attempt to comment on the weakness of the traditional society.

In **Sardines**, Ebla and Idil possess views which are basically different. Both are illiterate but the former, unlike the latter, has progressive views towards the young and treats them accordingly. The latter, however, can be characterized as a woman who represents matriarchal ideology and who comes into conflict with modern and progressive views. Again, among the old generations of men, Deeriye, a male patriarch, unlike other members of his generation, holds progressive views towards the past as well as the present socio-

political conditions. The young generation is an amalgam of characters with different cultural and educational backgrounds, which in turn give rise to their diversified worldviews and notions. In **Sweet and Sour Milk,** Loyaan, an educated African, is a character with an inclination to detach himself from politics. However, out of the necessity of finding the cause of his brother's death, he sets out alone to resist a gigantic enemy. In **Sardines,** Medina, the journalist, is a woman preoccupied with progressive political views against the Somali dictatorial rule. Samater, her husband, has been sandwiched between two pressures: tradition and tribal politics on the one hand and political responsibility on the other.

In **Close Sesame**, Mursal, Mahad, Muhktaar and Jibriil are progressive intellectuals who have set out to take revenge by killing the General (i.e. the then ruler of Somali). From the generation of children, Yassin, Ubax and Samawade are characters with different psychological traits. For instance, the author represents Yassin as symbolic of evil compounded by profane acts. Conversely, Samawade is portrayed as being religious and respectful to others. Ubax, Medina's daughter always rejects the use of a foreign language by her parents in her presence. Hence, Farah's characters of each generation, based on the evidences given above, are given the role of reflecting contradictory views about the socio-political circumstances in which they are placed. Thus, all these characters are life-like and the environment in which they act shows the credibility of Farah's depiction. In other words, the characters in Farah's trilogy are not presented as detached from their environment. Rather, they make interactions among themselves as well as with the historical condition in which they are in (i.e they make interactions in which tradition, religion and politics are intermingled).For this reason, Farah can be regarded as objective and hence his works have, to a certain extent, elements characteristic of critical realism.

Farah focuses on how power has been monopolized in the hands of one dictator. To unfold this point, he uses the intelligentsia in the form of real characters who are assumed to be representatives of the oppressed classes. In this respect, much of the criticism directed against the regime comes from the intellectuals whose involvement in politics links them to both circles inside and outside the government. In other words, his first trilogy is concerned with the ideology of the middle class in relation to the existing socio-political reality of his

fictional world. This in turn has an indirect bearing on historical reality due to the prevalence of the ideological inscriptions into the text. Based on the historical facts of that epoch, their critiques against the state can be lebeled as partly authentic since their views are influenced by their exposure to foreign or world culture. In **Sweet and Sour Milk**, for example, after the event of the tragic death of Soyaan, all subsequent chapters are made to reveal the pieces of articles and letters formerly written by the deceased. The contents of these letters are consciously designed to detect the implicit political ideology of the regime as well as the ideological stance of the victim. Pertinent to this point, implanting suspicion among the common people and plotting an intrigue are two significant realities on which Soyaan's letters focus.

4.3.1 Ideological Conflict

Farah's vision of socio –political reality takes different forms. As his major device, he uses juxtaposition in which he puts contradictory aspects of a given social or political reality. From these perspectives, Farah's representation of power is characterized by a state apparatus that allows centrifugal forces to contradict with one another. The regime becomes stable due to its positive entertainment and maintenance of contradictory forces within the nation.

In so doing, Farah, instead of providing solutions to the problems that appear at hand, prefers to leave the judgment to his readers. Hence, as a critical realist, his critiques center on broader issues of politics, tradition, religion, tribalism and nationalism. In this section, significant ideological conflicts will be examined to illustrate Farah's attempt to depict the socio- political reality in Somalia during the reign of General Siyaad Barre.

Several voices from the intellectuals, clan leaders and other social groups mainly signify the ideological conflict between the State and its subjects. From this stand point, Farah effectively provides a broader illumination with regard to the representation of the State in Somalia that will attract general attention at both local and global levels.

From a political perspective, Farah focuses on a number of relevant political issues and burning questions that need immediate resolution. Through educated African people, he curses the regime by exposing its wrong deeds. Among the intelligentsia, Soyaan in **Sweet**

and Sour Milk, Medina and Nassir in **Sardines,** Mursal in **Close Sesame** are the most significant characters with an unshakable political stand against the government. These people resist the views and assumptions of the regime. The ideological conflict in this regard derives from many of the social groups of the society. For instance, on the government's side, Farah employs Keynaan in **Sweet and Sour Milk**, tribal upstarts in all the three novels and son of Haji Omar and Sheik Ibrahim in **Close Sesame**. In this regard, tribal leaders are made to forward their views toward the state. Some of these chieftains oppose the regime (e.g. Deeriye). Others identify themselves with the state (e.g. Haji Omar's son). On the part of the intelligentsia, Medina, Soyaan, Nasir, Mursal and Dr. Ahmed Wollie have made impressive remarks about the whole political situation in spite of the differences they have from within. Conversly, foreign intellectuals such as Sandra propagate government politics and confides in it. Sagal in **Sardines** is sentimental because her political outlook has not been deep rooted as a result of her educational background and immature personality.

All these diversified views for and against the government characterize the ideological conflict in motion during Siyaad Barre's dictatorial rule. Hence, Farah projects this situation into his work to attract public attention and awareness. Based on this point, his portrayal of the historical situation in Somalia is authentic in spite of a certain degree of embellishment inevitable in fictional writing.

In relation to the representation of the state, Farah's depiction in **Close Sesame** brings in a number of issues. For instance, democratic rights are forbidden. Hence, Farah, for the purpose of unmasking the hidden feelings of the masses in an atmosphere where the restriction of democratic rights has made the public refrain from voicing their grievances, employs Khalif (in **Sardines,** he is a character who is considered as a mad man) as a spokesman of the public. Khalif exposes the reservation of the oppressed and, for this reason, people often like to hear his remarks about the political situation or about high rank officials. For instance, Khalif comments on the government as: 'Down with those who kill, who humiliate and torture! Down with those who make use of unjustified method of rule'(op.cit.:19).

Hence, Khalif, as a symbol of resistance, acts as the spokesman of the inner feelings of the masses. Implicitly, it is illustrative of the ideological conflict between the broad masses and the regime.

Social practices and interactions are imbued with ideology.In other words ,discourses reveal the underlying ideology maintained by individual speakers or social groups.For instance,Loyaan and Keynaan in **Sweet and Sour Milk** represent an ideological conflict between the State and the intellectuals. Loyaan accuses his father of his denial of the truth behind Soyaan's sudden death. But Keynaan refutes his son's views by holding the view that he has already made a testimony which is true. Hence, symbolically, the State's implicit ideology comes into conflict with progressive ideologies. In an argument with Loyaan, Keynaan gives justifications regarding the cause of the death of his son,Soyaan. He also attempts to clarify what the government looks for and on whom the General keeps an eye to safeguard the survival of his government. Thus, Keynaan makes certain exposition of the General's deeds and mechanisms of avoiding his enemies and criticizes intellectuals as 'men without principles' who are devoid of any power. However, his assumptions have been challenged by his son, Loyaan whose ideological point of view is radically different. Keynaan's representation of the State is worth quoting in this context:

> *The General fears tribal chieftains or men of his age. Not you, not Soyaan, nor anyone of your generation. You have no common ideology and no principles. You work for the interests of the countries in which you received your academic training. Some for western Europe, some for Russia.* (Farah, 1979:93).

Concomitantly, in **Sweet and Sour Millk,** Loyaan, the protagonist, and Qumman, his mother, hold contradictory views, which signify the disparity between traditional and modern views. For instance, during the aftermath of Soyaan's death, on the question of whether a post–mortem examination is necessary or not, Qummaan makes remarks that represent traditional views:

> *We needn't discuss whether or not we shall allow a mad surgeon, with foul thoughts to render Soyaan's body impure by touching it with the knife of science* (op.cit.:26).

Traditional values are recurrently considered as beliefs that should be consistently followed. They are also regarded as unshakable by the appearance of new views from the young generation. This idea prevades Farah's second novel **Sardines**. In this regard, Farah employs a significant matriarchal figure, Idil, who opposes every idea that she considers to be modern. Thus, similar to Qummaan in the first novel, Idil maintains traditional views and is on guard to protect it from possible danger of change. Her views are illustrated below:

> *It was Idil who believed that the younger generation, no matter how they tried, were not in a position to think of any "culture substitute as faultless and whole as the one Somali society had developed in the past few centuries any substitute with which to replace the traditional culture they appear to have discarded and which they deny philosophical validity* (Farah,1981:8).

Idil also holds the traditional view that children should be circumcised. For this reason, she always comes into conflict with Medina who strongly rejects such practices. Similarly, in one of the events in **Close Sesame**, this kind of conflict emerges out of the disagreement between Cigaal and Deerye's family on matter of **xaal**:

> *Mursal saw what was about to happen and so, in a hurry, intervened,saying , no xaal ,no payment to my father,no payment in any form, cash oR kind can be accepted*(Farah,1983:79).

Circumcision is a practice which the Somali tradition allows because it is a long preserved tradition. In contrast, progressive characters reject this belief and fight for its total eradication. In **Sardines,** Medina can be a typical example. Hence, the conflict between traditional assumptions and modern views continue without certain resolution. Farah put antagonistic views side by side but does not show which position takes the upper hand nor does he provide solutions himself. Rather, the reader determines for himself what value-judgment he/she has to attach to these competing views. In this connection, two views on tradition will suffice. For instance, Idil, a matriarch, complains whenever she hears any refusal from the young generation:

> *That's very irresponsible, unislamic and untraditional why you will probably say that she won't be circumcised like the other girls. Whoever heard such a sordid thing? (*Farah, 1981:71).

This traditional assumption has been recurrently rejected. In this regard, Medina, an intellectual character in **Sardines**, strongly opposes Idil's views:

> *Life for a circumcised woman is a series of deflowering pains, delivery pains and re-stiching pains. I want to spare my daughter these and many other pains. She will not be circumcised.* (op. cit.:63 :63).

Ideological conflict has also been observed through **nationalism.** Nationalists fight against colonialism and neo-colonialism and strive for emancipation. In this regard, Farah is interested in unmasking the political condition during the colonial period in line with the nationalistic movement against both internal and external colonizers.

In **Close Sesame**, Farah's third novel, Deeriye, a unique religious individual among the old generation, is given the role of a significant nationalist figure. Because of his patriotic and nationalist stand, he receives much reverence from the public. Farah introduces the character of Deeriye in his work to mirror not only nationalism but also other progressive views. By using a flashback, Farah reminds his readers of the political condition of Somalia during the colonial period and projects the nationalistic movements against foreign colonizers. As one of the significant figures, Deeriye takes successfully the role of representing the national struggle. Thus, Farah, through his characters, initiates readers into active political enrollment (i.e., active political thinking) and hence in making value judgments. It seems that he suggests something about how the African reality is interpreted from both European and African perspectives. To achieve this point, the novel upholds ideological conflict. Deeriye's recollection of the past experience reflects this point:

> *Deeriye saw himself as a pan-Somalist and a Pan-Africanist. He would immediately add that they were not contradictory: as a matter of fact, one justified or rather complemented the other. He was Pan-Somalist, because he was a Somali nationalist and his hero and political mentor had been the Sayyid. Pan-Africanist because he was a man who followed, with enthusiasm, all the liberation movements in Africa; a man who believed that unless the southern portion of the continent were freed from the reactionary clutch of white racism Africa might as well as consider herself colony...(Farah, 1983:13)*

In Farah's terms, elected clan leaders such as Deeriye have had a responsibility of fighting against any form of domination by colonial powers. The description of his situation within the society is depicted as follows:

> *. . . they admired his civil courage-his being perhaps the only man they know who was ready to die for his principles, the only man brave enough to stand up to and challenge naked terrorism or brutal force or injustice, the only man who staunchly believed in a national rather than trivial clannish politicking* (op.cit.:6-7).

Another characteristic of Farah's works is the use of the Italian language in some instances in the trilogy as an indication of the adoption of foreign culture (by the natives) during the colonial period. However, he also employs the local language in some other places in his work to portray the identity of certain characters, with their own culture which symbolically signifies the cultural identity of their nation. Farah,in this regard,wants to show the prevalence of conflict between colonial and local culture.

In Farah's first trilogy, the tendency to maintain tribalism is highly dominant.The main cause for the expansion of tribalism is the General (head of state) himself because he recurrently encourages this practice of segregation. Throughout Farah's trilogy the reader is told how tribalism contributes to domination .From a tribal point of view, the State also assigns key positions to uneducated people who are of the General's clan.Thus, he avoids scholars whose interacting ability might threathen his domination. For example, the author describes, Ali, a male character, as indicated below;:

> *Ali, a tribal upstart appointed by the General to replace a well-qualified university administrator, when he, Ali, had never even set foot in any situation of higher learning. Ali would stay with him, greet him. He was of the same clan as the General, and a clown, too* (Farah, 1979:103)

Farah uses representation of tribalism through a number of characters. Hence, the nature of the society that he intends to show can be identified through them. In **Sweet and Sour Milk,** Loyaan confronts a secretary at the office where he has gone to collect 'the death certificate' of Soyaan. He attempts to gather information about Mulki, one of the characters who is expected to have the memorandum. However, the secretary who is anonymous talks about positive things about her tribe and expresses a negative attitude against other tribes. Hence, she represents tribalism:

> *Ours is the only tribe which has resisted his fascist rule. No other. See how we've suffered. Mulki goes to prison. Our men, too: ten distant and close cousins of mine. Every other tribe has succumbed. A great let down* (op.cit.:105).

In one part of the city of Megadiscio, a person's identification is based on his tribe. From this perspective, Farah's attention is directed towards showing a society whose ideology is primarily dominated by tribalism. The author comments on those people in this part of the society by saying: 'identify the person by tribe; and the computer in their heads would be set in motion' (op.cit:112).

In **Close Sesame**, Farah attempts to depict the nature of family relationship under a repressive state .Also, inter-tribal segregation and tribalism are two of the main features of this novel.Hence, the disruption of family and clan relationship occurs due to the state's secret agenda to divide and rule the Somali citizens.The conflict between Mahad and his clan is a good example of the State's infiltration towards every family.

In conclusion, the contradiction between traditional and modern ideology is a dominant feature in Farah's trilogy. The former is backed up by tradition, religion and tribal oligarchy. However, intellectuals whose views have a Marxist background favour socialism and democracy. Most importantly, it must be noted that Farah, apart from making a critique of this reality, does not suggest any radical resolution. He juxtaposes these irreconcilable views and leaves the reader to make his/her own inferences or solutions. Added to this , the contradiction between modern and traditional values in Farah's trilogy ascertains the pre-existence of ideology prior to any social formation. The revival of traditional ideology within the contemporary ideological formation can be an example.

4.3.2 The Representation of the State

Soyaan, one of Government ministers, whose political involvement is significant, exposes the mystery of the incompetent leadership by employing metaphor. In his view, the government assignees are people of lower educational standard who lack national commitment. The State does this because it wants to avoid intellectuals who are likely resist. For instance, Soyaan in his letter comments on government officials:

> *"Clowns,Cwards.And (tribal) upstarts:these are who I work with.The top civil service in this country is composed of them.Men and Women with no sense of dignity ,nor integrity:men and women whose pride has been broken by the General's Security; men and women who have succumbed and accepted to be humiliated* ...(op.cit.:38)

Farah, in this sense, perceives the State not as a body of leadership organized on the basis of competence but rather as a body whose constituent parts are clan members of a single tribe. Hence, clannish sentiment is compounded by illiteracy: two destructive elements fused into one. Farah warns the people of Somalia by exposing how the Regime secures its stay in power through the acts of eliciting information from the citizens. By doing so, it identifies individuals in order to keep an eye on them. For instance, during the event of Soyaan's death, an anonymous Ministry of the Presidency attempts to elicit information from Loyaan. For this purpose, he conceals the real motive behind his questioning. Rather, he pretends as if he has been grateful to Soyaan by turning the reality upside down:

> *"Before he called your name or the name of that woman, did Soyaan-God bless his soul-not stumble on the words 'LABOUR IS HONOUR,' just before he breathed his last? Did he not? Before he breathed his last? Did he not?* (op.cit.:47).

Thus, the act of eliciting information that has been attempted by the minister is a mechanism through which the State gathers information from citizens and thereby facilitates the identification of individuals so as to take subsequent action on them.

Many intellectuals portrayed in Farah's novels show the post-colonial reality in Somalia which is Farah's main concern and the gist of his first trilogy. Among the intellectuals, the characterization of Margarittia, Soyaan's mistress, depicts this reality as a typical phenomenon in the African continent. Margarittia has been presented as a politically matured progressive intellectual whose inner self desires for an immediate change in the social system in Somalia. Her criticism centers on the new leaders and their humiliating practices:

> *It was an African who now warmed the seat of the European with the people's discontent amassing day after day, night after night. Africa: a text book reproduction of European values and western thinking* (op.cit.:124).

From Farah's point of view, the Somali state makes use of tribal contradictions to make what it intends a reality. Thus, in every sphere of political activity, tribalism is encouraged by means of assigning jobs to people who follow these trends. This measure which is taken by the government is basically intended to fragment and dismantle the nation's unity. Farah also exposes the General's dilemma and inconsistencies in ideology. He attempts to establish a system in which both religion and the Marxist philosophy can be equally accommodated. However, the two are not basically compatible with each other. In line with this point, during the earlier stages of 1969's revolution, Siyaad's regime has been characterized by scientific socialism which makes use of socialist ideology. However, in later developments, there has been a shift towards nationalist and then to imperialist and tribal tendencies. Farah's novels, in this sense, signify this ideological shift and its consequences. Thus, the discrepancy between former and later realities has been made explicit through the artful narration of the author.

Farah's first trilogy also represents the three ideological stages in Siyaad Barre's regime. For instance, in the first novel, Farah sees the Somali state as having a firm relationship with the Russians who follow the doctrine of scientific socialism. Exemplary of this point can be the involvement of Russians in internal affairs. Most of the Soviet citizens have been assigned to carry out different government responsibilities in different spheres of activities within both the ideological and the repressive state apparatus. In the second novel, **Sweet and Sour Milk** the General, besides his overt relationship with the Russians, has secretly established a relationship with other westerners (e.g.Americans). Hence, in this regard, his relationship has had a two-fold nature. That is, he serves both powers. His third novel, **Close Sesame** has been preoccupied with nationalism and tribalism in relation to political power. This is the third stage in Siyaad Barre's ideological shift. Thus, each novel depicts a shift from one ideological stance to another carried out by the dictatorial ruler: Siyaad Barre. Viewed from other perspective, Farah makes artful shift of focus from one novel to another because of the varying realities he wants to depict. In each case, a certain degree of resistance at both individual and group levels is observed. In **Sweet and Sour Milk,** the author presents one major event around which all other events revolve:the death of Soyaan. Through this event, the reader is made to realize what Siyaad's regime looks

like and what it is about.For instance, Soyaan, in one of his letters, has made remarks that clearly show the resemblance of the two states: Somalia and Russia:

> *The methods of the General and the KGB are not dissimilar, I can tell you that .Instructions: know who do not know you. Plant seeds of suspicion in every thinking brain and hence render it 'unthinking'. I remember what a friend of mine once said to another: Raise your children, but not your voice nor your head. To survive you must clown. You must hide in the convenience of a crowd and clap. There must be millions like you who are suffering the same ill-treatment .When in the company of the newly groomed upstarts(the men whom the General's sense of tribal priorities have supplied with the unquestioned authority to do what they please, when and where they please),make sure your profile is kept low.(Farah,1979:39)*

In **Sardines**, through Medina,Samater, etc, the reader witnesses the overall political views, traditional assumptions, ideological conflicts and acts of resistance. In the third novel, **Close Sesame** Farah's focus shifts to nationalism and violence against both colonial and neo-colonial periods. The author explicitly shows this ideological confusion of the Somali state.

In economic terms, the nation's decline can be detected from the urban scenes. The nation has been looted because the government hasn't taken drastic measure to improve its economy . As a post-independent phenomenon, this is attributed to those irresponsible government leaders: 'A city with no more than four hospitals in all. One for the Military. One for the police, and two for the general public' *(op.cit.:132).*

Farah's portrayal of urban scenes also shows the incompetence of the State to relieve people from economic problems. In this sense, how reality is concealed has been apparent through the government's actions of avoiding beggars from cities to hide them from foreigners who would detect the poor economic status of the nation. Thus, the preceding as well as the following extract from **Sweet and Sour Milk** illustrate this idea:

> *Before any head of state visited a town, the local government and the security swept away these ugly sights and kept them at bay for the whole period the foreign dignitaries were in the country* (op.cit.:144).

Similarly, in **Sardines**, the author makes his readers visualize the economic conditions of the nation. The former state of Somalia doesn't resolve the economic problem of its people.

For instance, children suffer from lack of sufficient diet and mal-nutrition. In contrast, the state's attention is directed to sustain its rule and political stability. In one of the events, the death rate of children has been illustrated: 'Three hundred thousand children each year. 'That is a lot for a country with a population of less than four million. Poor Somalia!' (Farah, 1981:119).

The government of Somalia deports citizens whose presence in the nation has negative political implications. Loyaan (in **Sweet and Sour Milk**) and Amina (in **Sardines**) are victims who encounter this fate. Thus, the state uses methods of avoiding political scandal before it becomes deep rooted. Loyaan recurrently insists on finding the true cause of his brother's death. For this reason, he has been engaged in conflict with his father as well as the State and he openly curses the government for all the incidents. As a result, the state perceives Loyaan's presence as having negative consequences on its politics. For this reason, the General determines to deport him as a councillor. A man from the security service tells Loyaan about the whole situation as illusterated below:

> *"My superiors have been angered by the adverse publicity you've given to Soyaan . . . your father and the Minister to the presidency agree that you are under the bad influence of some anti-revolutionaries whose company you frequent. . . the General has signed the decree which now appoints you as Somalia's Councilor in Belgrade. There is a plane tomorrow evening.* (Farah, 1979: 199).

Amina has also met similar fate. Being mercilessly raped by three men because of her father's sins, she sets out to accuse the criminals by assuming that justice will favour her. However, her positive anticipation is thwarted because the General has considered the rape case as having a direct bearing on political scandal. The state gives Amina's accusation a deaf ear. Rather, her father, ordered by the general, insists on her going abroad to conceal the episode of her rape. For political reasons and stability as well as to silence the masses, the state uses a number of implicit mechanisms of hiding truth. Thus, any accusation by citizens won't be accepted if the issue in question has political implication. If a certain crime has such an implication, the state makes those involved in the crime and the victim of the incident disappear to divert the attention of the masses to other issues. The general makes a remark about her cases:

> *"The case of your daughter, "said the General, must be isolated, it must be treated as though it were devoid of any political significance; it must be dealt with as having no political implications* (Farah, 1981:127).

Apart from unmasking this brutality of the Somalian state, Farah does not explicitly reveal the act of resistance. Also, apart from political struggle, which is carried out only by the petty bourgeois class, no indication of economic struggle is provided. However,the public opinion mentioned elsewhere in his novel indicates the need for a social change. Soyaan's letter in **Sweet and Sour milk** can be an example. Similarly, one of the major characteristics of Farah's novels is 'sentimentality'. Characters are not engaged in actual combat with the Regime, which they oppose. Rather, they are emotionally charged to provide solution with minimal practicality. As a matter of fact, Farah concentrates on a group of intellectuals who implicitly set out to plot a conspiracy or mechanism to resist the existing Regime of Siyaad Barre. However, he presents class struggle only in its fragmented form. The novels culminate in attempts of individual assassins whose attempts become abortive. In this respect, the novels seem to depart from socialist realism.

Viewed from other perspectives, Farah draws on public awareness through his lucid depiction of the hierarchy of power from top to bottom, which is designed to sustain the stronghold of power of the General's regime. In doing so, he raises public awareness by focusing on power abuse by the ruling elites of post-independent Somalia: political scandal, polygamy, etc. For instance, women who are allowed to enter the nation serve two purposes: as political advisors and mistresses of Ministers. The former is a deep-rooted phenomenon in Somalia governmental hierarchy. Also, in his trilogy, Farah warns of the practice of polygamy as the effect of disorder and anarchism, which is characteristic of the social system in Somalia.

4.3.3 Metaphorical Realism

Farah's aesthetic ideology is characterized by his recurrent use of symbol and metaphor. Thus, he makes use of a number of symbolic and metaphorical expressions embodied in decorative language. Hence, his works include the seeds of metaphorical realism. Scarcely can we find a chapter without an introductory section that symbolically represents the

entire substance that the author intends to convey. Peculiar to **Sweet and Sour Milk**, all sections are preceded by an introductory paragraph, which implicitly symbolizes certain events in relation to that particular chapter. However, all the introductory sections are not mutually exclusive but are interrelated by signifying certain socio- political reality as a whole. For reasons of space and clarity of meaning, this section focuses only on some of the major parts which the researcher believes to have an overall significance to the discussion of the aesthetic ideology in Farah's trilogy.

From unit one of **Sweet and Sour Milk,** three symbolically represented elements can be identified: the State, the dominant ideology and the people. This part is the first manifestation of the author's social vision. The author symbolically describes the whole situation in Somalia as follows:

> *Like two tyres of a bicycle that never touch never come together, to tell each other of a wish to retire from serving an ungrateful master- each remains isolated within its own limits of space, a system, a code of behaviour that perpetuates and makes possible the serving . . ,* (Farah, 1979:25)

'The two tyres' represents people who are made to drift apart from each other by the existing regime to prolong domination. Similarly, the **'ungrateful master'** symbolically represents 'the General or the dictator who implants intrigue to make the connection among its subjects and their unity impossible because of his fear of being dethroned through an organized mass upheaval and hence the whole social system may face a complete catastrophe. Thus, Farah visualizes and depicts a strong manipulation of the State towards its people to enhance domination. On the whole, these symbolical expressions unmask the inner workings of the regime's ideology to ensure its ever lasting dominance and tactics of subjugation. In subsequent chapters, the state and its subjects are represented through a juxtaposition of their contradictory aspects. However, **'Mother' and 'Child'** throughout **Sweet and Sour Milk** symbolize the nation and its citizens respectively.

Likewise, in chapter nine, **'westward direction', 'open-mouthed grave'** and **'a burial mound'** are the three expressions symbolic of the situation in former Somalia. They symbolically represent that something is ready to devastate the nation and its citizens' which are symbolized by '**Mother**' and **'child'**. Foreign and local powers are disturbing

the pleasure of the latter who are at all times in harmony. In one of the portrayals of the General's extreme lust for power, Farah uses decorative language accompanied by metaphorical expressions. This is included in **Sweet and Sour Milk** as a representation of the State:

> *You must groom it like a bride and love it like a god. You must fence it with care, you must lie about it, as one does about a person one loves so dearly, you must prefect it with false notions of grandeur. Power- oh, what a mistress- remains faithful. You can then wear it like a flower in your hair, or a medal pinned to your chest you must be patient as a famous person, and corrupting as fame; you must be avaricious as hunger, and green as a novice*(op.cit.:170).

Here, several political realities are symbolized. For instance, power is attached to corruption. Power is also perceived as being compounded by 'false notions' that are put into practice for its maintenance. Symbolically, there exists an absolute trust in power. The author wants his readers to realize the fact that the General is a power monger. Thus, Farah perceives Siyaad Barre as a conscious actor of the nation who closely links himself with power.

In like manner, in **Sardines**, symbolic expressions at the beginning of part two, signify people's complaint and dissatisfaction with regard to their ill-treatment. These quotes which are taken from 'Bertolt Brecht' symbolically, convey the idea that the masses have reasons of their own that forces them to forward their grievances against the causes of their suppression:

> *When the bread is scarce, there is hunger*
> *When the bread is bad, there is discontent*
> *Bertolt Brecht* (Farah,1983: 117).

The explications of the preceding sections are intended to show how Farah uses symbol and metaphor to represent the political mystery of the dictatorial rule of Siyaad Barre's regime, with specific reference to **Sweet and Sour Milk** and **Sardines**.

To sum up, Farah often uses metaphor and symbol to represent what he conceives to be socio-political reality. His first trilogy is more or less characterized by an ample use of decorative language. Reality is presented through the author's embellishment of historical

facts. Hence, metaphorical realism is one feature of his works.In addition, he has symbolically presented the outcome of the ideological conflict between two categories of people who propound opposite political views.Cigaal and Deeriy's families represent two contradictory ideological stands. From this perspective, one criterion to measure Farah's artistic excellence can be his effective use of symbol and metaphor.

Farah also employs images in line with his use of metaphoric and symbolic expressions. For instance 'fire' in **Sardines** has been used as a symbol signifying 'purification'. It also represents the eradication of former values and traditions and underscores their replacement by new ones. Implicitly, the triumph of modern values over the traditional is made.

4.3.4 Mythical Realism

In Farah's first trilogy, tradition and religion are intertwined to unfold the long tradition of the Somali society. However, they are not identical and at times come into conflict with each other. Farah's novels incorporate both myth and 'oral tradition' and hence incorporate characteristics of mythical realism. For instance, most of the ideological assumptions with regard to religion are mythical. Traditional beliefs also include oral traditions. Hence, the author fuses religion with tradition and, as a result, the new assumptions are regarded as being natural and right. In this way, the society is misled by invented assumptions whose truth-value cannot be ascertained. For instance, in his first novel, **Sweet and Sour Milk** ,Farah's insertion of certain cultural aspects take the shape of a myth rather than truth and show the extent of people's commitment to their religion and reveal the long preserved tradition of the Somali society. For example, during burial ceremonies, the Somali society believes in mythical assumptions as follows:

> *They believed that by escorting a dead body to its resting place, a Muslim was in a position to earn for himself a favour of the angels. It was also believed that the soul of the dead was given a less strenuous interrogation by the angels the more participants there were* (Farah, 1979:43).

This ideological assumption has nothing to do with the Islamic religious faith and hence is an invention in which elements of supernatural forces are inserted as a make -believe to the society. As a matter of fact, the appearance of the Muslim religion is a historical

phenomenon. However, in this context, it has been fused with a falsified version of its rules. In other words, the inclusion of Muslim religion as a historical phenomenon in line with a mythical supernatural force is reinforced by the author's artistic creation (i.e. the fictional element) to characterize this assumption as mythical realism.

Farah has also employed 'the legend' at three different parts of his third novel, **Close Sesame**, to show that it is the center of art and cultural life in African tradition. Thus, Farah's insertion is remincent of the revival of this genre and the importance attached to it in the course of African literary tradition and history.

4.3.5 Power Relations

Ideologies are always seen in relation to power and dominance.They will provide principles that will enable one group to have power over another .The ideological principle of a group is governed by the criteria of group identity.In this connection ,Farah unfolds power based on two perspectives. On the one hand, he shows an overt relationship between the Somali State and the Russians because the State has to follow a socialist line. From this standpoint, every action of the regime has been indirectly controlled by the Russians. These foreig- powers hold absolute authority to spy, to torture and to kill citizens who are in different prison cells. On the other hand, apart from its relation with the East, the Somali government has established a covert relationship with citizens from the western countries. Unlike the former, the latter has been set in motion implicitly because of the ideological differences that are believed to exist between the two powers and trends: the socialist and the imperialist. Hence, these post- colonial realities become Farah's center of attention. For this reason, Farah makes certain social groups to forward opposing views by pointing out these faulty relationships with the Russian socialists. Other social groups are also made to criticize the State. Typical examples in this regard can be western citizens who indirectly control the State through their illegitimate practices and relationships with high rank officials including Siyaad Barre to fulfill the unbridled lust of the fascistic rulers. Margarittia, Soyaan's mistress, tells Loyaan about the intermarriage between power and tribalism. The two categories are interrelated realities operating effectively in Somali Stat- apparatus:

> *Social reality makes tribal allegiances and exigency one cannot live without. The vice-president is your mother's tribesmen. So, this vice-president, rumour has it, was the one who initially hired Soyaan to open files and report on every Soviet expert in this country* (Farah,1979:107).

Based on Farah's description of different events, it is possible to perceive that neo-colonialism has been deep rooted in Somalia. Thus, a joint operation of two powers has been designed to set fire on the lowest social strata. This political reality is embedded in the posters hanged in every street of the city of Mogadiscio. As if blindfolded, the State has been misguided by Soviet powers. Farah portrays this bond of relationship, which lies at the heart of the General's regime. In **Sweet and Sour Milk,** the author describes this relationship as indicated below:

> *Posters huge as death, prompt as Michael the archangel, posters positioned in the most prominent places, the one at the entrance more showly painted white red, the colour of blood, of death, Lenin's favourite, Stalin's perversity, and the General's pronounced loyalty to the soviet hegemony* (op.cit.:167).

Farah also attempts to answer questions related to the organization of power and dominance in terms of tribalistic trends. Thus, in his depictions, he focuses on the clan-based hierarchy of the State from upper to lower officials. Hence, to sustain its stay in power, the State uses discrimination based on family relationship which is the result of the dynamics of ideological shift in Siyaad's regime. This shift of ideology from socialism to nationalism and then to tribalism is the centre of Farah's attention. Farah perceives clan as a touchstone for the appearance of the objective realities during Siyaad Barre's rule. Hence, the vitality of his novels lies in the artful depiction of this phenomenon. The author illustrates this point as under:

> *In order to feel well guarded, well protected, the general had of late appointed a number of his tribesmen to prominent, key army positions. He had lent oxygen to the half dead of other tribesmen so that there were no genuinely strong rivals from other clans. What about all other potential rivals? They were in prison or living on hopes in exile where they were humiliated, where they were jobless*(op. cit.:170)

Similar situation also exist in **Sardines** in relation to power. The interference of foreign citizens in internal affairs has generated a strong dispute and disagreement between proponents of diversified ideological trends. For instance, Medina strongly opposes Sandra's political propagation by supporting the so-called 'Socialist Regime'. Medina's remark shows that false information is dispatched through Sandra to hide the political reality in Somalia. Thus, Medina tells her child why she hates Sandra:

> *The fact that Sandra is a member of a group which I personally consider unhealthy for her, the fact that she deliberately misinforms the world about what is happening in Somalia- these are the reasons I don't like her* (Farah, 1981: 22).

The state, whether at national or global level, has always been in the service of hegemonic control. Farah relates the Somali state with other states abroad to convey the idea that all states use similar mechanisms of controlling the dominated. For instance, he makes his readers aware of the fact that Europeans use 'drought' as a means to butter up relationships with the third world countries. Hence, two nations may compromise to establish better relationships. With regard to Farah's trilogy, the Europeans implicitly control Somalia nation in the name of drought. Similarly, within the nation, the state controls each family by propagating a false promise. Medina describes these situations. These perspectives indicate that the power relation of Siyaad Barre's state with other states reflects the penetration of neo-colonialism into Africa:

> *It is easier to negotiate from a position of power with a hungry country; it is easier to rule a starving family . . . the strategy has remained the same: starve and rule."* (op.cit.:108).

The tribal link is an important element of power relation. Three basic clans are central in Farah's novel, **Close Sesame**. In one group, we observe clans that have certain relationship with the General's clan in order to exploit the link for their own advantage. Others are clan membors of the General himself. The third group is a clan or clans that is/are against the dictatorial rule of the General. Cigaal and Sheik Omar on the one hand and Deeriye on the other hand belong to the second and the third group resepectively. At the level of Family, Farah presents characters who hold contradictory views side by side. For instance, Cigaal's family is tribally related to the head of the state and is always in opposition to Deeriye's.

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> *There! He knew his daughter and son would dwell on the pronounced ideological differences between their and Cigaal's family, a difference which was obvious to anybody who know the back ground of the two fathers* (Farah, 1983: 68)

Farah's another concern of depicting reality is power relations at the micro level .This involves the family. For instance, in **Close Sesame**, a father and a son become in conflict with each other due to ideological differences. For instance, Sheikh Ibrahim and his son Mukhtaar always disagree due to the contradictory views they hold towards tribalism. The following example clearly shows how the conflictual relation between these two characters is at work:

> *I have heard it said that the major disagreements between Mukhtaar and his father have to do with ideological differences: The son does not share his father's views; the son, it is said, believes not in tribal allegiances but fully in the national interest.Also, the father disapproves of mukhtaar's friends: Mahad and Mursal, two very close friends of his, friends long before the foundations of the new tribal allegiances which his father upholds were laid down.* (op.cit.: 44)

4.3. 6 False Consciousness

In Farah's first trilogy many ideological assumptions are mystified because tradition and religion are intermingled and operate in combination. In some cases, the two function as complementary. However, there are many instances in which they contradict with each other. For instance, in **Sardines,** both patriarchal and matriarchal rules are directly or indirectly backed by religion. Through them, repressive ideologies operate most often. The mystification arises from a distorted concept about religion which is considered as being true although the assumptions that are made have nothing to do with religion. Thus, by assimilating oppression with religious beliefs, quite a number of people are deluded and are willing to admit that to be oppressed is their lot which is given to them from God. An observation from Amina, a character in **Sardines**, illustrates this point:

> *At eight, they are circumcised, at eighteen or before they are fifteen, they are sold into slavery. Then another barbarously painful re-infibulations awaits them. If they are good Muslims they go to heaven where Allah will assign them their usual job- that of serving men* (op.cit.:125).

In many other contexts also, religious elements are inserted to embellish traditional beliefs. For instance, in Farah's fictional world, fire is believed as a cure for 'an evil spirit' and to bring about good future. On the whole, the society is culturally bound to this and other similar beliefs. In relation to this point, the author describes how these beliefs are manifested during the New Year's celebration. Casualties or incidents that happen during the 'New Year' are considered to have traditional significance and are also associated with religion:

> *The smoke of the festivities blinds the devil. "explained the traditionalists, not quite realizing that it was with the importation of the Islamic morality from Arabic that concepts like prophet, Allah and Satan came*(op.cit.:90).

Religion and tradition can also be in contradiction. For instance, in **Sweet and Sour Milk**, Beydan and Loyaan argue because they hold contradictory views. Loyaan believes that her problem can be solved only through religion. However, Beydan believes in tradition. An observation of the two utterances below vividly show how religion and tradition come into conflict with each other:

> *"I am bewitched. I am dead. I am not here. The voice you are hearing is not mine that is why I wasn't in my dream. It explains. I am dead. I am not here with you* (Farah, 1979:217).

In conclusion, the preceding ideological assumptions are questionable because their truth value cannot be taken for granted.As a result,they become mystifications of the real.

4.4 Authorial Ideology

A close examination of Farah's trilogy reveals the fact that the views and assumptions in his work are contradictory to each other.This is to say that the competing ideologies presented are indicative of class struggle. At different levels of societal hierarchy,the views and assumptions in Farah's works are not homologous with each other. Rather, they can be characterized as being non-coexistent. The author, apart from unfolding this antagonistic realty, gives no resolution to the difficulties which has arisen within the society. For this reason, Farah's authorial ideology is implicit.

In the eyes of Farah, the whole situation in Somalia has been characterized by a disrupted human relationship. Farah sees the Somali government as responsible for all the damage and unhealthy relationship among the members of the society. Thus, people are engaged in a contradiction which is irreconcilable and they pay no attention to their common enemy. In Farah's view, most traditional assumptions are compounded by false consciousness and hence he perceives them as faulty that need an immediate substitution by the modern and progressive trends.

From a religious point of view, Farah's authorial ideology has been homologous with the hegemonic ideology because in almost all cases of religious assumptions, he makes no objections. Rather, throughout the trilogy, religion has been regarded as something most reverend and through which men have entertained themselves in times of difficulties. However, in terms of social class, Farah maintains conflicting relations in relation to to both past and present dominant ideologies since his critique centers on the traditional society by implicitly identifying himself with the modern. Also, he is engaged in a severe contradiction with the contemporary dominant ideology because he criticizes the dominant group. With regard to women's position in the society, Farah's position indicates that he is in total disjunction with the dominant ideological formation.

From a diachronically determination standpoint, Farah belongs to both his contemporary as well as previous dominant ideologies because the former hegemonic ideologies have not been totally considered as refutable.

Implicitly, Farah's authorial ideology seems to be partisan because he identifies himself with the intelligentsia to make a critique of the repressive State. The comments presented in earlier sections exemplify this fact. Conversely, he does not use socialist realism as his method because no drastic solutions have been suggested to the nation's grand problems. Farah's authorial stance can be characterized as partly Eurocentric since he can achieve world readership on the basis of such perspectives. For one thing, he attempts to portray a certain European culture when he describes some characters like Sandra, George and Atta. This is indicative of the author's cultural familiarity with foreign culture due to his living away from his own country for a number of years. These factors seem to have influenced on the shaping of his Eurocentric outlook. From other perspectives, some of Farah's

characters are European-oriented because part of their lives has been influenced by European socio-political conditions. For this reason, they perceive African reality from a European perspective. Loyan, Medina, Nassir, etc have foreign background in that they have been educated abroad. This unquestionably has an impact on their political and ideological thinking. Italo-somalians like Sandra and a citizen from a jews race like Natasha are included as characters in Farah's work ,and this shows how Farah's authorial stance has been influenced by European thinking. Thus, certain members of the underground movement in Farah's trilogy have come back from foreign countries carrying with them European sentiments and values.Moreover,the characters' understanding of the Somalian reality is more or less subjective. (i.e., it is dominated by subjectivity).

In his portrayal of socio-political realties, Farah makes references to situations at the global level. Thus, the situation prevalent in Somalia is perceived in line with the conditions of other societies worldwide. Based on this, the scenes of nationalism, the effect of clannish sentiments, the nature of dictatorship, etc., are all viewed in terms of broader references. These references show us Farah's global outlook and consideration. Farah also believes in individual freedom. For him, individual motives, feelings and actions are the touchstone for later ideological thinking at both local and global levels. In addition, the author's social vision can be understood as being against traditional beliefs. He believes that the public are misled by tradition without being conscious of the origin of certain notions. Farah also holds the view that the Somalia state is not self-reliiant. Rather, its guiding principles and actions are indirectly controlled by foreign powers. Thus, Farah's critique centers on this aspect of power relations.This situation leads to the economic, social and political deterioration of the nation.

Farah's work also provides clues to the idea that he gives adequate attention to the socio-political thinking of the time in which the trilogy has been produced. Among the most significant features include the reaction of the intelligentsia against the Somali national life, the nature of cultural contact (e.g. Mursal and Natasha) and cultural conflict (e.g Idil vs Samater/Medina) in which most characters of Farah's novels are involved. In this sense, the intellectual elite is the center in his portrayal of conflict.However, The role that the intelligentsia plays in shaping the political trend of the Somali society does not extend to

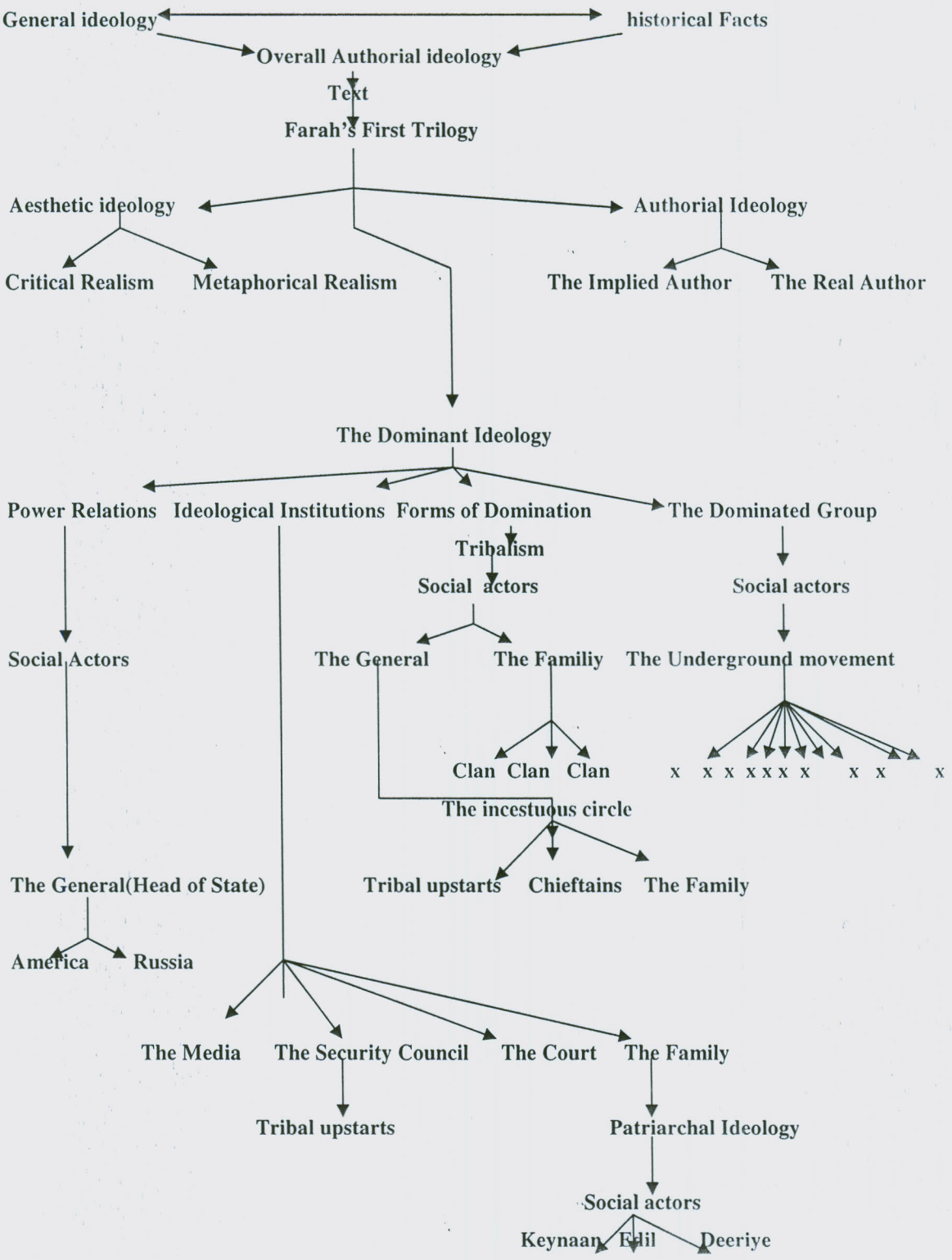
mobilize the masses for resistance. Farah also excludes in his work characters who can be representative of the working class as protagonists. In all the three novels the leading role is played either by a male patriarch (e.g Deeriye) a matriarch (e.g. Idil) or an educated African intellectual (e.g Medina). The educated are western oriented characters who have already adopted a foreign culture. Their daily lives as well as their political thinking are much guided by a style characteristic of foreign countries. This indicates their departure from their former culture. For this reason, their socio-political thinking is in contradiction with the national outlook.

Farah employs characters from the intelligentsia who assume themselves to be spokesmen or spokeswomen of the working class. However, they lack the trust of the working class since their class affiliation and educational background have certain impact on their views and assumptions. Hence, when they unmask the hidden political agenda of the State for repression and domination, part of their evaluation has been dominated by certain elements of subjectivity. One of the reasons can be that all these characters have been abroad for quite a number of years being separated from their own culture and society. Thus, their observation of historical facts is not backed up by past and present reality and hence this gap generates inaccuracy in their assessment.

Farah projects intellectuals in his work because he assumes that their voice represents the working class. However, we do not witness their struggle being backed up by the oppressed. Farah doesn't make any mention of the working class who can be representative of the working class. For this reason, his works are devoid of socialist commitment and optimistic vision. Farah's intellectual characters also assume to have a Marxist agenda. However, the form of struggle they undertake does not follow a socialist path. Instead, their struggle has been individualized and is confined to limited intellectual groups. For instance, all members of the underground movement resort to an individual violence rather than making mass mobilization as a tool for their struggle against the Regime. For this reason, their assumption as Marxists and their deeds as individual assassins are self- contradictory and uncompromising. In this sense, Farah's free- floating characters do not justify the author's intention and seem to deviate from it. Some major characters at least seem to grow out of Farah's control, unless this failure is considered to be integral to Farah's realism.The

analytical readings of Farah's First Trilogy can be diagrammatically represented either by employing ideological universals or by using African contextiualization:

Diagram 4:An Overall Ideological Structure of Farah's First Trilogy



CHAPTER FIVE: Analytical Reading of Petals of Blood

5.1 Introduction

In this chapter, analytical reading and interpretation on Ngugi's novel **Petals of Blood** is made. The analysis mainly deals with the ideological content of the novel in question by way of taking information which is ideologically relevant .The relevant information is extracted from the text based on three historical periods: pre-colonial, colonial and post-colonial. This is because, in ideological studies, the link between the past and present is crucial because the past has its own role in shaping the ideology of the present. Hence, the study of ideology in post-colonial period should necessarily involve other historical periods that serve as a backdrop to current ideological thinking.In this connection, with regard to the dominant ideology, van Dijk's theory of ideology as well as Althusser's theoretical model will be applied. The former is mainly concerned with discourses indicative of racism while the latter one is more concerned with how the state manages to control its subjects through different institutions. Also, other theoretical models such as Therborne's forms of domination, Gramsci's theory of hegemony, etc are employed wherever they are found relevant.

Petals of Blood as a whole contains ideological statements of the three periods mentioned above. The first section of this chapter discusses the dominant ideology (also the ideology of the dominated group) from which other branches such as racist discourses emerge. Hence, a discussion on both the dominant and the dominated group involves an exposition of conflicting ideologies prevalent in them.

5.2 The Dominant Ideology through Ideological Institutions

5.2.1 Repressive State Apparatus (RSA)

Right at the outset, **Petals of Blood** depicts how the Repressive Stae Apparatus (RSA) and Ideological State Apparatus (ISA) interchangeably operate towards the same goal: the protection of the dominant group from any possible violence. This can be indicated in the following extract:

> *But at the station they locked him up in a cell. Abdulla protested against the deception. Policeman slapped him on the face. One day,*

one day, he tried to say in sudden resurgence of old anger and bitterness at the latest provocation.(Ngugi,1977:3)

Here, the police implement the ideology of the ruling class through the use of force. In other words, **the police**, as one form of the Repressive Ideological State Apparatus, prevent people from making violence of any sort. Also,Abdulla's reaction against the policeman is a feeling that is deep-rooted .It is indicative of the ruthlesss oppression that he has formerly experienced during his confrontation with foreign powers.The fact that the present domination will end at one time in history is also implied through Abdula's words(complaint).Put another way, in him,there is a feeling of hope that the social system will be eradicated.Hence, Abdulla's social vision can be characterized by optimism which is one feature of socialist realism.

Also, the following example signifies the function of RSA (Repressive Ideological Apparatus).

Also at the end of every harvest, some people, traders, would come with lorries. They bought some of the produce. Sometimes too, at the beginning of each year, the chief, the tax gatherer and a policeman would come and they would terrorize them into paying their dues.(op.cit.:29)

Here,**the chief**,**the tax –gatherer** and **a policman** are agents of domination .They operate jointly to accelerate domination.Ngugi attempts to show how different social classes in the state hierarchy are authoritative with the main intention of enhancing domination.**Paying due** is considered as something natural through which subjects consistently and regularly should show their layalty to their masters.

In like manner, after the journey of Ilmorog, several government institutions take hold of the land in Ilmorog at the expense of the peasants who are mercilessly deprived off their land for unpaid loans. One of these victims is Nyakinyua, an agent of progress in the peasant's movement in Kenya.For instance,it is Nyakinyua,who first agree on going to the city to solve the urgent problems of the people in Ilmorog .Her ideas are also radical because she encourages people whose vision about the future is blurred.However, like other peoples of the village,her land has been confisicated by emergent institutions mentioned in the next extract .`In the following newspaper article, **the court** which is one

of the Repressive Ideological Apparatus has passed judgments on Nyakinyua to fulfill the interests of the ruling elites:

KANUA KANENE&CO

Valuers & Surveyors,Auctioneers

Land ,Estate&Management AGENTS

Acting on instructions given to us

By Wilson,Shah, Muragi & Omolo Advocates

on behalf of their client,African Economic Bank, charged with

powers of sale as conferred upon them. We shall

sell by public auction ...all that piece of land

situated in New Ilmorg..property of Mrs Nyakinyua...

(op. cit.:275)

As can be verified from the the evidence given above,the transformation of Ilmorog from a small village to a big city has brought many changes on the lives of the peasants who lived there for many years.Symbolicaly,it represents the transition of feudalistic mode of production into that of a capitalist.This fact is not peculiar to the people of Kenya but is a phenomenon that appears elsewhere in the African continent during the arrival of colonialism.The change in Ilmorog is ascribed to the emergence of different institutions.Among the newly economic organizations set up include:African Economic B ank,Farmers Marketing Co-operative and Dairy Farmers Co-operatives.This situation has an effect on the natives .For instance , many of the farmers take loans that will be paid back regularly.However,they are unable to pay .This has brought confiscation of their land by the African Economic Bank which is supported by the court.

In terms of levels of discourse, the company (i.e KANUA KANENE&CO) that takes hold of the land is **topicalized** .That is why it is located in the beginning of the announcement. This means that it is given more emphasis. Conversely, the name of the victim, Mrs Nyakinyua is written at the end and hence is **detopicalized**. For this reason, no information about the victim is given. The first three words are also written in capitals in order to highlight their importance and prominence.Hence, domination is achieved through the joint

effort of different institutions as indicated in the first, fifth and sixth lines: African Economic Bank, KANUA KANENE&CO and Shah, Muragi & Omolo Advocates.

5.2.2 Ideological State Apparatus (ISA)

The other way of controlling people's ideologies is through indoctrination. This, as Althusser has pointed out, can simply be done through Ideological State Apparatus. For instance, unlike hegemony, ISA which in our case is **the media** plays a dominant role in propagating values and beliefs of the dominant group in order to get support from the public. Thus, 'indoctrination' serves as a means of controlling the masses. The beginning chapter of **Petals of Blood** vividly illustrates this point:

> *One newspaper, the Daily Mouthpiece, brought out a special issue with a banner headline: MZIGO, CHUI, KIMERIA MURDERED.*
> *A man ,believed to be a trade –union agitator,has been held after a leading industrialist and two educationists,well known as the African directors of the internationally famous Theng'eta Breweries and Enterprises Ltd, were last night burnt to death in Ilmorog, only hours after taking a no-nonsense-no-pay-rise decision.*
> *It is believed that they were lured into a house where they were set on by hired thugs.*
> *The three will be an irreplaceable loss to Ilmorog from a tiny nineteenth –century village reminiscent of Krapf and Rebman into a modern industrial town that even generations born after Gagarian and Armstrong will be proud to visit ...etc... Kimeria and Chui were prominent and founding fathers of KCO...etc...etc (op.cit.:4-5)*

From the news release given above, two levels of discourse can be identified. First, topics tell us what the discourse is all about. In our case above, the topic is represented in a form of proposition as indicated through capital letters in the second line .Secondly, the rest of the discourse provides **degree of detail** or **level of description** about the murder case. Also, the most important information in the above example is positioned in the beginning in order to give more emphasis to it showing how importance of information is attached to importance of meaning.

From the context given above, one can easily deduce that conflicting ideologies can manifest themselves in many ways. From other ideological perspectives, the utterances may also signify the ingroup and outgroup distinction. For instance, the topic of the above news is murder .The news is based on ingroup and out group demarcation in that the fifth

and the sixth lines deemphasize positive things about the out group. Conversely, the rest of the news emphasizes positive things about the ingroup.(i.e. it gives more emphasis to the murdered in that they are a great loss to the nation).Moreover, 'Murder' is topicalized because more emphasis is given to it whereas the welfare of the prisoners is detopicalized.**Hired thugs** in the ninth line clearly indicates the negative view towards the suspected prisoners.In addition, the last five lines of the extract emphasize positive things about the deseased.The expression **'the three will be an irreplaceable loss to Ilmorog'**can be exemplary of this point.

Similarly, **the family** is another form of Ideological State Apparatus (ISA) through which patriarchal ideology operates .The disagreement between Karega's parents reveals male supremacy as well as resistance against this supremacy compounded with European domination. The following extract embodies the two fold nature of their discourse:

> *It was at Elburgon that his father and mother quarreled.She complained about her triple duties:to her child Ndinguri;to her husband, and to her European landlord.She was expected to work on the European farms.*(op.cit.:58)

In terms of patriarchal ideology, **Petals of Blood** and Farah's first trilogy have similarities .However, Ngugi's novel is characterized by resistance from the dominated group as in the above example. It does not simply show how the ideological or repressive state apparatus operate following its hierarchical structure .Rather, there exist a firm opposition from the lower social strata.

Concomitantly, through **the political ISA**, the ruling class secretly organizes political intrigue. For instance, suspicion is implanted on immigrant workers in order to avoid them from creating unity among them and fight against their common oppressors.For this reason they are unable to fight against their oppressors. Hence, the political ISA is used as one mechanism of control. In other words, the political ISA is a means for those who take hold of state power to exercise the principle of 'divide and rule' as a result of which the State prolongs its stay in power. The following example clearly illustrates this point:

> *'The workers were in two categories. There were those who worked inside the factory. And there were the others who worked in the nuclear estates. Among them were immigrant labour from Uganda. They all had very stinking pay, considering the work they did. But*

> *those in the fields had the worst. Often they were beaten by their European and even their African overseers. They could not organize because the management had managed to divide them into tribal cliques and religious cliques and even according to the place of work. Those who work in the factory felt they were more privileged than those in the fields.*(op.cit.:292)

It is apparent that **tribal sentiments and religion** are employed as mechanisims suitable for winning the workers loyalty and obedience to their masters.Although the different categories of people indicated above belong to the same class (i.e the working class),they hold contradictory views about each other because the State plots mechanisms of segregation.This is how **tribalism** contributes its share for domination.As indicated above,the hierarchy of domination begins from the European and then extends to the African master and culminates in the conflict within the workers because of tribal demarcations.

In **Petals of Blood,** the intermarriage between the political and the family ISA towards fulfilling the interests of the dominant group is clearly depicted. Moreover, the impact of foreign intervention on family relationship has also been touched upon. Hence, members of families who hold diversified ideologies are forced to separate from their lovers. For one thing, advocates of the colonizers or the colonized consider themselves as following the right path, no matter what ideology they follow. Some of the distinctions are based on one's social status and one's political stand. For instance, Karega, one of the main characters, and Mukami, his lover, are forced to discontinue their love affair due to the political differences between Mukami's father and Karega's brother: the former supports the whites whereas the latter is the member of the Mau Mau movement. In addition, the former considers the latter as inferior. In other words, the inner working of the political ISA is made practical through the family ISA.Mukami presents this situation as follows:

> *' You see, my father has discovered our love.He knows that you are the son of Mariamu.. He says that your brother used to be a Mau Mau... and that it was he who must have led a gang into our home and who cut off his right ear after accusing him of helping white men and preaching against Mau Mau in church. Uhuru or not Uhuru, he would never forgive that indecency, and he would never let his daughter marry into such a family, so poor, and with such a history of crime. For a whole term he has been telling me to break it off. And*

no he has finally asked me to choose between him and you. I give you up or else I look for another father and another home.(op.cit.:219)

The colonial era has set the local people apart .This division is basically ideological because a number of natives have taken sides against their own people. As indicated above,Mukami's father symbolizes those people who are considered as traitors.In line with this point,religion plays a vital role in perpetuating values and beliefs of colonialism.The other division is represented through Karaga's brother who is a defender of a cause .That is,he symbolizes people involved in Mau Mau movement.

The utterances above embody ideological differences related by **cause and effect** relationship and its subsequent negative impact on both Mukami and Karega. Hence, the individual lives of these characters have been affected by foreign ideological intervention .In addition, the ideas expressed in all sentences are related to one another creating **coherence.** Here, Ngugi attempts to show the impact of Mau Mau movement on individuals and families as a whole.Mukami's father perceives that one's social status is an important factor for marriage. This view has a negative impact on Mukami because it creates confusion on her.As a result, she is immersed in a state of ideological dilemma as to which path to follow. Her father and Karega follow two uncompromising ideologies and she is torn between the two: she doesn't want to lose her affection towards her father and her love towards Karega. Unable to decide, she committed suicide. These two divisions symbolically create a basic demarcation of the two opposing forces who contend for political power .Thus, political turmoil and havoc have affected the lives of many people at different social hierarchy. Mukami symbolizes those people who are victims of this situation. Mukami's action also shows the relationship between **ideology, action and social interaction** because people's actions are basically governed by their ideology.On the whole, the effect of ideological intervention on human relationship has been emphasized.Also, the utterances given above embody the ideological views of two characters (i.e Mukami and her father) towards a particular situation.

5.3 Ideological Conflict

Petals of Blood reveals the encounter between the dominated and the dominant group that obviously represents neo- colonialism. Also, Ngugi presents the most relevant section of his novel in the beginning. In this section, the confrontation of two conflicting ideologies and classes has been forwarded. Hence, the position of words, sentences or whole discourses in texts has something to do with the meaning attached to them. In other words, discourses that are put in the beginning have more emphasis .This has an impact on the overall understanding of the novel in question. Consider the following example:

> *Within a few hours word had spread. The workers, in a hostile mood, marched towards the police station demanding his release. A police officer came out and spoke to them in a surprisingly conciliatory manner.*
> *'Please disband peacefully.Karega is here for routine questioning. And it is not about your last night's decision to take a strike action. It's about murder-murder in Ilmorog.'*
> *'Murder of the workers!' somebody retorded.*
> *'Murder of the workers' movement!'*
> *'Long live the workers'struggle!'*
> *'Please disband-'appealed the officer, desperately.*
> *'Disband yourself...disband the tyranny of foreign companies and their local messengers!'*
> *'Out with foreign rule policed by colonized blackskins! Out with exploitation of our sweet!'* (op.cit.:4)

It is possible to make inferences from the context given above that the dominated people of Kenya (particularly the people of Ilmorog) have sacrificed themselves to a just cause: the avoidance of ruthless oppression by their black masters. This shows that subject people have also their own ideologies through which they fight against any form of domination. For this purpose, Ngugi puts two conflicting ideologies side by side.It is also possible to say that ideology reveals itself through **action and interaction** which is the social dimension of ideologies.For example, the workers' violence indicated above has ideology at its root.Because the workers follow similar ideologies, they are led to make similar actions and reflect their ideology through their interaction with the officer mentioned above.

The last four lines in the preceding example echo the voice of the dominated group in that they strongly object or condemn the alliance created between foreign and local government whose main intention is to exploit the people.In addition, two contrasting or conflicting ideologies are made apparent. Ngugi, by putting these contradictory discourses, is intended to show the post –colonial situation in Kenya.Besides, the fact that no solution has been suggested and the workers' refusal to accept the deceptive demands of the police officer indicate that the contradictions are basically irreconcilable. Moreover, the above extract also shows that the scope of ideology and power is not limited to the ruling class only but rather can extend to every level of society at large. In broader terms, Ngugi's **Petals of Blood** can be characterized by conflicting ideologies at personal, group and communal level.For instance, Karega, Munira and Wanja are in conflict with one another.Also, the dominated and the dominant groups are engaged in severe contradiction.The Kenyan community as a whole is against any form of foreign intervention.

Likewise, the function of ideology in **Petals of Blood** could be seen as a two way schema: from top to bottom and from bottom up This double way reveals the interaction that reflects the underlying reality of a given situation. As there are people with different ideologies in real life, there are also characters in fiction with ideologies at varying degrees. Hence, the truth of the text highly depends on the interaction among the different ideologies in it. To affirm this proposition, let us examine the discourse represented by the four main characters in the novel in question.

Firstly, by employing Munira as an agent of penetration, Ngugi shows how the people of Ilmorog are equipped with religious ideology. Hence, many of his prison notes embody the religious experiences of different characters in the novel including him. This is a clear manifestation of how the religious ISA is wrongly employed by aliens for selfish ends. Munira himself serves as a carrier of colonial ideology through which religious ideology operates on people whose knowledge is very limited.

Secondly, through Wanja's recollection of her experience, we see patriarchal and religious ideologies at work. This point can best be observed from the evidence given below:

> *But boys were always more confident about the future than us girls. They seemed to know what they wanted to become later in*

> *life: whereas with us girls the future seemed vague... It was as if we knew that no matter what efforts we put into our studies, our road led to the kitchen and to the bedroom.*(op.cit.:37)

Here, the distinction between men and women is shown through contrast.Thus, optimistic (i.e boys were always more confident about the future) and pessimistic (i.e with us girls the future seems vague) visions are contrasted. That is, the first three lines are intended to show the strength of men where as the rest of the discourse deemphasizes positive things about women.Wanja has wrongly accepted the idea expressed above as true .She is unconscious of the social system which is the root cause for such a belief.Wanja considers this idea as natural and hence is subject to false consciousness.

Similarly, Wanja believes that the fate of prostitution culminates in the supremacy of men over women. In whatever race (i.e competition) men and women are engaged in, it is always the men that will obviously take the upperhand. This is one manifestation of patriarchal ideology. Hence, Wanja's recollection reads:

> *Struggling in the depth of such a void and emptiness ,she would then suddenly become aware that in the long run it was men who triumphed and walked over her body...*(op.cit.:56)

As indicated above, male supremacy is taken for granted because Wanja merely accepts the idea without posing any question. It seems that Wanja is obsessed with male domination. Added to this, the following example shows the supremacy of Christianity over other beliefs such as paganism. This in turn shows colonial penetration into Africa through religious ideology. Wanja recollects how her parents, both Christians, punished her due to her close relationship with a pagan boy .It also depicts how positive self- image and negative other representation are maintained based on one's social status:

> *When they warned me never to be seen with pagan boys-I don'tknow- I felt then that they were beating me not just because I was with a boy but because he came from a family even poorer than ours* (op.cit.:38)

The distinction between the rich and the poor in the above extract marks the ideological background of Wanja's parents.It also marks the nature of the general ideological formation of the society in Ilmorog. It shows that every link or relationship is possible or determined by the social position one holds in the society.

Thirdly, Karega, one of the major characters, has a commitment to a cause. The statement he has made about his brother's death clearly shows his commitment as well as his strong conviction:

> *'I am sorry about what happened...'*
> *'You mean his being hanged at Githingguri?It was a collective sacrifice.*
> *A few had to die for our freedom...'* (op.cit:50)

Karega's statement is purely ideological. It contains a meaning that vindicates a political outlook.For instance, his unshakable political stand is affirmed because his reaction towards his brother's death is unexpected. That is, he believes that freedom is possible through 'sacrifice'.Hence,the implication is that the dominated people could get their freedom only when they are ready to sacrifice themselves .The phrase 'collective sacrifice'is significant in that the cause for which his brother has died represents the whole people of the lower social strata.

Karega, one of the main characters, opposes the dominant group.For instance, he opposes the ideological state apparatus as represented by the media (i.e in our case the newspaper).He attempts to undermine the contents of newspapers in that they always focus on trivial issues:

> *'They always attribute every student's grievance to food,' he said rather bitterly.' And the newspaper never wrote anything about our case: only editorials blaming us-you know, the usual homilies: so many taxpayers money spent, and all they care about is their stomachs! It comforts them in their blindness.'*(op.cit.:52)

Karega, in the above statements, underlines how the voices of the dominated people are ignored.These statements depict Karega's positive self image and negative other representation.That is, he emphasizes the negative aspects of the out group by saying that

they only care about their stomachs .Again, he stresses the fact that the newspaper ignores the voices of the people by giving no attention to them.It doesn't write articles that reflect the workers'situation.The **'usual homilies'**in the third line is a metaphorical expression which represents **the news editorials** whose mental status ,according to Karega,is low because all what they bother about is how to fill in their stomachs.For Karega ,these people are lebelled as '**blind**'.Their blindness is that of mental but not physical.From Karega's utterances ,it is possible to visualize two conflicting ideologies at work: Karega reflects not only the ideology maintained by him and his group but also the ideology of the dominant group. Another similar image is given below:

> *I can't believe it, I can't believe that our united strength, untried before, could move mountains where the prayers of yesterday had failed. Still, he was not there: he was not there anymore at the blowing of the horn and the raising of the flag-our flag. It is of three colours, rightly sang the poet: Green is our land; Black is black people; and Red is our blood.'*(op.cit.;52-53)

'The raising of the flag' in the fourth line symbolizes the independence of the black community as a whole from colonial rule.The colour of the flag metaphorically represent **land**, **black people** and **blood**.The word **green** in the fifth line symbolizes the productiveness of the land.Similarly, **blood** in the sixth line signifies that the fruit of independence can be tasted only through blood shade and sacrifice.Moreover, **black** in the sixth line symbolizes **black identity**.

As indicated in the novel, Karega is from parents of lower social strata - both of them are parents who work in European farms.For this reason,his background has affected his ideology in that he opposes people from the ruling ideology.

In broader terms, **Petals of Blood** can be characterized as containing discourses of neo-colonialism as represented by characters like Chui, Kemeria, etc and discourses of the dominated group as represented by characters such as Karega, the lawyer,etc. Karega makes statements that signify political ideologies. Similarly, Munira sticks on religion and seems to disregard all other sorts of identity. For this reason, it has always been his desire to detach himself from any involvement of politics or strike. This is due to his past

experience in politics. However, Karega and Munira recount their past experiences that embody ideological content. Besides, positive self representation and negative other representation is clearly vindicated. Hence, the textual evidences given below illustrate each of the points mentioned above. Thus, one of Munira's recollections reads:

> *In my mind I now put this wretched corner beside our cities: skyscrapers verses mud walls and grass thatch; tarmac highways, international airports and gambling casinos verses cattle-paths and gossip before sunset. Our erstwhile masters had left us a very unevenly cultivated land: the center was swollen with fruit and water sucked from the rest while the outer parts were progressively weaker and scraggier as moved away from the centre*(op.cit.:49)

From the context given above, the information that is ideologically relevant is expressed through **contrast:** the urban and rural distinction.Munira reflects the reality in Kenya through analogy. The dichotomy between urban and rural areas is clearly portrayed. His discourse on the one hand shows how cities have outshined rural areas. However, on the other hand, his discourse implies that the change that the colonizers have made is not proportional. In other words, he denies their presence in Africa.

Likewise, the in-group and out-group distinction is a recurrent phenomenon in Ngugi's **Petals of Blood**. Hence, throughout the novel positive self representation and negative other representation is predominant. In almost every chapter, the characters in the novel disclose this discrepancy. In the example below, for instance, one can easily find out how the people of Ilmorog justify or verify that their village is blessed as against foreign nations:

> *'These people are strange. They have no fear of even of God. They have no respect for holiness. They ruin things on earth. And now they go disturb God in his realm. It is no wonder He gets angry and withholds water.'(op.cit.:81)*

> *'Indeed this is true. Look at us. We have always feared God and we have not tried to probe into his ways. This is why God was able to spare us from utter rain. That's why after the battle of Illmorog he turned the colonialists' eyes the other way. And you will agree with me that we of Illmorog did not lose too many sons in war for Uhuru despite Nyakinyua's husband's mad action.'*(op.cit.:81)

Also here, an ideological content is expressed by **contrast.** The first four lines deemphasize positive things about the out group where as the second extract emphasizes positive things about the ingroup. This point is ideologically relevant because it reflects positive self image which is one aspect of African discourse.For instance,**'They have no fear of even of God'** in the first line of the first extract can be contrasted with **'We have always feared God**'of the second extract. Hence, the application of the apposite pairs **'we vs them'** becomes apparent. Similar remarks can also be made with other discourses that typically exhibit African discourse.

In **Petals of Blood**, Ngugi unmasks an ideology or a counter discourse to that of the Europeans. This appears in almost every chapter of the novel. Hence,what is central in Ngugi 's work is an attempt to show the distinctive discourse of the African in opposition to neo- colonialism. For example, according to one of the characters Muturi, the economic condition of Ilmorog grows to its worst stage due to deforestation. This is carried out by foreigners but not by the natives. Also, foreigners have taken most of the land and the peasants were forced to till what is left .Since they don't use manure, the land loses its fertility. For this reason, boys and girls from Ilmorog flow from their home village to urban areas to find work. All these destructive effects are attributed to the introduction of neo-colonialism into Africa through their adherents. Hence, Muturi complains about the situation in Ilmorog during the post-colonial Africa. The following two extracts reveal the negative image the people of Ilmorog have towards both alien and local authorities.

> *Aah, they only knew how to eat. How to take away every thing. But then those were foreigners-white people... 'Now we have an African governor and African big chiefs, they will return some of the fat back to these parts...'*(op.cit.:82-83)

The narrator also comments:

> *Bauman and Coy, Forrestals ,and also Primchand and Coy,in their nineteen-twenties fearsome rivalry for the control of wattle bark trade and of tanning extract, had set rival offices and factories here .It was these foreign and local giants of capital, together with the Mombasa-Kisumu-Kampala charcoal and wood eating railway engines which had depleted forests near and far.*(op.cit.:86)

This example is highly significant because it marks the strong alliance between foreign and local masters.In the first extract, more attention is given to social actors (i.e foreigners,an African Governor and African big chiefs) who implement the secrect agenda behind every colonizer:looting the nation's wealth .The second extract mainly focuses on how neo-colonialists and their local partners penetrate the nation in the name of industrialization .For instance,**Bauman and Coy**, **Primchand and Coy** are two of the institutions mentioned in the first line that are established for this purpose.On the whole, a comparison is made between the two masters to show that both are complementary.

Ngugi uses analogy to describe post- colonial reality. According to him, the natives and the foreigners have their own distinctive interests. The former is highly concerned with 'nature' and its fruits. Also, they always want the revival of their culture which is the basic manifestation of their identity. However, the latter, is deeply concerned with converting colonized people into a different world. Here is how Munira's family background is expressed in relation to the above point:

> *His father was an early convert to the Christian faith. We can imagine the fatal meeting between the native and the alien The missionary had traversed the seas, the forests ,armed with his faith and light and the gun that was his protection .He carried the Bible; the soldier carried the gun; the administrator and the settler carried the coin .Christianity Commerce, Civilization: The Bible, the Coin, the Gun: Holy Trinity. There was grazing cattle, dreaming of warriorship, of making the soil yield to the power of his hands, slowly to a mixture of magic and work bending nature's laws to his collective will and intentions. In the evening he would dance, muthungunguci, ndumo, mumburo in celebration or he would pray and sacrifice to propitiate nature. Yes: the native was still afraid of nature .But he revered man's life as much as he revered nature .Man's life was God's fire that had to remain lit all the way from the ancestor to the child and the generations yet unborn* (op.cit.:88)

Beginning from the end of the second line to the beginning of the seventh line,Ngugi highlights how the strength of colonialists is acscertained through the joint effort of their supporters:**christainity**,**the army** and **commerce**.In contrast,the second part of the extract shifts its attention to the main preoccupation of the natives :their culture reflective of their identity ,their relationship with nature and their creator.By putting forth these contrasting ideas, Ngugi manipulates his readers to see the ideological disparity between the two social

groups: the missionaries and the natives.In the seventh and eighth lines,Ngugi criticizes foreign powers ironically.That is ,the expression **'The Bible,the Coin,The Gun:Holy Trinity'**is intended to this effect .

Although the primary purpose of Ngugi's novel is to portray post colonial corruption, he has also been equally concerned with the encounter between two diversified traditions: the African and the West during the colonial period. Hence, through the various recollections in his narrative, Ngugi relates the effects of the past experiences to the present situation. Also, the portrayal of the past in relation to the present marks the ideological shift from one social system to the other. The ideological content of the above extract can be shortly summarized as the ideological disparity between the colonizers and the colonized. Also, the utterances illustrate how the RSA (e.g the gun) and the ISA (e.g the Bible) jointly operate for a common goal: the admission of the colonial rule either by ideology or by force.The portrayal of the meeting between two distinctive traditions highlights the fact that the whole situation has transcended to the new era: the era of neo-colonialism. In other words, there exit a mutation of the past and the present.

Section three and four of chapter five mirror post-colonial corruption: the replacement of rural areas by cities and the accompanying changes that have occurred due to neo-colonialism. Munira's recollection of Karega's observation as indicated by his own words twelve years before illustrates this point:

> *'I do not understand it, the whole thing. The beginning so clear ...or was it an illusion? And the end so hazy that the beginning were buried in a mist of bitterness, a recrimination and cruel, blind vengeance. Massacres of hopes and dreams and beauty. The bright beginning... the bitter end. For a time I was determined to make it. I had after all a good school certificate. I said: Chui and the school can eject me... but the country; there is room for all of us at the meeting point of victorious struggle. Fruits of Uhuru. You do your bit ... I do my bit ...we move a mountain... why not ? There was the big city .I walked from office to office and everywhere, it was the same.No Vacancy...Do you know what I did in the end? I started selling sheepskins, fruits, mushrooms, by the roadside.*(op.cit.:104)

The utterance made by Karega is significant. It symbolizes the collective consciousness of the Kenyan people as opposed to the ruling class in post- colonial Africa. It is also a

counter –discourse to the assumptions and be iefs of the black leaders who replaced the whites. In other words, it shows the confrontation of two opposing or conflicting ideologies.Also, Karega's statements are developed by contrast as in '**The bright beginning...the bitter end** 'to show the ever-escalating corruption and the tragic effect of independence in Kenyan society.For instance, Karega was reduced to the position of selling **ship skins** because of the government's failure to hire him according to his profession.For Karega, the nation's progress depends on the fact that every citizen contributes his share .However, this has not been made practical.The phrase in the eigth line (i.e You do your bit...I do my bit ...we move a mountain)combines both a responsibility and a possible effect that will be produced out of doing so.

Through out the novel, **Petals of Blood,** we see contrasting or opposing ideologies go hand in hand .Their contradiction unravels the social, political and cultural reality .For this purpose, Ngugi employs typical characters with different social background or classes.

Like other post-colonial novels in Africa **, Petals of Blood** deals with people's grievances against few people who loot the country's wealth by disregarding the promise that they have made at the outset of independence. Karega, one of the main characters in the novel, expresses this bitter condition in relation to the drought scene in Ilmorog, a small village that is the central setting of the whole narration.

> *'I did not. But it is not that I would have been ashamed of it. As I sold sheepskins to watalii I asked myself, how could a whole community be taken in by a few greedy stomachs greedy because they had eaten more than their share of that which was brought by the blood of the people? And they took a symbol from its original beautiful purpose... and they think they can make it serve narrow selfish ends! Make poverty and stolen wealth shake hands in external peace and Friendship! And what do we do with people who are hungry and jobless, who can't pay school fees; shall we make them drink a tinful of oath and cry unity? How easy...why, there should then be no problems in Illmorog, and in all the other forgotten areas and places in Kenya.'*(op.cit.:112)

The above remark clearly shows that the use of ISA by the ruling elite does not resolve the contradictory situation prevalent in post- colonial Kenya.Ngugi uses contradictory terms to reveal the uncompromising situation in Kenya .For instance, the contrast is shown

through the words '**poverty**' in the fourth line and '**stolen wealth**'. Similarly, the phrases '**drink a tinful of oath**' and '**cry unity**' are incompatible to each other.

The people of Ilmorog echo the economic and political slaughter that government officials are making. The slaughter makes the land as well as the people remain bare. However, the oppressed people do not refrain themselves from demanding their rights. Hence, they unmask the worst condition prevalent in Kenya and seek immediate solution to the current problem. In a meeting held in Ilmorog, an old woman named Nyakinyua forwards her argument to the people for approval. Her words are significant in that they reveal how conflicting ideologies at various levels are at work. Her words also signify the realization of one's identity in a multitude of circumstances.

> *I think we should go. It is our turn to make things happen .There was a time when things happened the way we in Ilmorog wanted them to happen. We had power over the movement of our limbs .**We made up our own words and sang them and we danced to them**. But there came a time when this power was taken from us. We danced yes, **but somebody else called out the words and the song** .First the Wazungu. They would send trains from out there .They ate our forests. **What did they give us in return?** Then they sent for our young men. They went on swallowing our youth. Ours is only to bear in order for the city to take. In the war against Wazungu we gave our shade of blood. A sacrifice. Why? **Because we wanted to be able to sing our song, and dance our words in fullness of head and stomach.** But what happened ? They have continued to entice our youth away. What do they send us in return? Except for these two teachers here, the others would come and go .Then they send us messengers who demand twelve shillings and fifty cents for what? They send others with strange objects and they tell us that they were measuring a big road. Where is the road?(*. op cit.:115-116)

The above utterances signify the gradual transformation of the traditional way of life as well as the people's identity due to the arrival of colonialism .It also depicts People's self awareness of their identity.From line one-four ,Nyakinyua stresses how the people of Kenya and symbolically African people were in full control of their own destiny ,action ,beliefs,values,etc.Also,the colonial aspect of the English language has ,by implication,been stressed in that African people had their own language through which they reflect their

culture and identity .But the arrival of the colonialists has become a barrier to the smooth transition of African culture from one generation to the other.This is because colonialism has been accompianed by colonial language reflective of colonial ideology.The lines written in bold in the above example illustrate this point.In this connection,as the years went by,various ways of control have been emerged.Nyakinyua has mentioned the different mechanisms employed by the dominant group to take full control of the local people.For instance, **the Wazungu** in line seven,**the messengers** in line sixteen and '**others with strange objects**' in line seventeen are representatives of the dominant forces who indirectly attempt to weaken the strength and the wealth of the nation despite the struggle that the people have made . The implication of these statements of Nyakinyua is that subordination comes to existence because different dominant forces come to the nation in the name of progress by way of making false premises.

In terms of aspects of discourse forms, Nyakinyua starts her argument by making a proposition in the first line:'**I think we should go** '.Subsquent sentences elaborate this idea by providing justifications related to the first statement .This is termed as '**level of description' or 'degree of detail'**.Nyakuniyua, after making statements of the premises made by the dominant group, provides rhetorical questions which imply that the preceding statements have not been practical. Some of the rhetorical questions in this regard are: **What did they give us in return?** and **Where is the road?.**

5.4 Authorial Ideology

Ngugi's use of untranslated language is indicative of his authorial ideology in that it emphasizes his belief of the need for writing in local languages. Elsewhere in the novel, we find many indigenous languages that are difficult to understand for a foreign audience. The insertions obviously reveal Ngugi's authorial ideology that emphasizes the prominence of indigenous language as well as culture. For instance,in all chapters of **Petals of Blood**, Ngugi has inserted words unfamiliar to foreign readers. Among these include the following:

> *Uhere Mutung'u ngome Kwahari mbari ahois ndungatas acreage nwere thungururi njahi (Ngugi,1977:7-9)*

Mburi ni indo; ngombe ni indo, mbeca ni indo; ngaii (Ibid:20)

Gitete-calabash (Ibid:24)

Thahabu(Ibid:23) Banda ya Kazi jiburudishe na Tusker(Ibid:25) wadadu mbuca(Ibid: 29)

Mnazi(ibid:32) Mswahili M wislamu wa Barta ,eh?(Ibid:33)

Maingi ni Thumu: monyinyi ni cukari(Ibid:33)

Uhuru(Ibid:37),matatu(Ibid:54),shamba(Ibid:54),Ritewani mbukio(Ibid:61)Nyitira(Ibid:62),Ondirri(Ibid:67),UhurunaKazi(Ibid :75),Bwama(Ibid:76),njahi(Ibid:79),jacaranda(Ibid:86),mbari(Ibid: 89),ndungata(Ibid:89),miriyo(Ibid:89),mnazi(Ibid:97)kiruru(Ibid: 99)changiaa(Ibid:99)thangarii(Ibid: 104) Gicina Bangi (Ibid: 204), Maramata (Ibid: 204) itwika (Ibid: 204), Gichandi (Ibid: 204) Mumburo (Ibid: 206), nyeni cia terere sukuma wiki (Ibid: 176), Ngeni siku mibili, yatatu umpatie njembi! (Ibid: 177) miariki (Ibid: 190), Ugali, Sukuma wiki, mabuca (Ibid: 191), Baada ya dhiki faraja (Ibid: 196), Njahi (Ibid: 201) Mwere (Ibid: 202), Wanjiru (Ibid: 203)

Ngugi's use of local language into his work shows how two languages operate within a single situation or context.In addition, language use and discourse are reflections of ideology. For this reason, the use of local landuages also shows that the society in Kenya is intermingled in terms of culture and ideology.

Similarly, Authorial commentary is one of the indicators of authorial ideology. Ngugi admires the treasure which Kenyan people possess. Also, he implicitly expresses his conviction that the nation's history has been mystified due to historians who are the adherents of neo-colonialism. His comments reveal the ideological conflict between two discourses: the African and the Western:

> *For there are many questions about history which remain unanswered. Our present day historians, following on similar theories yarned out by defenders of imperialism, insist we only arrived here yesterday. Where went all the Kenyan people who used to trade with China, India, Arabia long long before Vasco da Gama came to the scene and on the strength of gunpowder ushered in an era of blood and terror and instability- an era that climaxed in the reign of imperialism over Kenya? But even then these adventures of Portuguese merchantilism were forced to build Fort Jesus, showing*

> *that Kenyan people had always been ready to resist foreign control and exploitation. The story of this heroic resistance: who will sing it? Their struggles to defend their land, their wealth, their lives: who'll tell of it? What of their earlier achievements in production that had annually attracted visitors from ancient China and India?* (op.cit.:67)

Here, significant historical events remain hidden due to misleading account of history. This in turn shows the penetrations of colonial discourse into Kenya through local historians who are European puppets. For instance,Ngugi, in the second and third statements ,says: **Our present day historians,following on similar theories yarned out by defenders of imperialism,insist we only arrived here yesterday.** Here, Ngugi's statement implies the prevalence of two different versions of the same history :one by imperialists reflective of Eurocentric discourse and the other by true historians indicative of Afrocentric discourse.Following the third line ,Ngugi details the historical facts of his nation to refute other unreliable notions of Kenyan history.In other words,his argument is a counter-attack on people who hold a different view .Hence, Ngugi discloses his awareness of the past. The implication is that he reminds his people of their significant history and by implication seems to suggest that one should be proud of his past rather than accept false versions of historical events.

Similarly, it seems that Ngugi is much concerned with the traditional culture of his society without making any explicit commentary on whether or not that peculiar culture of the people of Ilmorog is right or wrong .He simply puts these beliefs as he perceives them to be. Thus, in many parts of the novel, **Petals of Blood**, beliefs of people in the remote past has been inserted .Let us see the following example:

> *They talked and even sang of the humped long horns that roamed wild on the wide Ilmorog plains and which once ,in a time of drought long before the Ngoci and Mburu and Ngigi generations were even conceived ,gave up their horns and humps to God in ritual sacrifice for rain.*(op.cit.:74)

Here, the revival of the traditional roots within the present ideological formation becomes apparent from Ngugi's point of view. From all these beliefs, one gets the impression that the rediscovery of traditional roots is crucial to the identity of the subject people, the people of Kenya. Hence, the author highlights the past glory of native culture and tradition in order to foreground the contrast between the past and the present .The implication is that Kenyan people were free,happy and prosperous before the advent of colonialism and oppression .Perhaps, Ngugi wants to emphasize the fact that the past strength and courage of the Kenyan people should be revived so as to resist and attack the neo-colonial corruption and exploitation.His suggestion seems in favour of people's revolution.

In several parts of the novel, **Petals of Blood**, Ngugi is much obsessed with depicting traditional beliefs remincient of African roots. For instance, people in Ilmorog try to solve difficulties in their own terms. They strictly maintain what has been transmitted from earlier generations. Karega expresses this situation as follows:

> *But now we are here. There is a crisis facing the community .What shall we do about it? The elders are acting in the light of their knowledge. They believe that you can influence nature by sacrifice and loading all our sins on Abdulla's donkey. Why -I even heard Njuguna say that the sacrifice will also bribe God to shut his eyes to the Americans' attempts to walk in God's secret places. I believe we can save the donkey and save the community.*(op.cit.:113)

Two basic views can be identified: the progressive and the traditional.The statements from line two-six reflect the traditional way of solving the current problem.However,the introductory as well as the concluding remarks vindicate a different resolution. This means that Ngugi juxtaposes contradictory ideologies that are prevalent within the community .By putting forth these ideologies of conflictual relations, Ngugi arouses the reader's awareness of the immediate resolution that is going to be made.

Similar remarks have also been made by another character, Njuguna, who has in his own words affirmed the collective belief of the people in Ilmorog village. His words run thus:

> *We send this donkey away. We sacrifice a goat. Nobody has the mouth to throw words back at Mwathi.You know he is the stick and the shade that God uses to defend our land. You know that since that fight for Ilmorog a long time ago we have not had many plagues in our midst. So we did not ask him how! He did not tell us how. He knows we are not children. If it was a goat we would beat it and then send it away and ask it to pass the plague to others. This animal is not a goat. But we' re using it for the same illness: I say we shall beat it and when it is about to die we shall send it away into the plains to carry this plague away.' A few other elders spoke and agreed with the idea: a donkey as a truly stranger in their midst.* (op.cit.:114)

It is clear from the context given above that the traditional way of solving problems is still prevalent and accepted by the natives.The drought scene has been wrongly associated with the arrival of the donkey.This is in fact a false consciousness because it prevents the people from questioning their present rulers.For instance ,deforestation which has been carried out by the joint effort of foreign and local masters,could be one of the causes for the drought scene.However,realities such as this are blurred due to false consciousness.Hence,it is difficult to ascertain the truth value of the above statements.Ngugi,by inserting these beliefs in his work, alerts his readers that the society of Ilmorog is,to some extent,dominated by false consciousness.

Moreover, Ngugi's authorial commentary on Karega's present impression of Wanja's past experience condemns both local and foreign oppressors. He has an explicit political stand against the trend being followed by former and current masters of Kenyan society. Hence, his comments in the following example rest on a true depiction of post-colonial reality that characterizes his authorial ideology:

> *He felt that needle-sharp ruthless truth of her statement; you eat or you are eaten Had he not seen this since he was forced out of school? Had he not himself lived this truth in Mombassa, Nairobi, on the tea and coffee plantations? On the wheat and sugar estates and in the sugar mills? This was the society they had been building since Independence, a society in which a black few, allied to other interests from Europe, would continue the colonial game of robbing others of their sweat, denying them the right to grow to full flowers in air and sunlight.*(op.cit.:294)

The above extract is a severe accusation of the present rulers of Kenya.It implies that the rulers are consuming other people under their administration by ceating alliance with foreigners.The whole discourse deemphasizes positve things about the present rulers .In other words,one has to assimilate himself or herself to the current situation.This is the only way for survival .The above remark is a realization of an exploitation processed with a joint hand of **a black few** and people from Europe as indicated in the seventh and eigth lines.All the statements from the sixth line onwards depict the exploitative nature of the regime in Kenya and its allies.

Another main character through which the story is related is Wanja. Her outlook is totally different from all other people in Ilmorog. This is because she has been deeply immersed in city life and the reality there .She is in conflict with her self because she has become the carrier of two uncompromising ideologies: her traditional or former identity and the point of view that accompanies it and the colonial ideology as reflected through the way of life in the city. In her, the internal conflict is extremely high. This has generated sad feelings within her. Ngugi employs Wanja in order to reveal the prevalence of conflicting ideologies in post-colonial Kenya. The following two extracts show how Wanja reluctantly entertains two contradictory views in her mind. Moreover, all her expressions embody the difference or the discrepancy between the urban and the rural:

> *During the month of December she became more and more visibly restless: it was as if something were really eating her .Her complaints against Ilmorog became sharper and more bitter (op.cit.*:75)
>
> *Wanja was stabbed with pain: Go back to the city, the scene of her other humiliation? She fought against the faintness at the remembrance of her double terror.*(op.cit.:113)

Wanja's negative image of city life is displayed through the word '**humiliation**' and the phrase '**double terror**' of the last line .In contrast, the fourth line depicts her hatred of Ilmorog. In other words, she treats two conflicting views simultaneously.

Ngugi's authorial ideology manifests itself through different techniques which the author employs.Apart from authorial commentary, he makes use of characters such as Nderi wa

Riera and Njuguna to reflect his stance.Let's see the utterances made by these characters below:

> 'I *used to be called David Samuel. But I asked myself;why should we abandon our names for these foriegn ones ?Ha! ha! ha! I know a friend,black as soot on a cooking pot ,who calls himself Winter bottom Ha! ha! ha!(op.cit.:177)*

The reader time and again realizes Ngugi's awareness of the past through a number of cultural reflections which he has inserted in his work .One of these traditions is 'circumcision'as indicated on page two hundred and three.

5.5 The Role of Episodic Memories in Shaping out the Narrative

In part one of **Petals of Blood**, Ngugi introduces the four major characters, their background, the difficult situation that they have faced, people's beliefs in relation to the remote past and the harsh economic realities of Ilmorog,etc. In the introductory section of part two, Ngugi gives an account of Ilmorog's past experiences in relation to the current situation. The shift from one historical period to the other marks the authorial stance or ideology adopted with respect to each period.

The four major characters recollect their past experiences at different parts of the story. These recollections mainly reflect the situation during the three historical periods: pre-colonial, colonial and neo-colonialism. Here, the dynamic nature of ideology is clearly portrayed. Since each period represents a certain ideological formation peculiar to it, the characters try to relate these ideologies as they observed them. For instance, from pages one hundred twenty nine to one hundred thirty three, Wanja narrates her former experience in the city as a barmaid. This in turn mirrors the harsh realities of the post- colonial era with its accompanying ideology. Similarly, Abdulla's recollection from pages one hundred thirty six to one hundred thirty eight focuses on the colonial experience in which two opposing ideologies (i.e conflicting ideologies) emerge and fight against each other in order to take full control of the land in Kenya. Moreover, Karega narrates his colonial experience in line with Mau Mau movement. Also, in several parts of the novel, ideologies and culture of the people of earlier times are related. Hence, the major significance of all these

recollections is that all of them contribute a lot to the situation in post-colonial period. We also observe the prevalence of episodic memories that have effects on the present knowledge of the characters in the novel.

Similarly, Ngugi reiterates the theme of post-colonial domination. For instance, in the first part of chapter ten, he exposes neo-colonialism and shows its mechanism of control. Thus, he vividly portrays his political stand against any form of domination waged by the joint effort of foreign and local powers:

> *And so the road was built, not to give content and reality to the vision of a continent but to show our readiness and faith in the practical recommendations of a realist from abroad. The master, willy architect of a myriad divisions, jealous God against the unity of a continent, now clapped his hands and nodded his head and willingly loaned out the money to the vision of oneness, of a collective struggle of earth's surface: every corner of the continent was now within easy reach of international capitalist robbery and exploitation.* (op.cit:162)

The first three lines of the above extract are devoted to showing the basic colonial agenda behind building the road: the submission and layality of African people as a whole to foreign exploitation.Ngugi stresses the fact that the intention behind every action is not genuine.He clearly shows the scramble of the African continent for fulfilling colonial interest.The loan the capitalist offers in the name of progress is intended to take full control of the continent.As a social visionary,Ngugi is warning his people as well as his continent not to be taken in by such mechanisms of subjugation.

Ngugi also employs characters who are representative of the working class. For instance, Karega is an agent of change. He repeatedly organizes resistance movements: students strike in Siriana and the journey to the city. He is a typical character.

The narration in the novel progresses or moves back and forth. This signifies the ideological change that is communicated through the episodic memories. Ngugi initiates readers to the central objective of the whole novel in the beginning chapter: foreign domination and workers resistance to avoid it. In the last chapter of his novel, he

manipulates readers' memories of the first chapters and concludes that all problems facing the nation should be completely eradicated.

The episodic memories in each part of the novel incorporate personal beliefs and an ideology characteristic of the society: both dominant and dominated .Hence, characters are left free to provide their own impression about a given objective condition. Also, the episodic memories in **Petals of Blood** have both personal and communal characteristics. Through these memories Ngugi tries to relate the difficulties that his characters have faced in line with the associated damage of the Kenyan society. Wanja's, one of the characters, remark is indicative of this point:

> *'A worker has no particular home...He belongs everywhere and nowhere .I get a job here ,I do it ...I carry my only property-any labour power ,my hands-everywhere with me.Willing buyer...a seller who must sell...It is the life under this system.'*(op.cit.:291)

A worker, according to the above extract is considered as a socially insignificant figure.He/She is condomned, rejected and dejected.The worker by loitering here and there attempts to cope with the tragic life he /she is leading.On the whole, this is the effect produced due to incompetent leadership.

Broadly speaking, Ngugi in his novel attempts to reveal the total nature of pre-colonial era and slowly shifts his focus to the historical reality during the colonial period. Then his depiction centers on post-colonial era in line with the corruption that has resulted from independence. Also, he shows the transition of rural areas into a capitalist society which resulted in the worst fate that the people of Ilmorog have faced. In addition, the last part of his novel gives much attention to the solutions of the problem. Hence, he clearly depicts how the prevailing system in post –colonial era could be abolished and replaced by a new one in which workers become the true owners of their own sweat. All of these sequence of events and discourses are related through episodic memories as well as authorial commentary. In all cases, Ngugi links the past with the present. Hence, the present knowledge of characters depends on their past experience.

Unlike Farah, Ngugi suggests resolutions to the grand problems facing his nation .Through his progressive characters such as Nyakinyua and Karega, he attempts to reveal that the

prevailing social system has to be completely abolished and in its place a new society should be formed. This point is clearly illustrated below through the dialogue between Wanja and Karega.

> *You eat or you are eaten. You fatten on another, or you are fattened upon. Why? Why? Something in him revolted against this...No,no! he found himself saying. There is another way: there must be other ways.' And suddenly in that moment...he was clear about the force...that would change things and create the basis of a new order...then one must create another world, a new earth,' he burst out...(op.cit.:294)*

It is apparent that Karega contemplates a resolution to the current problem facing the nation.He reflects his social vision towards the future.He uses phrases such as **'the ...force that would change things** symbolizes the workers and the peasants who are the basic forces of social change .Moreover, in the last two lines, he says: **'one must creat another world, a new earth'** metaphorically represent **socialist** as well as communist system.The first three lines show the situation or processs of exploitation whereas the rest indicate the opposition to such exploitation:two contrasting ideologies are reflected.

5.6 Socio-cultural Knowledge

The fact that money has a tremendous value is accepted by all people in all societies. This kind of belief is prevalent in Ngugi's **Petals of Blood**. Hence, this kind of socio-cultural common ground knowledge is non-disputable, For instance, Wanja's father attempts to logically show the importance attached to money in the following way:

> *I will tell you the secrets of the white man's power: money. Money moves the world. Money is power. Why, with money I can even buy the princess of England. The one who recently came here .Money is freedom. With money I can buy freedom for all our people. Instead of this suicidal talk of gun and pistols and oaths of black unity to drive out the white man, we should learn from him how to make money. With money we can bring light into darkness. With money we can get rid of our fears and our superstitions about animals that vomit out light .Money, women, money. Give me money and I can buy holiness and kindness and charity, indeed my way to heaven, and the sacred gates will open at my approach. This is the power we want.*(op.cit.:233)

Based on the above extract, the white man's exercise of power emanates from his wealth or money. Money is considered as a major mechanism of control utilized by the colonizers. Ngugi, through Wanja's father uses rhetorical devices such as metaphor in some of the expressions above. For instance, the statements like **Money is freedom** and **Money is power** are metaphorical expressions. The discourse in general develops through cause and affect as well as enablement.Put another way; the economic relation is the most dominant factor for the legitimization of one's power .That is, who ever controls the economic power controls political power.

In conclusion, the analytical reading of **Petals of Blood** clearly shows that '**the theme of corruption and the opposition to such corruption'** is an objective interpretation of the text in question. Hence, the interpretation given in this analysis is partly similar to many of the interpretations given in the literature review. From this perspective, in order to arrive at an objective interpretation, no single interpretation of a given literary text can be considered as objective in its own right unless meaning relationships of the different interpretations are cross –checked.

5.7 Aesthetic Ideology

Ngugi's political stand becomes apparent when he suggests a resolution to the current problem facing his nation. Thus, in chapter thirteen, he provides the course of resistance that is going to take place through one of the characters, Joseph. The following dialogue between Abdula and Joseph illustrates this point:

> *'It's very strange, 'he said. It is very strange that Chui was killed at the time he was killed.'*
>
> *'Why? 'Asked Abdullah perfunctorily. But he was jolted by Joseph's reply.*
>
> *'Because* ***the students*** *were planning another strike.'*
>
> *'Another strike? Why?*
>
> *'Chui ran the school from Golf clubs and the board-rooms of the various companies of which he was a director, or else from his numerous wheat fields in the Rift valley. The* ***junior*** *staff-the workers on the school compound were going to join us. And* ***one or two***

> ***teachers*** *were sympathetic.They, too had grievances, about pay and condition of work and Chui's neglect...This time we were going to demand that the school should be run by a committee of students, staff and workers...But even now we are determined to put an end the whole perfect system...And that all our studies should be related to the liberation of our people....' (op.cit.: 339)*

As indicated above, Ngugi's reaction towards the post-colonial reality is that the masses must struggle hard if they seek to gain their freedom. The form of struggle that they should employ is also suggested. That is, people's collective destiny can be achieved if only they are well organized.The words in bold in the above example show the different social forces that take part in the struggle for a common goal: gaining freedom and self identity. Put another way, all those people who share the burden of ruthless oppression must make a joint effort to reach their goals. Hence, different classes should join their hands for a successful completion of their struggle.

As noted in **Petals of Blood**, Ngugi provides final resolution to the grand problem facing Kenya by employing **the stream of consciousness** technique as well as metaphorical expressions. Hence, Karega is made to contemplate the whole situation prevalent in Kenya. The author presents the true picture of imperialism metaphorically and suggests what he thinks is an appropriate resolutions.The example below illustrates this point:

> *'...Imperialism: capitalism: landlords: earthworms. A system that bred hordes of round bellied jiggers and bed bugs with parasitism and cannibalism as the highest goal in society. This system and its profiteering gods and its ministering angels had hounded his mother to her grave. These parasites would always demand the sacrifice of blood from the working masses. these few who had prostituted the whole land turning it over to foreigners for thorough exploitation, would drink people's blood and say hypocritical prayers of devotion to skin oneness and to nationalism even as skeletons of bones walked to lonely graves. The system and its gods and its angels had to be fought consciously, consistently and resolutely by all the working people from koitaled through kang'e to Kimathi 'it had been the peasants, aided by the workers, small traders and small landowners who had mapped out the path. tomorrow it would be the workers and the peasants leading the struggle and seizing power to overturn the system of all its preying bloodthirsty gods and gnomic angels, bringing to an end the reign of the few over the many and the era of*

drinking blood and feasting on human flesh. Only then, would the kingdom of man and woman really begin, they Joying and loving in creative labour...for a minute he was so carried on the waves of this vision and of the possibilities it opened up for all the Kenyan working and peasant masses that he forgot the woman beside him.' (op.cit.: 344)

From the extract given above, two basic world views can be identified. Sentences one to five are mainly concerned with the ugly face of imperialism and its advocates as presented from Karega's point of view. Here, Ngugi through his character unmasks the ideological mechanism that both foreign and local powers use to mask their evil practices (i.e as indicated in sentence five). From sentence six onwards, the need for struggle and the need for unity have been emphasized. The latter mainly focuses on the social vision that must be maintained by the down trodden people and the subsequent social system that is going to be formed through the joint effort of the oppressed. The word **'earthworms'** metaphorically represents the three evils: **imperialism, capitalism and landlords** in sentence one. Similarly, **gods**, **angels** and **parasites** metaphorically refer to those black rulers who replaced the whites and who currently propagate and practice the values and beliefs of neo-colonialists. On the whole, by putting forth two contradictory ideologies, Ngugi attempts to make his readers perceive the ruthless oppression and atrocity of the dominant social group and the course of struggle that the dominated group should follow to gain their freedom. Since Ngugi has vividly shown a resolution to the problem, his criticism has a two-fold nature.He unmasks the burning issues of his nation and subsequently provides a possible resolution. For this reason, Ngugi's portrayal in **Petals of Blood** can be characterized by **socialist realism**.

5.7.1 Ideological Conflict

Ngugi, in **Petals of Blood**, presents ideological conflict by employing characters who hold contradictory views. For instance, in part two, Ngugi presents the journey to the city.This is intended to find solutions for the draught problem in Ilmorog.However, the delegates have faced different problems in the course of their journey. For instance, the first white woman has shown unexpected reaction towards them. Secondly, Rev. Jarrod Brown, formerly known as Rev. Wakuma has treated them with words from the Bible instead of giving them

what they actually want.In addition, the MP (i.e member of the parliament) has a responsibility of treating his people by solving their urgent problem.However, his reaction is unexpected .Instead of solving their problem, he insists that every member of the group should strive hard to tackle the problem themselves. These evidences clearly show the ideological disparity between those high rank officials in the city and those who are representatives of the dominated. In other words, the meaning underlying the whole discourse is presented through contrast. Also, the third attempt towards Chui has resulted in the sudden arrest of the delegates and subsequently a threatening from Kemeira to Wanja provided that she doesn't fulfill his current sexual desire. Moreover, the donkey and cart has generated negative attitude from the police. That is, they have been locked up until the delegates leave the city. All these factors that are indicated on pages one hundred and fifty-seven to eight have resulted in hopelessness and despair on the part of the delegates. Hence, their immediate demand has remained unfulfilled.As a result, their confrontation with different officials in the city has brought a gloomy atmosphere on them.All of the people mentioned above are black people,who at one time were the proponents of the dominated and who, for personal benefits,became traitors.

In section one of part two, Ngugi employs Nyakinyua for the purpose of recollecting the past. Her story to her companions embodies the emergence of the Ilmorog village and the culture that accompanies it. Moreover, through her, the author transmites how the problem in this particular village starts and how it gradually develops into its acute stage: a simple exchange of goods with the white men has generated other demands from the white community (settlers). Hence, this section vividly shows the disintegration of Ilmorog which was once flourished.In fact, this is attributed to the arrival of the whites to the land (i.e Ilmorog) in the name of exchange.Consider the example below:

> *Ilmorog, the once thriving community of a people who were not afraid to live on the sweat of their hands, started to decline and depopulation...The second European war saw more youth flee Ill morog to the cities of metallic promises and what was once the centre of trade and farming became just another village, a pale shadow of what it was yesterday... (op.cit.: 123)*

Here, the present and the past situation of Ilmorog are compared. The influence of colonialism on the people is apparent in that many of the youth flow from Illmorog to the cities. By implication, the shadow of neo-colonialism has caused the decline.

Through another character, karega, Nyakinyua's story about the past glory of Ilmorog is reaffirmed. Thus, Karega's comment of her story is prominent because it indirectly tells us that the past has to be maintained. Here is a dialogue between Karega and Wanja:

> *'Not that . I was thinking about Nyakinyua's story'.*
> *"About Ndemi?"*
> *'Yes',*
> *'Why, Do you believe it?'*
> *'It must be true. Why not? If not the details, then at least the idea.'*
> *'What idea?'*
> *'of a past. A great past. A past when Illmorog, or all Afria, controlled its own earth.'(op.cit.:125)*

Here, karega's stamtents are indicative of his social vision because the implication of his ideas is that the land of Africa and its wealth belongs to African people. Karega attempts to compare the past freedom with the present subordination and domination.

Nyakinyua's story starts from appraisal of the people of Ilmorog: all the positive aspects of the people.Their culture has also been emphasized. The arrival of the first white man is considered as a symbol of destruction which has a bad impact on the present day situation. Hence, every episode contains or emphasizes good things of the local people and bad things of aliens. This is ideologically significant because it reveals a clear demarcation or dichotomy between the colonized and the colonizers.

In section one of part two, we observe **episodic memories** presented by both Wanja and Karega. The whole section emphasizes the gloomy atmosphere that surrounds both characters in the past. From their recollections, it can be deduced that the shadow of suffering in the past has a tremendous effect on the moral status of these characters. In

other words, unlike Nyakinyua's story of the collective experience, both characters are pessimistic about their own past. Throughout the pages one hundred twenty four to thirty four , we get evidences of these experiences of sadness. It seems that Ngugi attempts to reveal the flow of people from villages to cities because of various reasons.Subsquently,he wants to show the negative effect this situation has on them. From this perspective, cities are depicted as scenes of disaster and causes of corruption for these young people from the village. The individual experiences are thus expressive of the harsh realities resulted from the penetration of neo-colonialism to Kenya.

In section two of part two, Ngugi presents a story through Abdula. This is remncient of **traditional story telling** which is basically linked to the people's identity. Following Abdula's story, a hymn is presented by children. This is prominent because it clearly shows the extent of Christian penetration into that particular society. The readers also observe that this hymn is followed by another song of Abdulla whose significance lies on protecting one's identity against foreign powers. Hence, the reader is made to make a clear contrast between the past and the present state of Kenyan people i.e. their vision in the past and the actual condition at present. Pages one hundred thirty four to six are exemplary of this point.

Similarly,Abdulla's recollection in the subsequent sections comprises his experience as a fighter and the effect of Mau Mau movement on him and other similar individuals. In other words, in this section, more devotion is given to Mau Mau's confrontation with the British colonizers. Hence, Ngugi attempts to remind his readers of the harsh realities facing Kenya during the colonial period. These recollections are presented from pages one hundred thirty six to forty one..

The journey in **Petals of Blood** is intended to solve the problem of drought that appeared in Ilmorog.To this effect, the delegates of the village have endured suffering hoping that higher officials in the city will give a final resolution to the problem. However, the ideological stance that they hold in the name of the dominated has been radically different from that of the people in the city.

Concomitantly, Ngugi in his work employs many progressive characters whose collective ideology reveals the post-colonial corruption. The lawyer is one of these characters. The delegates from Ilmorog finally find the lawyer, who has, unlike other people in the city, treated them well. Through his **episodic memories**, the lawyer unmasks the true nature of the post-colonial reality. The following extract is exemplary of this point:

> *... So I said: let me return to my home, now that the black man has come to power. And suddenly as in a flash of lightening I saw that we were serving the same monster god as they were in America... I saw the same sighs, the same symptoms, and even the sickens ... and I was so frightened... I was so frightened... I cried to my self how many kamahis must die, how many motherless children must weep, how long shall our people construe to grief so that a few, a given few,who keep a thousand dollars in the bank of the one monster god that for four hundred years had had ravished a continent?.... (op.cit.:166)*

From the above context, it is apparent that the lawyer becomes extremely worried because many of the Kenyan people have faced problems. In the example given above,he makes an analogy between the white and the black masters and concludes that both have the same goal:the exploitation of the continent as a whole as **the monster god as they were in America** clearly show

Karega's recollection of the strike in Siriana reflects two conflicting ideologies: the world view of those people who lead the school and the students enrolled there. The students' demand for **African literature**, **African Headmaster** and **African Populists** clearly indicate ones positive self image and negative other representation.It is also a sign of one's self realization.The following two examples illustrate this point:

> *'We wanted to be taught African literature, African history, for we wanted to know ourselves be reflected in white snows, spring flowers fluttering by on icy lakes? Then sornebody shouted: we wanted an African headmaster and African teachers, we denounced the perfect system, the knightly order of master and menials.*(op.cit.:170)'

> *... We vowed that should we get an African headmaster we would give him the almost obedience, we would work even harder, so as not to shame him and ourselves. No more prefects. We would elect our own leaders. We called ourselves African populists and we wanted a populist headmaster.(op.cit.:171)*

Through Karega, as indicated above, Ngugi wants to reflect that African values, beliefs and identity should be maintained.Also, Unlike the students' demand, the white school head master warns the pupil **to obey orders** .Consider how karega presents Fraudsham's, one of the school headmasters in **Petals of Blood,** reaction towards students strike in Siriana:

> *... He claimed that we had refused to obey orders. In any civilized society there were those who were to formulate orders and others to obey: there had to be leaders and the led if you refuted to obey, to be led, then how could you hope to lead and demand obedience: look at heaven: there was God on the thrones and the angels in their varying subordinate roles yet all was harmony... (op.cit.:170)*

This view which is forwarded by Fraudsham is remniceint of Plato's ideal world in which the real world is the reflection of the other world. Fraudsham compares the so –called 'perfect system' of the the post –colonial era with that of God and subsequently demands obedience from the subject people.He also considers the existence of rulers and the ruled as a natural phenomenon.In reality, however,this occurance is man made because the division is basically ascribed to who owns the means of production.

This view of Fraudsham has been reiterated by another African character from the novel. Chui, one of the leaders of the strike, has no more become the supporter of his own people. Instead, he insists on the subjugation of the dominated regardless of any human rights. Chui underlines that a strict obedience to the existing system should be made practical .This is beyond the expectation of his people. Karega presents Chui's view in his own words as follows:

> *'...He spoke and announced a set of rules. He thanked the teachers for the high standards and world-wide reputation of the school. It was his desire, nay his fervent prayer, that all the teachers should stay, knowing that he had not come to wreik but to build on what was already there: there would be no hasty programme of Africanisation,*

> *reckless speed invariably being the undoing of 10 many a fine school. There has been a recent breakdown in discipline and he vowed that with the help of all he would resolve it. Far from destroying the* ***perfect system****, he would inject it with new blood. Obedience was the royal road to order and stability, the only basis of a sound education. A school was like a body: there had to be the head, arms feet, all performing their ordained functions with out complaints for the benefit of the whole body. (op.cit.: 171-172)*

Chui maintains the view that the white rulers are acceptable and the existing system must continue regardless of any demand from the ruled. The ruled must obey what they are told to do and should not show any form of violence. The act of resistance, according to Chui, is intolerable and hinders progress.

Concomitantly, the dynamic nature of ideology is vividly portrayed through Karega. His description about Chui and Nderi wa Riera shows that these people at one time in history were against any form of exploitation. However, later they shift their outlook and identify themselves with foreign powers as Karega's narration of these characters on pages one hundred seventy –two and seventy three shows.

A comparison among the four preceding extracts will reveal the fact that two conflicting ideologies are competitive.On the one hand ,the students of Siriana violate against white domination and demand black identity which,according to their belief,will be realized through the change in the curriculum.That is ,they maintain that everything African is the most relevant factor in the teaching and learning process so that African people will know more about themselves rather than a society or value which is foreign to them.On the contrary ,the ideological shift observed in Chui symbolically represents African people who betray their own people and adopt colonial ideology.The utterances made by Chui are reflections of colonial discourse because white values are manifested through them.One apparent example is his denial of **Africanization** as a whole.He considers it as **nonsense**.By presenting these two uncompromising ideologies ,Ngugi attempts to manipulate the readers awareness of the situation in order to decide for themselves to which political stand they should identify themselves with.

In the following utterances, one can make a clear demarcation between African and western values, beliefs as well as ideologies:

> *'We debated his words for almost a term.The perfects were even pampered than those of yesterday.The new headmaster gave orders through a very tight and rigid chain of command from the school capitain,the senior perfects,the junior perfects ,down to the rest of us .Privilages were also graded according to the seniority of the classes,Form VI for instance being allowed to wear trousers and jackets and ties while the Form I was not allowed to wear shoes except on the day of worship.Chauser,Shakespeare, Napoleon, Livingstone,Western conquerors,Western inventors and discoverers were drummed into our heads with even greater fury.Where ,we asked,was the African dream*?(op.cit.:173)

Here, conflict of interest has been emphasized. Africans are deprived of their democratic rights and hence are forced to accept and learn Western philosophy.In the following examples, the reader observes how the masses are deprived off their democratic rights through the RSA (Repressive State Apparatus).Hence, the first extract reveals acts of resistance whereas the second shows how foriegn powers and local leaders try to avoid such resistance movements in order to make what they intend to do a reality.

> *'We went on strike and again refused the divide and rule control tactics.Down withn Chui: up with African populism: down with expatriates and foreign advisers: up with black power.* (op.cit.:173)

> *'Well,the rest is common knowledge.Chui called in the riot squad which came to our school,and.would you believe it ,led by European officer .We were all dispersed,with a few broken bones and skulls.The school was closed and when it reopened I was among the ten or so not allowed to sign for a re-admission.'*(op.cit.:173)

The lawyer and Karega have similar visions.Both of them wish the better of their society.For instance, the lawyer expresses his deep concern with regard to the draught scene as follows:

> *'We must strech the resources and processes democracy to their utmost Limits,'he said .But should anything adverse happen ,you are always*

welcome to the floor space.I would anyway like to know the outcome of your call.(op.cit:176)

The lawyer precisely knows the ideological implication behind every voice.In his reply to Karega's letter on page two hundred,he advises him that he should read every voice transmitted in any book and find the representation of that voice.In other words ,the lawyer is highly conscious of the ideological demarcation between people's utterances .However,Karega feels differently in that he is fond of finding the true history of Kenya and strives to know the political struggle which his people have undergone across times.

As already mentioned,Ngugi juxtaposes two contradictory outlooks to show that thay are always in opposition to each other .In neo- colonialist discourse, for instance,the main intention is to wrongly lead the African people to accept foreign domination. On the contrary, the content of African discourse unmasks the evils of neo-colonialism. Here are two discourses forwarded by Nderi Wa Riera and Karega respectively.These utterances reflect this discrepancy:

'I quite agree with you .Unemployment is an accute problem in ths country.But it is the same all over the world.Even in England and America you read of millions Laid off and begging for bread.It is populaton explosion.Family planning and population control is the only cure.(op.cit:178)

'Again ,I am not sure that I agree with you .Don't you think that family planning is a deliberate trick of Western powers to keep our population low?Britain is a tiny island ,yet it has over fifty million people:why don't they feed and clothe her millions.' (op.cit:178)

5.7.2 Power Relations

The power relations in **Petals of blood** may be viewed from different perspectives.At the level of individuals, there exists a power relationship between different characters.There is also a power relationship between different social classes with varying interests and goals.In terms of societial level,we see the power relation between the existing social systems and forces outside the nation as well as the continent .In other words,power relations may be examined from two major angles:at micro and macro levels. Ngugi,in his novel , **Petals of Blood** ,has attempted to show relationship of dominance and resistance at varying degrees to his readers .

The complexity of **Petats of Blood** lies in that it is a double recollection or "a recollection of a recollection". Munira records what happens twelve years before and includes the recollections of other characters whose **episodic memories** refer to another earlier period in time. Hence, the readers move from now, the present to the past. Hence, the reader may find the plausibility of this narrative questionable due to the possible distortions that are going to be made by Munira, the author of the prison notes.

In conclusion, Ngugi manily uses **recollections**, **story telling**, **episodic memories** etc as major techniques of presenting the contradictory forces that are prevalent in Kenyan society and suggests a resolution to the post- colonial corruption.By juxtaposing conflicting ideologies, Ngugi shows his reader the basic ideological demarcation between the dominant and the dominated groups of the post-colonial era and the power relations that is characterized by domination.

CHAPTER SIX: Analytical Reading of Return to the Shadows and Kill Me Quick

6.1 Return to the Shadows

Major ideological structures in this chapter include the dominant, aesthetic and authorial ideologies.The dominant ideology is treated by dividing it into two other categories: Ideological State Apparatus and Repressive State Apparatus.Hence, in this section, each of these categories are detailed.

6.1.1 The Dominant Ideology

6.1.1.1 Ideological State Apparatus

As mentioned in Chapter 3 (p.52), the control of the state over its subjects can be realized through ISA (Ideological State Apporatus). In this regard, **the media** plays a significant role in a military coup created in Serumaga's novel. The army that takes the upperhand over other opposing forces has attempted to enhance stability by making frequent announcements about the condition prevalent at that particular moment of the upheaval. Joe's recollection of earlier incidents brings this phenomenon into view:

> ...*'Attention everybody! All people going to work must take care not to carry offensive weapons of whatever kind on their persons. Anybody found in possession of these weapons will be arrested and questioned. The new government wishes you a very good morning.'* (Serumaga, 1970:12)

This announcement clearly depicts how the ISA and RSA operate jointly. The first part of the extract attempts to ideologically inform something about the current situation and subsequently demands obedience from the masses. And the second part puts forth the punishment that is going to follow as a result of violating what has been said in the first part. The new state is suspicious of everyone due to its instability.

In similar circumstances, subject people are forced to welcome the order from the new leaders. The army is in charge of taking measures against any form of opposition to the government. This fact has been depicted below:

He was about to ask more questions when the army trucks arrived and vomited soldiers. The crowd looked as if they had seen death incarnate. Defenders of the peace had, here at the butcher's shop and in many parts of the land, come to represent death. they scattered all over the place lying on the ground and taking aim, hiding behind walls and taking aim, behaving in a manner seldom associated with sane men. Then the voice came over a loud speaker: 'You are all hereby ordered to disperse. Under the emergency regulations just declared, all meetings of more than two people are strictly forbidden,'(op.cit.: 14)

As indicated above, the people's reaction towards the appearance of the soldiers is negative as the phrases **as if they had seen death incarnate** and **vomited soldiers** imply.Phrases such as these have negative implication because they indicate that the whole situation is compounded by gloomy atmosphere. This means that there in nothing to be trusted in soldiers except that they brutally kill innocent people.The inappropriateness of the soldiers'action is also expressed through the word **sane men** in the seventh line,a word associated with abnormality. In addition**, Defenders of peace** in the third line is an ironical expression because in the fourth and fifth lines, the author describes the same people as **men who represent death.** Here,no positive attribute is attached to the army.Besides,the political unstability has generated fear among the rulers.This situation has forced them to deprive the masses of their democratic rights as the ninth and tenth lines indicate:**all meetings of more than two people are strictly forbidden.**

Generating fear among the masses enhances control and submission. The state is quite alert about this form of enforcement. Here and there in the street of the Ugandan city, people are told not to make any movement after "the curfew". Violating **the curfew hour** will unquestionably result in death. Any citizen must choose this option as indicated from pages sixteen to nineteen.

The author emphasizes that the replacement of the old by the new state brings no progress to the nation. Every time a "coup" takes place, the aim is to loot the nation's wealth by using such an opportunity. The authorial commentary reveals this point:

... For the men in Joe's country had wrought the pot upon the wheel, but they had let it drop from their hands and spoil. Other

men picking it up to take it back to the wheel had done the same. That was why Joe was out in the rain.

(op.cit.: 19)

In the above context, power time and again falls in the hands of new leaders. However, they do not bring meaningful change. Rather they repeat the wrong deeds of their predecers. An utterance made by Joe's servant is another good example:

'I don't know, sir, Human greed knows no limit. as long as there are rich pickings to be had, men will fight and kill each other. They've always done so.

(op.cit.:18)

According to the above extract, no genuine coup de tat has ever taken place. This means that all coups in Ugandan context have similar purpose: to loot something out of the new power gained.

6.1.1.2 Repressive State Apparatus

In **Return to the Shadows**, the army is the main force that helped to maintain stability to the current situation. To ensure stability, the government has made a declaration of 'curfew hour'.

In another context, the reader observes that post-colonial corruption has imprinted undesirable feelings on people whose economic status is very low. The upheaval has brought disorder and anarchism leaving each individual of every class incapable of creating well-organized movement against any form of domination and brutality. Serumaga reveals these realities as under:

They wound along the slummy byways. The smell of rubbish and urine filled the air. Pot-bellied children squatted on the mud verandas of the shacks. Lean dogs scourged around the faeces. It made a man's stomach turn. Some acquiesced in it and acribed it to fate. others tried hard to adapt to it by entertaining hope of salvation from it; and a few revolted against it. But those that revolted lacked a co-ordinated direction of effort and feeling. No common explanation or plan of attack emerged so that each individual was let to create his own escape-goat. Of these there were many; such as the rich, the missionaries, the colonialists, the foreigners. The solutions were equally isolated and divergent. For Yacobo and jeronimo it was a

revolt against society and the good things in it. They felt denied and deprived so they took what they found. They did not love what they did but it was an outlet of frustrated talent, desire and ambition. So far they had been lucky and had not been overtaken by the sanctions of society. May be if someone came with a coordinated solution, made them feel useful, showed them an opportunity, and revealed to them that their position was not entirely without hope, they could be saved from themselves and the terrible rancour that slowly gnawed at their insides. ***Somebody like that had still to show up****. There were not many good people left around. In the meantime there were fair game for recruitment as political thugs. They reached the precipice which separated their neighbourhood from the one in which Joe lived...*"(op.cit.:153)

The slummy byways in line one with its entire feature in the subsequent sentences symbolically represent the post-colonial state in Uganda and the corruption that accompanies it.Beginning from the fourth line,the author reveals how different social groups react to this corruption in a more or less deversified manner as the sentence **the solutions were equally isolated and divergent** shows. Some accept it from fatalistic view of life as the sentence **some acquiesced in it and ascribed it to fate** indicates. Others are left with individualistic solutions to the common problem. The two characters inidicated above (i.e Yacobo and Jeromino) unwillingly commit crime because they are highly dejected and are devoid of every previlage that they deserve. The social system has suppressed and oppressed them. The incompetence of the leaders is reflected through the mal-practices of these people.The author suggests change as a solution to lawlessnees which is frequently practiced by the characters (i.e Yacobo and Jeronimo). A new system that gives recognition to the dejected has to come.The people have remained help less because there are no people who would bring resolution to the current problem facing the people. The characters symbollically represent people who are in need of freedom in every sphere of social activity.In this sense, it is possible to say that **Return to the Shadows** is dominantly a reflection of an ideology of the dominated social group.

The dominant ideology works through strict orders given from the higher body. The people at different positions should obediently perform their duty. No failure in any assignment is acceptable .No justification for not accomplishing a given task will be acceptable. Failure

in any of the orders given from the higher body will result in punishment. The following example clearly indicates how one of the Repressive State Apparatus (i.e the army) operates:

> *... 'Have you found them? '*
> *'Not yet, sir.'*
> *'what've you been doing then, lieutenant?*
> *Drinking with the women in the village?'*
> *'No er, I mean no, sir. We've looked every where, sir, where they could possibly go but...'*
> *'That's it, isn't it.Now look where you think they could go. You'll find them. They mustn't get away or we'll have a permanent revolution on our hands. Bring them back here, dead or alive.'*
> *Yes, sir.'*
> *'Er, and lieutenant if you meet any resistance in the villages, don't pull your punches. Crush it! Crush it so that nobody' ever let the word resistance cross his mind.' (op.cit.:24-25)*

The above utterances imply that opposition groups should be completely eradicated.Harsh treatment is here considered as a means to stop every opposition that may be raised from the society.In addition, fellow soldiers will face hardship if they do not fulfil the order given to them by their masters.This implies that the relationship between the crue and their masters is undemocratic.Failure to accomplish orders will unquestionably result in strict punishment as the sentence **'we'll have a permanent revolution on our hands'**indicate.Related to the above ,the following extract is remarkable:

> *They all sprang into formation and began to move towards the under growth... the lieutenant... waited to let all the men go ahead. Suddenly he opened fire and mowed down the whole of his platoon. They went without a chance of firing back. (op.cit.:25)*

As can be observed from the above example, soldiers do not maintain the same ideology .They are suspicious of each other and every one waits for an opportunity to take his/her own measure to secure him/herself from any form of inconvenience.As a result , they disregard their commitment to the society from which they spring.

The RSA (i.e the Army) also warns the people that everyone should not be found carrying guns. Violating this instruction will result in punishment. Similarly, through the ISA (i.e.

the media), people are told that going out to the street is risky. The news is a form of control the new government exerts on its people by manipulating them to think the danger that awaits them outside in the street. From this standpoint, both the Army and the Media function hand in hand to maintain the exsting force in power. The following two extracts illustrate this point:

> *The army has staged a coup de' etat and taken over control of the government of the state of Adnagu. All people are advised to remain calm and keep off the streets for the time being. A revolutionary council under brigadier Okum has been formed and later he will inform you of its plans. Please keep tuned to this station for further intormation. (op..cit.:64)*

> *.... Stay at home!...' soldiers still fighting a lost battle. The victory of the people of Adnagu cannot be reversed. People who must go out of their houses are strictly instructed not to carry upon their persons arms of any kind. Those caught carrying arms will have a chance to defend themselves before a military tribunal. Please stand by for bulletins. The new regime salutes you. (op.cit.:66)*

Carrying arms of any sort is considered as a criminal act which is liable to punishment as indicated in the fourth and fifth lines of the second extract. Moreover, at the outset of any revolution, everyone who takes power claim that it stands to maintain truth and justice.However,in practice,the reverse situation is true.Hence,they keep on making promise as far as stability is maintained and no more.In the first extract ,the new leaders, through the media ,attempt to stabilize the current political situation by propagating what they think is advisable.Similarly, in the second quotation,the RSA (Repressive State Apparatus) operates through a strict warning directed towards the people.

Again,, in order to maintain stability, **the media** functions as a mechanism through which every recent development of the coup is reported. The masses, upon hearing these instructions, are expected to act accordingly. For instance, the recurrent voice of Adnagu is designed to this effect:

> *'this is the voice of the people of adnagu. All resistance to the revolution has been broken and return to normality is promised as soon as possible. Citizens are warned that there are certain men*

masquerading as soldiers of the revolution and terrorizing the population. Anybody with information about these despicable elements out to spoil the good name of our country should report them immediately... (op.cit.:81)

The masses are expected to be obedient to their masters. Every one has the responsibility to feed the necessary information whenever and wherever asked. Refusal to do so will unquestionably result in death. For instance, Yacobo's wife is one of the victims of such horrible action:

"the soldiers. It is the soldiers. They've been here. They said they were looking for thugs. And when we told them we don't know of any thugs, they took ten people out in the market and shot them right under our very noses." (op.cit.:156)

People are massacred without any justifiable reason.The brutality of the emergent state is justified by the fact that its actions are devoid of any commitment. For instance,the question posed by the soldiers and the response given by the people in the above extract does not logically lead to the killing of 'ten people'. The lack of commitment is justified by the fact that they do not even discriminate who 'the thugs' are .Instead, they take measures on innocent people .

Here, the example above shows how the state uses force to secure its stay in power. That is, the army, as one form of repressive ideological apparatus, takes brutal measures whether or not it is a just one. The same thing also happens to Joe's mother who is raped and whose children are mercilessely massacred. All these scenes show the post- colonial drama staged by the brutal and emergent state in Uganda.

The press also plays its own role in that it hides evil practices for reasons of security. For instance, the author exposes what is underway in Mvule Hill as under:

Top civil servants, corrupt politicians businessmen and the Archbishop all lived there. It was here, at the enternal cocktail parties, that buinessmen and politicians exchanged directorships for gurantees of Government contracts and 'informed' advice, young ladies went to Mvule Hill every evening to explore the frontiers between love and

prostitutions. There were gold and diamonds in the hills between these frontiers, and a discreet prospector could open up her mine and keep a good name at the same time.The public saw only what the press photographers allow them to see :fat men with whisky glasses in their hands busy 'directing the business of the nation'. At Mvule Hill, good and evil were reconciled in success.(op.cit.:159)

Here, theft is mistaken for progress of the nation as the phrase '**directing the business of the nation**' shows because the beginning of the above utterances does not justify the fact that every deed is genuine. Rather, it depicts the demarcation between the haves and the have nots. Also, a closer examination of these utterances reveals moral decadence on the part of the haves in that many eligible practices are kept hidden due to the false coverage given by the press as the seventh, eigth, ninth and tenth lines indicate.

Resignation is one type of domination practiced in any class society. Individuals may think that all power corrupts and may believe the impossibility of change. For this reason, they prefer to be dominated rather than fight against any form of subjugation. In **Return to the Shadows**, the chief protagonist, Joe, has arrived at a decision to give up every attempt of resistance by detaching himself from political activities and leading his own personal life. Consider the following example:

...let fate run its course, get a small area of safety for you and hold in to it. The world beyond, its sufferings and its glories, are only the macabre orchestrations of a band of inherently imperfect men. One's duty was to seek a little comfort and not be sacrificed on the altar of an idealism pursued by creatures so obviously unworthy of such providence.(op.cit.: 7)

This attitude is pessimistic and casts a shadow of hopelessness and despair on those who have a good vision of the future.In this sense, Serumaga attempts to criticize the system in that many people who had the intention as well as the talent of building the nation have been demoralized due to the repeated coup de tat and its destructive effects .In addition, the decision made by Joe in the above extract has long been contemplated. For instance, the author presents to his readers the negative impact of the social system on members of the community (here in our case Joe, the protagonist).

To recap, in **Return to the Shadows,** both ISA (Ideological State Apparatus) and RSA (Repressive State Apparatus) contribute their share in ascertaining and securing the control of the state over its subjects .Towards this situation, different social classes react differently .This uncoordinated reactiton on the part of the subjects has its own negative impact in that it prolongs domination about which the author is highly aware of.In addition,the preceding discussions show that both ISA and RSA are complementary.That is,since both are mechanisms of control,the State applies them interchangeably whenever deemed necessary.

6.1.2 Aesthetic Ideology

Stream of consciousness and **flashback** are two of the major techniques employed in **Return to the Shadows** to portray various scenes.

In chapter one, Joe's, the protagonist's, past experience is related to the present situation that is compounded by fear and harassment of being caught by the new leaders. Right at the outset of the novel, **Return to the Shadows**, Serumaga presents the political instability in Uganda and the disastrous effect of the coup de tat from which the two characters, Joe and Simon, are running away:

> *There was hope there for Simon and Joe, fugitives from the political upheaval in the city, on which they had now turned their backs. In the hills there were trees, with nests that sheltered real birds. But in the city the tree is a rock of steel and concrete and the nest harbours a machine- gun with death in its laughter and there is always a man to trigger its metal ribs with a murderous tickle.(Serumaga, 1970: 3)*

Compared to the city, the country-side is considered as the safest place in which one can protect himself/herself from the oncoming danger. The city, as indicated above, is a place where thousands of people are victims of the political forces that take the upperhand during the coup de tat (i.e the army). The author's description of the two situations is developed through contrast: the urban and the rural are depicted as places with different atmosphere. To show this difference, the author makes use of **contrast** as a technique.For instance, in the third line, it says **'In he hills there were trees, with nests that sheltered real**

birds'.Contrary to his expression, lines four and five show the ugly scenes of the city as: **But in the city the tree is a rock of steel and concrete and the nest harbours a machine –gun with death in its laughter.**

Within the same chapter, the reader observes the ideological dilemma contained in Joe's mind. On the one hand, he retreats from the present political pressure and upheaval. On the other hand, he feels guilty of ignoring the act of resistance against this upheaval. The author, through the technique of **stream of consciousness** reveals this situation as under:

> *...Joe felt his physical pain intensified by this growing nagging feeling in his head; 'you're running away, Joe; you're running away from your proper responsibilities. What good woulld it do to stay and fight? Get snuffed out with out trace in the winds of turmoil-unlamented, unremembered. you must run away and stay to fight another day. But when? When all the goodness is gone and evil inhabits the land. Yet to fight without weapons is merely false heroism. Or is it? A stone is a weapon even against a machine-gun. Is it really now? But he had tried before and the spade had turned into a snake as he shifted the rubbish. Was he at last power less? Were even his intellectual rationalization and cynical explanations unable to bring him relief?* (op.cit.::5)

Strategic retreat is necessary in time of danger as indicated in the sixth and seventh lines .Moreover, something has to be avoided before it is deep rooted. These two ideas frequently come to joe's mind.This shows that the political unrest as illustrated above has a negative impact on each individual's inner-self. In terms of the ideological dillemma,Joe's mental status ,as presented above,treats many contradictory ideas.

As a critical realist, Serumaga in **Return to Shadows**, is intended to reveal the point of view or ideology maintained by every social class towards the coup de tat that has become the norm in Ugandan social system. That is, characters are made to interact with one another as well as with other external circumstances. Characters that have similar ideological thinking or outlook are made to put forth their views and are made to act in a way that they think is convenient in the current situation. For instance, Joe and Simon are from different social classes. The former is an intellectual and a business man whereas the latter is a servant. However, they maintain similar ideology towards the current situation

because they should cope with the same problem (i.e the act of escaping from the upheaval) jointly.

> *Ever since Joe had returned from studies in Europe, full of revolutionary spirit he had suffered a number of disappointments which had turned him into himself. He had seen several coups d'etat in his country, each one more futile and destructive than the last. It was during these that he developed what he called his coup d'e tat drill. At the drop of a coup, he would get out of town fast and run to the safety of his country home. Later, when dust had settled, he would return to town for the trials of the former ministers. That is if they were caught at all for they had learnt the tricks themselves: one pound for the home bank and one for the swiss bank, and a gentleman thief, turned politician's friend, could organize escape routes for a modest fee. Often a few ministers would be caught and brought to trail, alive if possible. Joe had been counsel for the defence in these dramas before the men were shot. He earned a good amount that way, but at times he twitched nerviously when he compared himself to the man who organized escape routes. (op.cit .: 7-8)*

Here, the ideological shift that the protagonist has gone through has been vividly portrayed: an intension to serve one's nation has turned out to be a game of developing one's own personal interest. However, the major emphasis is on the fact that it is the corruption that forced people like Joe to divert from their common goal to individual greed. Another major point is that the above lines correspond to Ugandan history after independence in which many coup de tats have taken place. Here, from Joe's point of view, the coup de tat brings with a situation which is worse than the earlier coup. This condition has led Joe to lose hope.The author symbolically attempts to reveal that many intellectuals who return to genuinely serve their own nation after receiving their western education have been discouraged due to the unjust nature of the coup. The author has also emphatically portrayed the fact that the ministers assigned in different posts/ ministries to serve their people escape after looting the wealth of their nation.

Joe's recollection of his school experience is narrated in chapter two. In this chapter, the author portrays the fact that the social system doesn't give any attention to its own citizens unless they are conformists:

> *... For the system is nobody's friend. All it has for you is a little hole. If it is square, so must you be. and if it is round well then you must also be. If you don't fit, to hell with you I mean there are others to take your place and who said the country owed you a living? (op.cit .:41-42)*

In order to survive, one has to adjust and readjust him/herself with the changing condition of the system.

In relation to the situation of the military coup, Joe, the protagonist, observes that people do not co-operate to fight against a common enemy in time of difficulty. This is because most people have been engaged in acquiring personal benefits.For instance, in the utterances below, the author, through Joe, criticizes different social groups as the root cause of their failure and the destruction of many lives:

> *... in periods of danger, neighbors who come to eat would hide their heads under the dry grass in their sitting rooms and let their neighbors die at the hands of stranger... (op.cit .:* 56)

> *But these things had happened, and Joe knew it well, as for the reasons, no one could really tell. Joe had his suspicions. In the villages anyway, he felt, the old spirit of neighborly brotherhood was dying. It only remained in the mouths of the politicians in the cities who wished to justify their half baked theories. As for the educated, that spirit had died a long time ago and the severe individualism of Europe had taken over however, the sense of insecurity among the elite and their eagerness for fast material progress had produced a brand of young men, who though in a sense quite educated lacked any intellectual commitment to causes. They there after became useless as agents of social change and progress since, to the insecure, any change to the status quo is considered a threat. They also became maneuverable by those who had little respect for justice and other such nebulous principles of social intercourse. It so happended that those who had the vigour to manauvre and change, were the chip-on-the shoulder, beggar-my-neighbor, dog-in-the manager little fellows who could not be adequately described by any number of clichés. They were,*

Joe felt, dishonest in motivation, crude in methods and ruthless in execution. They always won. (op.cit.: 56-57)

Serumaga underlines that there is no unified effort to fight out the common enemy. This flaw of the society has become deep rooted. The author, through Serumaga, compares the past situation with the present as the phrase **the old spirit of neighborly brotherhood was dying** indicates. That is, currently, the whole atmosphere is gloomy. For Serumaga, truth has vanished. For instance, politicians use the term '**brotherhood**' not because they are enthausiastic about it but because they want mass support. Moreover, in the above extract, the intervention of western ideology on the educated elite has been emphasized as the phrase; **the severe individualism of Europe had taken over'** indicates.Moreover,in the coup de tat, those who are incompetent always win due to the weakness of the intellectuals.Power is misused because those who hold political power are incompetent. This situation is recurrent because the elite have shifted its motivation from the involvement of bringing social change to aquiring personal benefits hence giving a vacant space for the incompetent.

In chapter three, the author presents the ugly face of the coup . Joe's mother has been raped and Joe's two children have been murdered mercilessly. Also, Joe realizes the fact that the root cause for all these destruction is the intellectuals who haven't made a Joint effort to avoid such a catastrophe. Joe feels degraded and humiliated. For this reason, he dicides to return to the city from which he has fled. His determination is either to bring change or to sacrifice himself. Joe tells his feelings to his mother as in the following:

... the solution is not here in the funeral. It is there where death originates; ***where power is misused****. The misfortunes of my family demand a duty of me, and my honour demands of me the same duty; to return to the city and fight and if the safety of my life should turn out to be the obstactle in my path then my life 'll have to go. We must change things or die. (op.cit.:60)*

Here, Serumaga attempts to portray the source of every disaster that takes place in Uganda. In the second line, the author directly criticizes the social system in that power is in the hands of the wrong people. Also, Joe's ideology before his arrival to his home and after he has reached there shows the contrast between his former outlook as well as the ideological shift maintained as situations deteriorate from bad to worse.

Although many coup have taken place, no significant change has been observed. This feeling frequently strikes Joe. The country is full of political havoc and turmoil because of the coup which does not represent the broad masses. The author tells this situation through the description he has made about Joe:

> *Joe had heard too many voices of the people and strangly enough they had all turned out to be the voices of a few individuals out for a kill. They impersonate you. Then they rob you and when you complain they laugh straight in your face. They couldn't have robbed you because they are you, and how can you rob yourself? Come now, don't be ridiculous. And it is then you feel like chanting we are hollow men, the hollow men, the owners of the means to production, some of us live in the royal castles and others in the mud huts; but we are the owners of the means of production, the hollow men ,the hollow men.(op.cit.:63)*

The feeling of degradation overshadows people who at first feel that the change is radical. But when they realize the fact that it is few people that are benefited, they conclude that every thing is empty justifying nothing. This is the whole idea reflected in the above utterances.In addition,the disparity between the upper and the lower class is indicated through the economic status they hold because the ninth and the tenth lines say:**some of us live in the royal castles and others in the mad huts**.Hence the distinction between the rich and the poor is attributed to the ownership of the means of production.However,the upper class do not have sufficient knowledge to lead the people as the phrase **'the hollow men** metaphorically indicates.

The evidences in the text in question show that the ideology of the intellectuals towards soldiers and the ideology of soldiers towards intellectuals is completely different.The author juxtaposes these two contradictory views to show how soldiers view intellectuals and vice versa.A comparison between the first and the second extract below clearly shows this ideological disparity:

> *I told you sir, another soldier volunteered! Them guys has been in school for too long. Had their brains washed .Scrubbed bone clean.*

They don't even understand what power is. For them it's just words like, let me see, human rights and the dignity of man.... (op.cit.:74.)

But if you think you can come in there any time and deprive me of my privacy and possessions on some flimsy grounds, which I am sure you yourselves are far from understanding simply because you happen to have guns in your hands, then I think this society has been foolish in letting men like you be the guardians of its peace.(op.cit.:77)

Serumaga is aware of events of historical significance. Most of his depictions reveal how the coup creat a conducisive atmosphere to those people who want to exploit the situation for robbery. For instance, Joe, the protagonist, has faced a problem in his own house by the intruders who disguise themselves as if they are people who stand for salvation.

In another instance, through Yacobo, one of the characters who was formerly known as Katende, the author depicts the prevalence of power rivalry. Moreover, those who contend for power conisder themselves as radical as against the previous regimes. For instance, Yacobo dramatizes the situation (i.e assuming himself as Sergent Yacobo who sets out to haunt a Minister) with his wife, Rozalia as under:

And now, it's time of reckoning, ''
He spoke straight to her face 'Mr Minister is there'anything you would like to say for your self? Because my plan is to give you a fair trial and then hang you. I mean fair's fair, and there cannot be two ministers of the same position at the same time. I'm taking over. Do you hear me? I'm taking over from you stinking lot of thieves. You have lived on empty promises and the fat of the land.' He got hold of his wife by the neck.' And now I'm going to make you spit it.'(op.cit.:103)

'No, don't do it, Yacobo, don't do it,' she protested, half choked.
'Oh yes, I'm going to kill you, I'm going to kill you, you bastards. Look where I live, and look where you live. The hut and the castle. And what did you do to deserve those things? Nothing, Only a lot of lies about jobs and food, and the fight against disease and ignorance. And what jobs did we get? Tell me what job was I offered? Sanitary inspector, looking after the welfare of the shit-houses of the land. Now I'll tell you: That is where you should have been. Because that is where you belong. And right now that is where you are going. I'll drop

you into the company of your friends the maggots, and there you'll find a stinking rest.'

'Yacobo, it's me, you're killing me. I'm not the minister.' Rozalia managed a stifled whisper.(op.cit.:)

In the above example,the fact that those who are in power will one day fall in the hands of the dominated is ascertained drammatically through the phrase :**I am going to make you spit it .**

The ruling elites have failed to carry out their duties.They have exploited the people by way of making false premises.This fact is explicitly portrayed in the seventh line above : **you have lived on empty promises and the fat of the land**.The author has also used metaphorical expression in the six and tenth lines to expose the corrupt leaders : **you stinking thieves,you bastards**, **the maggots,**etc.The false premises are reiterated in the thirteenth and fourteenth lines :**only a lot of lies on jobs and food and the fight against disease and ignorance .** The eleventh line creats a clear demarcation between the dominant and the dominated classes because the speaker directs his accusation towards the ruling group by associating them with '**maggots**'.Here, positive self representation and negative other representaion is implied.

In one part of the novel, Serumaga depicts people's indifference to the current political situation. These people want to exteriorize themselves from politics because other things are more saliant to them than their persent involvement in politics.

Impeach them, appeal to the conscience of the people. Incite rebellion, but the crowd just stared right back at him, eyes clearly disapproving: leave us alone, all we want is to get through here as soon as possible. We must not be late for our work in the city. Our pay will be cut. And who would want to employ trouble-makers? Joe could hear the thoughts beyond the eyes of individuals. I have children, and they are aft school. I must look after them, and I'm not going to do it by loosing my job; certainly not trying to save a man I've never seen before. (op.cit.:103)

6.1.3 Authorial Ideology

Lack of national commitment is one of the many problems facing Uganda. The author has attempted to trace the root cause of many distructive actions that take place at different times in history. For instance, soldiers that are recruited are not efficient enough to cope with their different responsibilities. For this reason, they murder people without any justifiable reason. In doing so, they are praised and are given different positions.This, according to the auther, is a fact that is taking place in Uganda. Consider the following example through which the author shows his authorial ideology.

> *... what does society expect of its solders? You take a group of young normal men and you give them a gun and a uniform at the crack of dawn a bugle, the signal, and then all day you train them in the techniques of murder. But you go even further: you provide a whole philosophy, a complete rationalization to the simple acts of killing. You impart a dignity, a form of gallantry to the destruction of men who happen to be on the other side. To shoot, to kill, to maim and to survive...*(op.cit.:21-22)

This description clearly shows that one has to kill in order to survive. The author's intention based on the evidences given above is to emphasize the fascistic nature of the regime because he underlines the fact that all what the current state is doing is to train people whose main purpose is not to maintain peace but is rather to execute the people mercilessly. Mwangi sees the chain of brutal act as a continuous process and his firm conviction of expecting the worse is justified by the fact that in every part of his novel he stresses that whoever holds the power, no meaningful change occurs.

Concomitantly, the author, through one of his characters, Joe, depicts that the masses have become passive observants of a situation before them. No reaction against the government takes place. This situation dissatisfies Joe. Joe exposes his firm conviction that the people are not aware of their degradation and humiliation. This is reflective of the author's ideology. For instance, observe how Joe, in his inner thought, perceives the unmoving crowds that disregard resistance towards betterment:

> *Joe felt sickened by those cowardly, timid, impotent looks. He felt like yelling: All right, go on and preserve yourselves, you putrefying masses of human refuse devoid of all honor. You think you're alive. But I've got news for you. You're dead. As dead as those soldiers you see in front of you. You've passed from life and descended into limbo. And there your bodies float in the unrevenged blood of your brethren whose courage was too much for the rulers of this land. (op.cit.:126)*

People die for a cause in order to show others that they should follow the same line until justice is maintained .However, the above utterances stress that the reverse situation is true because the masses do not follow their fellow citizens .The author through his character, Joe, voices his conviction that unless the dominant people struggle against the system, their lives is in danger and culminates in catastrophe. In other words, Joe reflects the opposite view he holds through his utterances.

6.2 Kill Me Quick

6.2.1The Dominant Ideology

The most important institutions that play a dominant role in **Kill Me Quick** are **the Police**, **the Court** and **the Bureaucracy**. In practice, the three institutions act as one because their ultimate aim is to ensure domination and ascertain stabilization of the State's hierarchy. **The Police** catches people who are considered guilty of crime and hands them over to the court for trial. **The court** in turn passes sentences on the prisoners. Then, the guilty are kept in prison until their sentence is over. This scene appears in many parts of the novel ,**Kill Me Quick**. In no circumstances we get any form of rationale or reasoning with regard to why the criminals are subject to or exposed to such criminal acts.

A closer examination of this novel shows that the police is an ideological institution in which police men are social actors who perform duties to enforce government rules. In this regard, the author of **Kill Me Quick** in several parts of his narration deemphasizes positive things about the police by describing them as people who do their job for the sake of acquiring promotion:

> *Police men were an essential part in the game of life and one could get along with them well enough as long as one gave them no reason to*

know one's name. One could make good companion of police men if one kept the hell out of their beat areas. But if one got too friendly, a man might find himself sharing such a privilege as a ride in a patrol car all the way to the station. And there in a dark room a one-sided conversation might well lead to a scholarship to prison.(op.cit.:72)

Against their last atrocity there was only one sensible defense: never try to reason with a police man in uniform. Once out to earn himself a medal, a police man could conceive no reasonable possibility that one might be innocent. If you looked innocent you were hiding something. Many an innocent citizen ended up so confused by his own attempts to prove himself guiltless that he ended up in prison nevertheless. (op.cit.: 72)

From these utterances it is clear that no national commitment exists. That is, 'police men' do not rightly shoulder their responsibility. Rather, they may arrest innocent people to fulfill their personal greed: earning a medal. Whether one attempts to defend oneself or remains tongue- tied, there is no way of preventing oneself from the false accusation that is going to be made against him .

In chapter one, Mwangi discloses the social background of two major charactors: Meja and Maina. They are people with a country- side background. Both of them, before their arrival to the city, belong to the same class: the peasantry. However, their former class position has gradually changed from a peasant into a lumpen proletariat. Also, Mwangi depicts men of two worlds who hold contradictory world views. Urban scenes: the way of living, the bureaucracy along with its mal-treatment, people's struggle for survival ,cheap labour and cultural shock (conflict of cultures) are main features of chapter one.

During this big business season the boys learned one thing, whatever you did, no matter how you did it, nothing ever paid, everybody tried to cheat you, from the ragged scrap metal buyer to the barrel woman for whom you chopped wood. (op.cit.: 2)

Here, in line three above, the phrase **everybody tried to cheat you** refers to all individuals in the society.It does not creat any clear demarcation on who exploites who.The corruption and suppression is ascribed to every one.By implication,it is indicative of the fact that there prevails a long chain of the exploitative hierarchy that extends from top to bottom.This situation characterizes the dominant ideology of the text. However, the masses are not

aware of the true nature of their exploitation and therefore are ignorant of their class consciousness.

In line with this point, the increasing number of lumpen proletariat in the city and the fate that awaits them is one of the main preoccupations of Mwangi. He also portrays that the masses unwillingly lead the life of lumpen proletariat which is attributed to the lack of job. The implication is that the post-colonial state in Kenya has ignored the promises it has made at the time of independence.Mwangi's, one of the characters, observation of this situation is exemplary of this point:

> *They scrutinized the ragged beggars whose independence floated ghostly past him as closely as they watched the smart pot-bellied executives wrinkling their noses at the foul stench of the backyards, and between these two types of beings. Meja made comparisons(op.cit.: 1)*

Mwangi is aware of class distinction, this distinction is displayed through a contrast between the haves and the have nots as indicated through the phrase'**the ragged beggars** in line one and **the smart pot –bellied executives** in the third line.

Urban-rural conflict in terms of culture is another major concern of Mwangi's novel: **Kill Me Quick**. Meja's reaction towards the urban scene is a good example**:**

> *Meja looked this way and that and tried to hide his confusion. He had been in the city for three days and he had not liked anything about it. The busy indifferent people, the multitude of vehicles and the huge buildings had all filled him with fear. To him it all seemed like a new strange world way out of the universe where every other human being was a rival, every car a charging beast and every building a mysterious castle. The idea of staying in this heartless place was terrifying, but then so was the idea of going back home without having found that job he came to seek. (op.cit.:3)*

As presented in chapter one, government institutions practice mal-treatment. This is one of the workings of the bureaucracy where domination is prevalent .For instance, every individual involved in the hierarchy of the government takes his/her share of creating inconvenience to job applicants. The dialogue between Meja and two office managers of a restaurant respectively is exemplary of this fact. This long dialogue is presented from pages

four to seven. For reasons of space, it has not been included here. Apart from showing an accurate depiction of reality, no authorial intrusion has been made in both chapters one and two.

Like chapter one, chapter two discloses how the dominant ideology operates through different hierarchical structures prevalent in the farm house.First, there is the old man who serves as a mediator. Similarly, the foreman, another representative in the hierarchy, measures whether or not the workers employed are obedient to their master: the white man, the owner of the farm. Boi,the old man, and the foreman do this job to gain personal benefits at the expense of other workers.In this way, chapter two, like chapter one puts the contradictory classes side by side and portray their ideological stance towards the reality that they face. The relationship between masters and workers and the ruthless exploitation, as well as the overall situation in the Farm House are central in this section.

6.2.2 Aesthetic Ideology

6.2.2.1 Dialogue as a Major Technique

One of the major techniques employed by Mwangi for depicting post-colonial situation in Kenya is **dialogue**. This device is repeatedly employed to uncover ideological conflict. Hence, Mwangi's criticism of the then ruling classes is achieved through dialogue as in chapter one and two.

Similarly, Mwangi is more interested in depicting the life of the condemned and the dejected lumpen proletarit. In chapter four, through the technique of dialogue, Mwangi presents the valley of shanties in which gangs detached from the rest of the world live. All of them are lumpen proletariats. In this chapter, a number of characters are introduced. These are: Sara, the Razar (i.e Kimaitho), the Crusher, the Professor and the Sweeper. The following text shows the overall living condition of the gangs of Shanty Land:

> *And no body seemed bothered by what went on around them. They all sat and smoked bhang, warm, free and contented. They were one neatly bound gang, bound with, love, rough living and lawlessness. Nothing mattered outside the circle. The fact that poverty and ignorance dwelt upon them was insignificant. Nobody noticed the over crowdedness of*

the little hut nor the near-nakedness of his companions, nor even the fact that they had no personal possessions nor even a fire place. Nobody wondered what they were going to eat for supper or where they were going to sleep on the dusty floor. What they had, they shared equally and unselfishly, conversation, bhang, human togetherness and, yes a little poverty too. Between the paper walls that was all. (op.cit.:57)

Through the long dialogues presented in chapter three, the reader is told that Meja and Maina experience similar fate. Maina is from a peasant family of poor economic background.His parents educate him hoping that he will repay them one day. However, he failed in fulfilling his goal because of the existing system. Meja also shares this fate. Both of these characters voice their grievances to the system which gives them a deaf-ear.Another major feature in **Kill Me Quick** is that the characters are pessimistic about their future as indicated in the above extract.

6.2.2.2 Ideological Conflict

The portrayal of classes with conflicting relations is another device that is employed in **Kill Me Quick**.For instance, in chapter three, Mwangi's preocupation shifts from the urban backstreet life of the two characters (i.e Meja and Maina) to the working environment of the farm house. Here, buying cheap labour is one form of exploitation carried out by the white boss who symbolically represents all white settlers. The white settlers are rendered the right to possess the land of Kenyan farmers. This is attributed to the alliance of the state with foreigners in order to enhance domination. This unity of the state and western powers is itself incorporated in the history of Kenya in both colonial and post-colonial periods. In each chapter, Mwangi presents the contradictory out look of antagonistic classes towards each other. Hence, one thinks the demise of the other.

As can be evidenced in chapter twelve, **the police** and **the court**, as two of repressive state apparatus, catch criminals and pass judgment on them respectively for stabilizing the state. However, apart from carrying out this duty, they don't question the causes for such crimes. Also, Mwangi, in order to draw a clear picture of reality, puts forth contrasting life conditions of his characters. For instance, the disparity between the haves and the have nots is symbolically portrayed as in the following:

> *...he remembered the sound of the music playing on the radio in the white man's home, cool and peaceful, while he toiled in the heat of the day on the lawn. He remembered Boi's call for Maina, sharp and whining and commanding. He remembered the many times he had carried his buckets to the stream. His back and shoulders were hard and solid now, and his legs felt taut as powerful spring traps. (op.cit.: 41-42)*

Here, the implication is that some individuals live comfortably where as others lead a miserable life. This is due to their economic status. In the above extract, the way of living of the white man is contrasted with Maina's condition. The former enjoys the fruits of life whereas the latter suffers from poverty and discomfort. In the first and the second lines, it says: **the music playing on the radio in the white man's house, cool and peacful'.**This phrase gives more emphasis to the comfortable life condition of the white man.In contrast, in the third line, we get an idea that is completely different: **He toiled in the heat of the day on the lawn.** This sentence can be contrasted with the former one .Hence, the first and the second utterances are juxtaposed to magnificiently show the discrepancy between two social classes in terms of their living condition.

Another major characterstics of Mwangi's novel, **Kill Me Quick,** is that the characters interact with one another as well as with circumstances around them.For example, Meja, a hopeless educated character, reacts towards a condition that betrays him.

The other major character, Maina, came across a disastrous fate in the city. He unwittingly joined a gang of criminals whose pessimistic attitude towards their future leads them to looting. All of these gangs have committed crimes because they hadn't any other opportunity to earn a living. They are ignored and dejected to work and live in their own nation.

> *Mean while, life, whirled on around him in Shanty Land and the whole city and the world, indifferent to his education and his hopes. All around him people were being born, others going to school, others getting sacked from their jobs, and yes, some were being employed too. (op.cit.:58)*

From these contexts, the reader observes that Mwangi's characters are not detached from the society or the situation around them .Their feelings are always related to other circumstances .Hence, the charaters are life like and the author's mechanism of portraying reality can be characterized by classical realism.

6.2.2.3 Power Relations

In **Kill Me Quick**, the power relation between employer and employee is characterized by the domination of the employer over the employees.For instance, in the farm house itself, three different groups can be identified: Meja and Maina as well as other workers, the forman, the old man (i.e Boy) and the white man. The hierarchy of power emanates from the state (or social system) which grants land to the white settlers. This extends to the exploitation of native employees by the white man. Within the farm house, the white man passes on orders to the foreman and the foreman in turn dominates other workers below him such as Boi (the old man), Meja and Maina. Chapters' one-three clearly show this sort of power relations.

In **Kill Me Quick**, Mwangi employs three basic settings to portray the urban scene in Kenya: Farm House, Shanty Land and_the Quarry .In the Farm House, the hierarchy of power emanates from the white man (the owner of the farm) and goes down to the foreman and then to the workers.Thus, domination operates through these power relations. The author artfully shows how power operates at different levels.

Mwangi's critical observation of life involves different participants at different times and settings.Farm House, Shanty Land, Cedar Avenue, Eastern Retreat and Western Close are some of the settings in which most of the scenes take place along with their ideological implications.

6.2.2.4 Action and Interaction

Many of the scenes in **Kill Me Quick** show that **actions** and **interactions** are expressions of ideology.For instance,In Shanty Land, Mwangi introduces a group of lumpen proletariats along with their attempt to solve the riddle before them:the meaning of life.The gangs of Shanty Land express their grievances against the system through a distructive

action and theft.This is because the system has given them no place.Their actions are directed and are reactions against this exclusion of their human rights.Therefore , every measure they take is for them a means to an end.The ideology of the text taken as a whole is not expressed in explicit terms but rather manifests itself through action and interaction of group members with one another and other members of the society living in the city.The two major charcters in the novel (i.e.Meja and Maina) are symbolic figures.They represent people who are educated but remain jobless due to the corrupt social system.Maina ,who was once a bookworm, has turned out to be a professional looter based on the training he has received from the Gangs of Shanty Land.Formerly, his conviction to success in life has been assumed to exist through education.However, this assumption is proved to be a failure.As a result, he adopted an ideology or a philosophy of life which the gangsters use to earn a living.Concomitantly,a close examination of the background of the two major characters tells the reader that they are innocent by their very nature.But circumstances forced them to behave differently. Unlike other novels under examination, Mwangi's characters do not protest openly or directly.They do not comment on the causes of their suppression either .But we see them striving to earn a living in every possible way. Both Maina and Meja are reasonably educated. However, their ideology towards the social system is covert .Also, every scene in **Kill Me Quick** is basically compounded by a gloomy atmosphere but the participants of the situation are passive in terms of political views.Meja's observation of the gangs in Shanty Land is exemplary of this point:

> *The loyal family could not mix with the ordinary crowd even in a crisis. Maina had never been so glad to see them. His world was centred around these unlearned people with their confused doctrines, and their brains disordered by drugs, alchol and misuse of their common sense. (op.cit.:81)*

The ideological conflict prevalent between the workers and their masters is implicit whereas, within the workers, the reader observes conflict of interests designed for personal benefits.

In chapter ten, Mwangi portrays what prison life looks like. For most, life in prison is considered as more suitable than there out in the city.

...They were happy where they were, the way they were,as one of them put it to Meja:

Ninth times in for robbery without violence,'he announced...
(op.cit.:118)

In case of the two characters, Meja and Maina, their hope of getting a job and helping their poor parents turned out to be a different story. It has become a story of failure or an impossible dream.The whole urban situation depicted in the novel makes the reader question the cause for such human disaster.This in turn has an ideological implication in that it leads the masses to point an accusing finger on the rulers.The author provides cues of foreign intervention through the Farm House, robbery, etc.The characters, in their very attempt to rob, direct their actions towards the white-man.Hence, Mwangi gives many indications which show that the natives are deprived off their own land.

In **Kill Me Quick,** foriegn intervention is justified by the fact that the owners of the Farm House, The Warder in the mining project and the Central Dairies are all settlers.The natives are employed as workers or are exposed to robbery out of the necessity to survive. This clearly shows the author's awareness of both colonial and post- colonial history of Kenya in which a large number of settlers take the seats of the pariliament (or council).Mwangi wants his readers to observe that the masses are considered as outsiders in their own land and are left miserable.

Similarly,cheap labour, the exploitation of man by man and poverty as a typical identity of the dominated society can be considered as major concerns of Mwangi. The urban scene, according to Mwangi, is gloomy which generates hopelessness and despair. By presenting the urban problem and corruption, the author manipulates the reader to visualize the theme of corruption that has become a norm in post-colonial Kenya. The following example illustrates this point:

The sixty shillings they were paid each month was hardly enough to exist on. But by scaling his needs almost to the level of starvation he did manage to save at least one pound every month. His family would need at least twenty times that amount for their daily needs each month. That to Meja meant that they were living at minus twenty pounds every month. He did not want to think this so he let himself be carried away by the other's carelessness. They rarely

talked about their homes and family, all they thought of was food and a place to lay their heads when neight came. And the world was dark; cold, lonely and miserable. (op.cit: 22)

The diction the author uses in the the last line of this extract symbolizes the extent of the gloomy atmosphere prevalent in Kenya: **And the world was dark, cold, lonely and miserable.**

In conclusion, Serumaga has employed dialogue in his work to show the situation in post-colonial Kenya.In addition, his portrayal of power relations, action and interaction as well as ideological conflict is a major technique of his critical realism which centers on the problems rather than the solutions.

6.2.3 Authorial Ideology

In chapter twelve, Mwangi's implicit ideology is reflected through the portrayal of the prison scene. The same prisoners are released and come again. This shows the fact that unless the system is changed and unless the robbers are provided with jobs, the problem continues. Hence, Mwangi underlines the fact that the measure taken by **the police** and **the court** does not bring any meaningful change on the lives of the robbers. This, as presented in chapter twelve, implies that the masses need a radical transformation of their present life into a new one.

Similarly, Mwangi's protagonists are middle class individuals who hold pessimistic view about life and social change. For instance, Meja's outlook is dominated by the impossibility of change because his view of human beings as a whole is negative. Consider the following example which is devoid of any optimistic vision:

But Meja's curiosity was just idle curiosity. He had no pity for the beggars, nor did he envy the executives. He knew too much of what went on among the ragged ones to think of pitying them, and too much of others to envy their positions. It had taken him two years to learn about human nature. (op.cit.: 42)

From this perspective, Meja believes that if the position of the beggars' and 'the executives' is reversed, the same fate awaits him because everyone strives for his own benefit.

As indicated in chapter one to three, Mwangi focuses on the portrayal of the differences in terms of life between the rulers and the ruled. In chapter four, Mwangi reflects that people are unjustly treated in their own nation. For instance, the end of chapter three and the beginning of chapter four describes that both Maina and Meja have done nothing wrong but have been haunted by a supermarket attendant and a policman.This is one of the indications that reveal the author's convictions in that injustice is a practice maintained by the system and is considered as something which is natural.

In the same chapter, Mwangi also uses juxtaposition as a main technique of his critical realism which in turn reflects his authorial stance. Lawlessness, poverty and the unique appearance of Shanty Town, as compared to the city, creat a picture of contrast in the readers'mind. Mwangi's description of the shacks reveals the extent of corruption in Kenya.Consider the following example:

> *They came to the shanties abruptly that Maina was stunned by the quick change from the city and its skyscrapers.The shacks are built of paper, tin, mud and any thing that could keep out the rain, thrown together in no particular pattern .The shacks were so closely built that from the top of the rise where Maina and the Razor paused to gaze at the view below them,they looked like a rubbish dump full of paper and shiny thin.*(op.cit.:51)

A closer look at the above utterances will tell the reader that unlike those people who live in skyscrapers, there exist a number of oppressed people living in misery and poverty. Here also, Mwangi's depiction is a criticism against the existing social system which is unable to solve the problem facing its people.

Mwangi is interested in portraying the life of the rejected and condemned .To achieve his goal, he makes use of statements and expressions that embody a symbolic significance in terms of uncovering post colonial corruption. Among the many descriptions of urban scenes include his depiction of the valley of shanties:*'the air was heavy with the smell of smoke, urine and countless other odours'* (op.cit.:51).The odour, the urine and the smell of the smoke create images that signify undesirable qualities .Moreover, they symbolically

represent corruption.Mwangi also makes similar remarks about the living condition of the people in Shanty Land as follows:

> *Outside the hut, dust stirred by the evening winds swept down the shanty lanes carrying with it the smell of urine and dirty bodies.The crackling of a hungry hen,the cry of a hungry baby and the hum of subdued voices were wafted away, leaving the rubbish dump that was shanty land calm and peaceful(op.cit.:57)*

These utterances symbolically embody the theme of corruption and decay.For example,**the smell of urine** and **dirty bodies** represent the ugly face of the then social system. Hence, Mwangi's social vision towards the system is totally pessimistic.As can be deduced from this extract,a chain of distructive things are at work causing damage .For instance,the word **dust** in line one can be considered as an agent of disaster which brings bad things .Also,the phrase **evening winds** can be contrasted with **sunlight. The evening wind** symbolically represent the dark atmosphere prevalent in Uganda.Hence, **the dust , the wind, smell** of **urine,** and **dirty bodies** are all symbols representative of corruption.

Similar remarks can also be made with regard to the gangs' condition of living and features of their group identity:

> *Maina glanced around again and gave the gang another look ove.r His picture of a well-organized gang and a peaceful hideout went right out of focus.All he could see was a lot of desperately poor people trying their best to hold on to the only thing they had in the world,Life. A very pitiable lot indeed, but they did not seem to be suffering from self pity .They seemed to be getting along with their dark little hole and their fat cigars very well.*(op.cit.:53)

The gangs seem to be satisfied with what they do because their degree of social consciousness is very low.They are not aware of the fact that the root cause for their suffering is the social system. Rather, they accept their poverty as if it is their lot.

Meja expresses that power is exercised everywhere by everyone in the city .Each individual is fond of showing his superiority over others.This implies that the power relation that exists among different social groups is characterized by domination.

'This place strikes me as funny; Maina said. ' First there is a foreman who is all power and knowledge, and a lot of people he leads around like a sheep. Then there is an old cook who is over-eager to help in exchange for some money that has not been earned yet. You know, very unlike life in the city where everybody is big in his own way and minds his own business' (op.cit.:19)

In chapter ten, Mwangi's focus shifts to the portrayal of crime and punishment. This chapter mainly reflects prison life and the attitude of the prisoners towards this situation. In other words, he depicts what it looks like being in prison. By comparison, many prisoners prefer the life in prison to the life there in the city because in the city their life is clouded by hopelessness and despair. Meja's observation with regard to the prison scene is exemplary of this point:

His mind was whirling. He was in prison and that was a fact. His friend Maina was in with seven others and that too was a fact. They all seemed happy and contented with life in prison. He wondered whether he might eventually come to like it too . If all one did in prison was eat and drink and get himself locked up and counted like cattle, things were not bad. (op.cit.:119)

The following extract also expresses similar content:

The were all introduced one after the other and each in turn seemed perfectly cheerful as he announced his crime and sentence. None of them was in for less than one year and none seemed to mind. They were happy where they were, the way they were. (op.cit.: 19)

Ngugi, one of the prisoners says:

'Here we eat and sleep and get counted and locked in cells. Smooth life. Better than most hotels in town. There is no charge for it whatsoever' (op.cit.: 119)

Mwangi's characters lack social consciousness that would enable them to question the system. Most of the prisoners in the above examples, for instance, take prison life for granted .They consider it as natural but do not question why they are , time and again, thrown to prison. In the second line of third extract above, for instance, Ngugi, one of the characters, makes a wrong comparison between **life in prison** and **life in hotels** instead of making it between the haves and the have nots.Hence, many of the characters, with the

exception of Meja, are subject to false consciousness.The implication is that Mwangi believes that some part of the society is governed or is characterized by false consciousness.

Throughout the novel, **Kill Me Quick**, the whole relationship is between the natives and the settlers (e.g Asian). Besides, every action on the part of the dominated is directed against a whiteman or a settler. For instance, both Meja and Maina have robbed whitemen's proprety in their own houses as indicated on page one –hundered and twenty – two.

Meja's recollection of his past experience as both a worker and a robber is narrated in chapter ten. The sequence of events portrayed in this chapter shows the causes and effects of crime. Meja, for example, clearly describes how the workers are dismissed from the quary. This situation in turn leads to robbing which is the only way for survival as indicated in chapter ten.The whole of chapter twleve is devoted to depicting lawlessness on the part of the characters.

The fundamental question in **Kill Me Quick** is the economic condition. To the dwellers of Shanty Land, for example, the economic factor is extremely salient. The group doesn't have any political consciousness nor are they interested in it .Prison, poverty, robbery or lawlessness is for them a norm that has to be strictly followed. Since, all members do not have any means of subsistence economy; they must lead their life out of stealing other people's houses, pockets, etc.

In like manner, education has not been given value. Maina's parents sold all of their properties because all of their children disappeared from the village. They had expected that their son, Maina, will one day return to them and give a hand. However, the reverse has happened.This situation is depicted below:

> *well they say that the family was poor' he siad, sounding very reluctant to retell the sorrowful fable. "They squandered all their money on sending one of the boys to school. The boy read well, so I hear. He was the good type. But when he finished school, he went to the city, got himself a job and became spoilt. He never came back.*

'During the time of the long drought', the man went on, 'the old man sent his remaining sons out to the city to look for the lost one. They too never came back. That old man was clever. And his wife too. These two were good people.Well, the drought got worse and his old woman fell ill from worry. The old man sold out and went away with her. (op.cit.: 135)

Mwangi emphasizes the high flow of people from the rural areas in order to find work. However, he underlines the fact that every attempt culminates in tragedy. Mwangi wants to stress the fact that even if people educate themselves hoping that they will find work, their vision in the end turns out to be a nightmare. Hence, the author strictly criticizes the state which is responsible for all the damages and destruction within the nation.

The shattering of hopes and the absence of dependable leadership becomes evident because the dominated people frequently demand for help. This situation is indicated below:

The village was thrown into chaos. Everybody and everything was hungry and lean. The village committee met for the hundredth time to decide what not to do. During the meeting someone mentioned the co-operative society in the city that bought their milk and crops when harvest was good. Surely such an organization would help during the reign of hunger. A delegation of the most respected old men was sent out to the city (op.cit.:127).

Mwangi metaphorically makes a comparison or analogy between real people in the real world with crops. Both of them struggle for better life. For instance, in chapter eleven, he depicts the contradictory aspects of survival. For this purpose, he uses imagery, metaphor and personification as main techniques.Consider the following example:

At first the maize fields swallowed the rain water hungrily and the small stalks leapt up gloriously towards the cold black sky. Then as the downpour continued, small malicious tufts of weed sneaked from the soggy ground and spread their first leaves. And when the gardners did not come to weed them out as they had anticipated, the young weeds produced their second lot of deep green leaves and waited. The rains continued and the farmers did not come and the maize grew tall and strong and the cobs started thickening. The little weeds grew bolder and shot after the maize, weakening and sometimes killing the smaller

stalks. Then they mature, dropped their seeds and a new crop of young healthy weeds sprang up they too headed for the ugly black sky. And still the farmers did not come, for the stream between the village and the fields was still swollen and dungerous to cross (op.cit.: 126).

Metaphorically speaking, **the cold black sky** and **the ugly black sky** represent the selfish ends towards which both the former colonizers and their off springs aim. The expression in the third line, for example, says **malicious tuffs of weed** which represents former colonizers. Again, **the young healthy weeds** represent those black leaders who replaced the whites and because of their personal greed have become rich and full of comfort. The farmers are people who want to reap what they have sowed. However, this has remained unfulfilled.

In conclusion, Mwangi,by employing different charaters who interact with each other and with the situation prevalent in post–colonial Kenya, has reflected his authorial stance.Hence,his firm conviction rests on the fact that corruption had set in due to incompetent leadership.

CHAPTER SEVEN: Differences and Commonalities

In this chapter, an attempt has been made to compare major features of the selected novels based on the discussions made in the preceding sections. Hence; all the ideas presented in this section refer to what has been investigated earlier.

7.1 The Nature of Ideology

7.1.1 Ideological Conflict

In **Kill Me Quick**, the ideology springs from the dominated group and by implication reflects other opposing ideologies. Moreover, descriptions of places, people and different settings vindicate the contradictory nature of ideology maintained in Kenyan social system as a whole.

In **Petals of Blood**, the nature of ideology taken as a whole is characterized by nationalism, religion, tradition, patriotism, colonialism, neo-colonialism and socialism. All of these ideologies are put forth in terms of their contradictory aspects .Together, they form the general ideological formation of a particular period in history. These ideologies are presented as competitive with each other and presuppose the prevalence of class struggle among the forces that hold diversified views about their existence and the existing social system as a whole.In **Petals of Blood**, the contradiction between the dominant ideology and other opposing ideologies is severe and this leads to a certain resolution.

From the voices of the dominated group (i.e Karega, Munira, Wanja, the Lawyer, Abdula, etc), the reader hears all sorts of grievances against the existing social system. On the contrary, from the opposing group (i.e Chui, Kemiera, Nedira Wa Reira,etc), one observes views that are in opposition to the dominated group. These contradictory views operate in the novel interchangeably. But the ideas or ideologies forwarded by the dominated group are highly dominant. These views are mainly related through episodic memories or recollections that are incorporated in Munira's prison notes.

7.1.2 Representation of Characters

The idea of groupness and group identity is prevalent in **Petals of Blood**, **Kill Me Quick**, and **Farah's First Trilogy**. In **Petals of Blood**, the delegates of Ilmorog are composed of intellectuals (e.g Karega, Munira, etc) elders (e.g Nyakinyua), the lumpen proletariat (Wanja) and the lawyer .The main intention of this group of people is to voice the problem facing their village in order to get resolution .Even if the members of this group are from different social classes, they all have similar purpose: to get a solution to the current problem facing Ilmorog. Similarly, in **Kill Me Quick, the** group members of 'Shanty Land' are linked with each other based on common interest: to lead a life in a social system characterized by corruption. Unlike the members in **Petals of Blood**, the group members in **Kill Me Quick** are, with the exception of Meja and Maina, illiterate and are therefore ignorant of any possible change. From this perspective, there exists a marked difference in terms of aim between the two groups of the two novels.

In **Farah's First Trilogy**, the reader observes an intellectual group that sets out plans to resist the existing social system. This group comprises people from the intelligentsia as well as from high rank officials who share similar ideology. The form of struggle employed by this social group is individualized as against the group in **Petals of Blood** who are well organized to bring out a new system.

In **Kill Me Quick**, the ideology of the dominant group is implied rather than expressed. Every idea or ideology maintained by the' Gangs of Shanty Land' or the author imply other ideologies in opposition to it. Hence, the reader is made to investigate the underlying assumptions, values, norms, etc that are assumed to exist in post- colonial Kenyan society. For instance, the corruption (i.e the urban scene) portrayed in the city, ideologically speaking, implies the absence of responsible leadership.

7.1.3 Form of Resistance

Unlike **Petals of Blood,** the workers in **Kill Me Quick** are not aware of their domination because we don't see any direct attempt of violence against the regime. Rather; different characters want to promote themselves at the expense of their fellow workers. Also,

Mwangi's characters do not question the root cause of their poverty .Rather, they accept it as something that is natural. All of them are satisfied with what they do: robbery and prison life. However, they are exposed to poverty because of the exploitative social system about which they are unconscious. Considering their deprivation from any form of possession as their lot, they lead a life characterized by misery. Hence, since they are ignorant of their real existence, their ideology can be characterized by false consciousness .On the contrary, the author attempts to adopt an accurate depiction of reality through the urban scenes. For example, the description of characters' situations and the portrayal of the various settings in both urban and rural are exemplary.

In **Kill Me Quick,** the reader does not witness any sort of face to face confrontation between the dominant and the dominated groups. However, this type of confrontation is typical characteristics of both **Petals of Blood** and **Farah's First Trilogy**. Although they are ignorant of any political struggle, Mwangi's characters in **Kill Me Quick** oppose the system by breaking the law, their resistance is basically indirect. In contrast, in **Petals of Blood,** the form of opposition is an open and direct one. In **Farah's First Trilogy,** the characters, unlike those in **Kill Me Quick,** are conscious of their enemy (i.e the General and his followers) but the form of struggle is implicit because the characters are aware of the fact that a face to face confrontation will result in a complete catastrophe. However, among the members of the underground movement, some have been emotionally charged and as a result suffer the consequences. In **Kill Me Quick**, the impact of poverty on family relationship has been highly emphasized. For instance, both Maina and Meja, are humiliated because they haven't fulfilled the promise they have made when they depart their families there in the village. In contrast, the form of family relationship in **Farah's First Trilogy** is based on one's political outlook and standpoint. The main cause for the disruption between different families is the involvement of various groups in the game of politics.

7.1.4 Patriarcal and Matriarchal Ideology

Another sharp contrast can also be made between **Kill Me Quick** and **Farah's First Trilogy.**The former, apart from showing the disgusting situation prevalent in urban areas,

does not depict any form of patriarchal or matriarchal ideology. The center of attention in this particular novel is the youth who at the outset of their attempt to find job envisage hope and who later turn out to be lumpen proletariats. However, the negative impact the practice of robbery has on family relationship in particular and people in general, has been portrayed. For instance, Maina's tricky scheme has worked and consequently created confusion in two particular places: Cedar Avenue and Eastern Close. Also, Meja's robbery of milk has generated contradiction among the committee members of the Central Dairies from which milk is delivered. Mwangi, in this sense, is pointing an accusing finger at the leadership which dehumanizes citizens by brutally exposing them to poverty and illegitimate practices. The converse situation is true in **Farah's First Trilogy** in which both patriarchal and matriarchal ideologies are dominantly employed. Unlike Mwangi's **Kill Me Quick**, **Farah's First Trilogy** gives more emphasis to the domination in the family either by a patriarch or a matriarch. In **Kill Me Quick,** the reader does not witness any form of tribalism which is one of the major features of **Farah's First Trilogy**.

The place of women in a class society is another major concern of **Farah's First Trilogy**. Both tradition and religion intermingle to act upon women who are excluded from taking any part in any meaningful activity. On the one hand, the tradition of patriarchy condemns women of claiming equality with men .In this tradition, women are and should be subservient to men. On the other hand, religious ideologies claim that women should comply with any command their husbands impose on them. These two realities are magnificiently portrayed in Farah's Trilogy. The dominant ideology in Farah's trilogy does not prevent women from being dominated but rather uses the condition for its own purpose.In contrast, this issue is almost ignored in **Kill Me Quick**. Mwangi doesn't set out to deal with the problem of women in Kenya. This is evidenced from the fact that he employs only one woman character in the novel whose role in depicting women's domination is insignificant. In **Petals of Blood**, the idea of patriarchy as well as the position of women in Kenyan society has been portrayed .However, it is not a dominant feature .The fact that women are rejected is depicted through Wanja, one of the most influential characters in **Petals of Blood**.

From other perspectives, family relationship is disrupted in both works but the causes for such disruption are different in each case. In Farah's works, tribalism, matriarchy, tradition, religion, etc interact with each other creating contradictory world views among the members within and outside the family. However, in **Kill Me Quick**, the root cause for the disruption is poverty which is ascribed to incompetent leadership.

7.1.5 Power Relations

In Farah's novel, more emphasis is given to the power relationship between the state and different clan chieftains and hence the prevalence of tribalism is highly dominant.In contrast, Ngugi's emphasis is on exposing the dominant group and the struggle that should be employed to avoid domination.However, **Kill Me Quick** limits itself to the sort of relationship between workers, their bosses and white settlers who hire a number of natives. This relationship is characterized by domination. Also, individual relationship among the gangs of shanty land, the public and the police out there in the city is another relationship .This later type is also characterized by domination because the public considers the poor as outcasts who are condemned and, for this reason, are deprived of their human rights to the extent of hiding themselves in the backstreets.This situation also forces them to detach themselves from the city residents. From this standpoint, power relation doesn't extend to a higher level which is evident in **Farah's First Trilogy**. The portrayal of power relations in Farah's work extends from individual, group, family and clan to global level. In terms of tribalism, the link originates from the General (head of state) and goes down to ideological institutions in which many tribal upstarts enforce the public to obey the tribal leader. Since the public is composed of different families, each family has a relationship with another on tribal basis. The relationship has also affected individuals. At global level, the state has established a relationship with both America and Russia according to which best suits the tribal leader, the general.

7.1.6 Language Use

Unlike **Petals of Blood,** Mwangi doesn't employ untranslated language in his work. It seems that Mwangi believes the return to the native language is insignificant. Concomitantly, all of the novels in question use figurative language at varying degrees. In

this regard, **Farah's First Trilogy** is characterized by decorative language with specific emphasis on metaphorical expressions. Mwangi's language in **Kill Me Quick** is more or less natural .However, many of the descriptions of his novel are compounded by symbol and imagery. Since language use and discourse are expressions of the underlying ideology, the reader, through the author's use of language, observes the authorial stance adopted by the author and knows the political consciousness of the author which plays a significant role in determining the degree of authorial ideology.

7.1.7 Religion, Tradition and Contemporary Ideologies

In **Petals of Blood**, the influence of Christianity is the result of the advent of colonialism to Africa. In contrast, in **Farah's First Trilogy**, although religious ideologies are dominant, the reader doesn't observe any influence of Christianity. This is because the Muslim religious faith is portrayed throughout the trilogy. But the Arabic influence is highly dominant because in no part of the trilogy we get a narration with the exclusion of the Muslim religion and its believers. This clearly shows the basic difference between the two nations in terms of religion. Hence, in **Petals of Blood**, tradition interacts with Christian religion whereas in **Farah's First Trilogy** tradition is intertwined with Muslim religion. The characters in **Petals of Blood** including the author (i.e Ngugi) are Marxists (e.g Karega), Christain converts (Ngugi, Mukami and her parents, Munira,etc.,) or people trapped with earlier tradition (Njuguna). Similarly,all characters including the author (i.e Farah) in **Farah's First Trilogy** , with the exception of a very few (e.g Margarttia), are Muslims and subsequently the author time and again depicts the tradition of Muslim religion. In both cases, the authors' ideology is influenced by their religion .For instance, Ngugi was first a Christian convert who later condemns Christianity and becomes the follower of his earlier tradition by retaining his belief in Marxism. This shift in ideology has been observed by the fact that he presents his work (i.e **Petals of Blood**) by intermingling tradition and religion. In like manner, Farah's portrayal of Muslim is attached to his firm conviction of the belief. From other perspectives, the characters in **Farah's First Trilogy** are linked to politics and political movement in order to gain freedom .In contrast, Mwangi's characters in **Kill Me Quick** strive for life by detaching themselves from politics and by engaging themselves in illegitimate practices.

The impact of past tradition on people's present ideology is another major concern of **Farah's First Trilogy**. The different events and episodes are in some way related with traditional thinking about them. In Ngugi's **Petals of Blood** also, the various events are connected with the former tradition of the people. However, this situation does not exist in both **Kill Me Quick** and **Return to the Shadows**. Neither from the characters' point of view nor the author's authorial ideology can the reader deduce some ideas about tradition. Perhaps the authors' of both novels are preoccupied with depicting actual situations happening during the post-colonial period by excluding tradition about which they are least concerned. Hence, for these authors, post-colonial corruption and its effect on the people has been considered as more salient and urgent than other issues.

7.1.8 Foreign Intervention

In all of the novels in question, there exists foreign intervention. However, the degree of this intervention varies from one text to another. There are a number of factors that determine the degree of intervention. For instance, the nature of characters, the setting portrayed and the author's background are some of them. Characters in Farah's trilogy including the author are intellectuals with foreign background who are to some extent influenced by western culture and ideology .In **Petals of Blood**, this situation is reflected through the direct influence of colonialism on subject people. That is, although the characters background is shaped by the African tradition of thought , the colonizers have attempted to instill their own culture and ideology into the natives in their own nation. The basic difference between the former and the latter is that Farah's characters acquire foreign culture and ideology due to their exposure to them in western countries. However, the characters in **Petals of Blood** are forced to accept the culture and ideology due to indoctrination carried out by foreign agents within the nation .This situation may also be considered in other novels in question. For instance, in **Return to the Shadows**, Joe, the protagonist, is western educated elite whose ideology doesn't show any clear demarcation between the Western and African ideology. It is in this novel that the reader observes little intervention of foreign culture compared to other novels. In **Kill Me Quick**, foreign intervention is justified by the fact that all employers are settlers. However, most of the

characters in the novel are from the peasantry .Unlike other novels, Mwangi is more concerned with the lumpen proletariat who came from the rural areas to find work.

7.1.9 The Historical Context

Anarchism and lawlessness are the two major features in **Return to the Shadows**. For instance, terrorists camouflage themselves as soldiers to loot and unjustly treat ordinary citizens. Those characters who are dejected attempt to take revenge on the society from which they spring. The same is true in **Kill Me Quick** because the characters in **Kill Me Quick** direct their action towards the society. The basic similarity among the novels in question is that all of them follow similar pattern. The events in each novel correlate with the historical context. For instance, **Farah's trilogy** corresponds with the historical context of Said Barre's dictatorship. In **Kill Me Quick**, there are different scenes that indicate the penetration of settlers in Kenyan society. In **Return to the Shadows**, the whole text centers on the coup de tat and the condition associated with it. This is evidenced in the history of Uganda. Similarly, in **Petals of Blood**, the history of Kenya starting from pre-colonial period is presented. In Farah's novels, intellectuals' commitment to their nation is central. This situation, however, is not evident in both **Kill Me Quick** and **Return to the Shadows**. The author of **Return to Shadows**, for instance, presents themes that tell the reader that intellectuals are devoid of national commitment and are overshadowed by personal greed. To achieve this goal, Mwangi employs an intellectual protagonist in whose eyes other intellectuals are judged and criticized for not being models of social change. Similarly, in **Kill Me Quick,** with the exception of the author's implicit ideology against the social system, no intellectual with progressive enthusiasm exists. In **Petals of Blood**, a number of intellectuals are involved in different scenes. However, they don't follow similar ideology towards the system. These intellectuals assume that they are committed to their nation in their own terms, but the evidences in the novel show that only those who take part in resistance movement against the state have commitment to their nation.

In terms of nationalism, Ngugi in **Petals of Blood** incorporates the Mau Mau movement in his narrative to show that many people have sacrificed themselves for a just cause: the emancipation of the people from the control of colonialism. Similarly, in **Farah's First**

Trilogy, nationalism is evidenced from Deeriye's, one of the characters, reaction towards the Italians. Unlike these novels, **Return to the Shadows** and **Kill Me Quick** do not raise the act of nationalism in their works. Perhaps this may be because the authors are more concerned with the portrayal of post-colonial corruption.

7.1.10 Dominant, Aesthetic and Authorial Ideologies

In all the novels in question, the author's authorial ideology is in severe contradiction with the dominant ideology of the texts in question as well as the historical epoch in which the novels are produced .For instance, in Farah's novels, tribalism and patriarchy are dominant ideologies. However, Farah shows that he is against these by exposing the regime. In **Kill Me Quick**, exploitation of man by man is the dominant ideology which exposes millions of people for ignorance, corruption and poverty. Here also, the author criticizes the leadership by implicitly pointing out that it is responsible for all the economic disaster that shadows the lives of people. In **Petals of Blood**, Ngugi's authorial stance is explicit and is against the dominant ideology which is a joint ideology of neo-colonialism and the black leaders. The dominant ideology in this novel is in contradiction with the author's ideology because he forwards a bitter indictment towards the ruling group by suggesting that the unity of all oppressed people is highly required to abolish the unjust system.

For Farah, Somali is a nation in which a number of trends exist. The complexity of these different issues is Farah's immediate concern. For him, Somalis current problem cannot be generalized into one single issue but should be viewed in terms of its complex nature. That is why he includes in his narrative many issues that interact among each other .Followers of each ideology in Farah's works claim of their upper hand over other ideologies and attempt to show the veracity of their conviction through their argument as well as their actions.

Mwangi criticizes the politics of the day by taking the economic status of the people as its reference point. In contrast, Farah gives more emphasis on political power because it is the propeller of every activity taking place within the nation .Both **Farah's Trilogy** and **Return to the Shadows** are pre-occupied with how power is misused by those who rule. However, unlike the former, the political power in **Return to the Shadows** is characterized

by an endless coup which never makes people's grievances meaningful. In Farah's works, the author is intended to show how to overthrow a regime ruled by one authoritarian ruler whose rule seems to be everlasting.

In **Farah's First Trilogy**, the political aspect of the Somalian situation is highly dominant .However, the reader deduces the economic condition of the people based on the political situation. In **Kill Me Quick** , the converse situation is true .That is , the author mainly focuses on the portrayal of the economic status of the people through which the reader is made to judge the political condition that give rise to such corruption in the society. This means that the political aspect is not directly expressed but is mirrored through the economy. Unlike these works, Ngugi in **Petals of Blood** presents both the economy and the politics side by side. Here, the reader observes how the economy and the politics are complementary or in contradiction with each other.

As discussed earlier, Farah and Ngugi attempt to create a clear demarcation between contradictory ideologies in their works. In **Petals of Blood**, this contradiction extends to the extent of demanding political power on the part of the dominated group. In **Farah's First Trilogy,** the resistance movement is a secret agenda inculcated in the minds of the victims of domination because, in Farah's novel, the state is presented as totalitarian or dictatorial which keeps an eye on every movement of its subjects. However, the ideology maintained on both sides has been explicitly disclosed .In both novels, the authors' awareness of the class consciousness of the victims is also clearly portrayed.

From the observations made so far, it can be deduced that Althusser's theory of ISA and RSA have similar application in all the novels in question. However, this happens at varying degrees. For instance, compared to the other novels, this theory is less applicable in **Kill Me Quick** and **Return to the Shadows** because these novels mainly focus on the the ideology of subject people towards the state or their living condition. In these novels, the authors have given certain indication of the ideology of the rulers. However, this feature is not highly dominant. In no circumstances do we get a character who represents the ruling class and who forwards the views of the dominant group towards the dominated. But the reader is left to extract the ideology maintained by the dominant group from the facts given

in the texts. In contrast, in **Farah's First Trilogy**, and **Petals of Blood**, there are characters representative of the two groups: the dominant and the dominated. Here, the dichotomy clearly shows the underlying ideology either through the various discourse events or through the actions.

In all the discussions made so far, ideology is seen in relation to the author, the society in terms of social cognition and social practices and in relation to literary texts and history. This means that a closer examination of authorial, dominant and aesthetic ideologies, literary texts and history by finding out their relationship, will result in meaningful interpretation. For instance, in **Farah's First Trilogy** , the dominant ideology clearly shows the mental dimension of ideology and how this aspect is transformed into social practices that are destructive to the societies' welfare. Similarly, the aesthetic ideology distinctly reveals how contradictory ideologies are at work. This is done by juxtaposing these uncompromising ideologies and thus indicating the power relationship that exists between the two. Moreover, the authorial ideology is reflected through the characters in the trilogy, more specifically the intelligentsia who vehemently accuse Said Barre's regime for its brutality and dictatorial rule. Apart from these ideological structures, certain forms of domination are also observed .The most dominant form of domination in this respect is tribalism .Also, Farah's awareness of Somalian history is evident in his novels because there are a number of issues that have a direct bearing to Somalian history.

In **Petals of Blood,** the dominant, aesthetic and authorial ideologies reflect similar function. However, in this novel, the reader observes a direct confrontation between two ideologies as students'strike in Siriana, the workers' riot against the government's action on Karega and the journey to the city show. The author of **Petals of Blood** attempts to show his emphasis on the solutions to the problems by repeatedly casting scenes which reflect that the corrupt social system should be completely avoided .Hence, Ngugi's aesthetic ideology is characterized by socialist realism .This characteristic makes **Petals of Blood** peculiar compared to other novels under examination .

In **Return to the Shadows** , there is one major event: an attempted coup de tat through which other events are related and through which other former coup de tats are judged in the eyes of different social groups. Thus, on the part of the dominant group ,the ideology is reflected through the media, the press, etc and the associated social practice that arise from it .On the part of the victims of the coup de tat, the ideology springs from people of different social classes who forward their pessimistic views about the coup de tat and its negative impact on the welfare of the people .The aesthetic ideology of this particular novel is characterized by critical realism through which the unjust social system is criticized. In **Kill Me Quick**, the dominant ideology is represented by those settlers who own the means of production and who bitterly treat the workers in their respective institutions .The dominant ideology is also reflected through the actions, interactions and the living conditions of the dominated group.

On the whole ,the authors of the novels in question have shown their commitment to the society through their works .Hence, the correlation between the authors' commitment and history is unquestionable because the origin of this commitment is history itself and no other. In all the novels in question, contemporary ideologies are influenced by former ideologies and vice versa.

CHAPTER EIGHT: Conclusion, Findings and Recommendations

8.1 Conclusion

As African history is charactized by the history of domination so is African literary texts.In all directions of the continent, people voice why they are subject to domnation by either local or foreign masters. As part of the African society ,authors also attempt to reflect this recurrent voice in their literary works.From this stand point,the portrayal of domination is one major aspect of African literary texts.As can be observed from the preceding discussions, the idea of domination is always linked to ideology because domination itself is impossible without acquiring sufficient knowledge of ideology.Therefore,the existence of one necessarily presupposes the existence of the other.These points have been observed in all novels selected for this research. For instance, in **Farah's First Trilogy**, the ideological state apparatus plays a dominant role in perpetuating and ascertaining domination. Farah focuses on a repressive state which quenches its thirst through brutality and harsh treatment of its subjects. The form of control the state uses is not always repressive or coercive but ideological.For example, in most of Farah's portrayal of events, the reader observes how political intrigue is carried out through ideological institutions such as the media, the family, the bureaucracy, religion, etc. This means that a comprehensive view of Farah's trilogy demands a closer examination of the ideological mechanisms employed by the state to take full control of its subjects. These points clearly show that ideology, politics, domination and power are at all times intermingled and operate conjointly.

Farah's novels fit the paradigm set for an ideological structure because the novels taken as a whole reveal values, beliefs and norms that have global implications. Also, **Farah's First trilogy** may be examined in terms of tribalism which is the dominant feature of the trilogy. Tribalism is a phenomenon more evident in third world countries than other developed countries where racism plays a dominant role in maintaining unjust segregation and hence is an ideology which is repeatedly practiced in Africa. In Farah's novels, every measure and domination intended by the dictatorial regime is accomplished through tribal upstarts,

chieftains and the general (Head of State) who are the main agents for the practice of tribalism. From this perspective, Farah's novels can be labeled as tribal based texts.In addition, Farah in his work attempts to reflect this long-lasting historical fact which shows his awareness of the historical aspect of his nation.

In like manner, in almost all African nations and African literary texts, the historical context is similar. For this reason, it is possible to approach every African literary text from an ideological perspective as has been observed from the analytical readings that has been made in the preceding sections. This is because ideology and historical conditions are complementary. That is, the existence of one presupposes the prevalence of the other.The influence of western education on individual authors, however, should not remain unnoticed. In texts where western ideology is predominant, ideological universals may be applied for interpretation with certain African contextualization. However, in most works, the combination of ideological universals and African contextualization (i.e ideological universals as shaped based on African ideology) can be considered as more applicable.

Another major point is that political novels may have similar characterstics.But this is not always true.That is why ideological universals neccessarily need African contextualization.From this perspective ,the ideological structures that may be applied in political novels vary from one text to another depending on their nature.However,the African ideological perspective alone cannot produce valid interpretation because literary texts may embody a number of issues that are applicable to all societies worldwide.For this reason,the African and the universal perspectives should operate jointly.

From the evidences provided earlier, discourses reveal one's ideology. The expression of ideology in discourse may be extracted through the examination of different idelogical discourse structures. In this respect, the role of binary opposition is significant. For example, people involved in certain ideological discourse may emphasize positive things and deemphasize negative things about them. The main reason is that they want to instill their ideologies into other people and hence gain full control of the people who uphold opposing views. In this respect, as evidenced in **Petals of Blood** in chapter five, the ingroup and the outgroup distinction has been achieved through topicalization/

detopicalization, contrast, cause and effect, etc.. That is, in this particular novel, the colonized and the colonizers whether they are local or foreigners do not hold the same ideology. Each group intends to take the upperhand. This conflictual relations makes the use of binary opposition a necessity.Thus the employment of binary opposition (i.e emphasize-deemphasize pair) unmasks the underlying ideology of the people involved in discourses.

In the present research project, an attempt has been made to analyse some selected texts from East African novels, in terms of a conceptual framework developed for this particular intention.Every analysis has been supported by textual evidence wherever deemed necessary.However, the researcher does not make any assertion of finality in the approaches that have been employed .It is hoped that future research on ideology will provide further insights in the field.

8.2 Findings

Based on the analytical readings made so far, the major findings of this research can be innummerated as under:

A. Apart from showing the relevance of ideological analysis, this research has formulated an integrated model by way of combining all relevant theories of domination and has applied these theories to selected novels. Also, an attempt has been made to critically examine former theories and develop a conceptual framework by adding relevant ideological categories to these theories. For instance, Tyson has identified five mechanisms of domination while Therborn divides forms of domination into seven categories. However, there are other forms of domination about which both scholars made no mention of. Therefore, an attempt has been made to add ten other forms of ideological domination to these former theories.

B.The analytical readings of the selected novels presuppose the inclusion of other ideological categories that may be applied in different literary texts because the existing structures are mainly related to ideological universals. However, categories pertinent to African society and ideology have to be included due to their relevance to African literary

texts.In other words,ideological universals when applied in African literary texts need African contextualization.

C.The analytical readings that have been made so far show that the proposed integrated model of ideology can either partially or wholly be applied in literary texts depending on the nature of literary texts.

D. Former theories have made significant contributions on the concept of dominant, aesthetic and authorial ideology. However, these theories haven't included certain important concepts that are relevant to literary texts. For example, from the analytical readings that are made so far, authorial ideology may be seen from two angles. That is, when there is a correspondence between external sources and the work in question, it refers to the real author. Conversely, the work under critical examination may reveal contents that have no relationship with the external sources. Here, authorial ideology refers to the implied author. This means that the reader can use both options. This type of interpretation clearly shows the demarcation between the real author and the implied author.

E. The analytical readings of this research and other former (earlier) researches show that there is a meaning correlation between them. For instance, many researches including this research have proved that the theme of post- colonial corruption is a valid interpretation. From this perspective, the meaning of literary texts will be determined not on a single interpretation but on meaning relationships of various analytical readings of the same text. This means that finding out meaning relationships among different interpretations will unquestionably result in an authentic interpretation of literary texts.

F. Multiple interpretations develops man's critical faculty and therefore is acceptable. However, if not handled carefully, it has a destructive rather than constructive effect on authors and readers. Firstly, authors will be disappointed when their work is wrongly interpreted (i.e interpretations with no justifications). As a result, they may discontinue further attempts of similar works. Readers may also be in a state of disillusionment due to inappropriate interpretation of a text. False interpretation on the part of the readers will unquestionably lead to social practices that are destructive. In addition, a work of art must not be praised for issues that it does not rise. Likewise, it should not be condemned based on premises that have no connection with the work. Hence, what I have suggested earlier

can be one possible resolution to this critical problem. That is, different interpretations of the same work are considered as variants of that work but these variants should have some common denominator which ties them to the work in question.

8.3 Recommendations

The following three suggestions are considered as major recommendations of this study:

A.The inner-workings of the dominant ideology is complex and varies from one social system to the other depending on the nature of the state portrayed in literary texts.Considering this fact, the researcher has attempted to point out some forms of dominatin that may appear in African multi-ethnic society .However, other researchers in the field may develop the concept and add other forms of domination based on the specific context prevalent in literary texts.

B.The theory of Ideology and Ideological discourse structure should be incorporated in different literature courses given at both under graduate and postgraduate levels so that learners will cope with the problem of interpretation of literary texts.

C.At global level, **there** exists an imbalance between the existing literary theories and the approaches used by creative writers. Approaches to literature are very limited compared to the innumerable ways creative writers explore the universe. This implies that more approaches have to be innovated to adequately interpret far-reaching themes expressed in literary works.

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