INTERTEXTUALITY IN NGŨGĨ WA THIONG'O'S SELECTED POSTCOLONIAL NOVELS

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Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of Doctor of Philosophy in English Literature

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This is to certify that the dissertation prepared by Addisu Hailu, entitled: *Intertextuality in Ngũgĩ Wa Thiong'o's Selected Postcolonial Novels* and submitted in partial fulfillment of the requirements for the Degree of Philosophy in English Literature complies with the regulations of the university and meets the accepted standards with respect to originality and quality.

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DECLARATION

I, the undersigned, hereby declare that this dissertation is my original work, and that it has not been presented for a degree in any other university and that all sources of materials used for the dissertation have been acknowledged.

Name: Addisu Hailu Abebe Signature: _____ Date: 15/07/2022

DEDICATED TO:

My Mother, Tsige Woldeyes and my Father, Hailu Abebe

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ABSTRACT

Ngũgĩ Wa Thiong'o, the prominent African writer and critic, dismantled imperial discourse, criticized post-independence corrupt local leaders, and exposed the subtle intent of neocolonialism in his essays and literary texts. This study investigates the intertexts (allusions, references, quotations, and citations) in three novels by Ngũgĩ and determines the intertexts' potential for re-enforcing or criticizing particular perspectives. Even though the author has produced several intertext-rich texts, which expose readers to sociopolitical and economic dynamics of Africa, researchers have not yet explored them comparatively and comprehensively-emphasizing the contexts in each novel. The study examines three novels from different periods in the study of African literature: *Weep Not, Child* (1964), *Petals of Blood* (1977), and *Wizard of the Crow* (2006). The researcher selected the novels purposively anticipating the influence of local and global contexts within three literary periods (anticolonial, post-independence, and contemporary neocolonial periods). The local contexts-anti-colonial movement and post-independence disillusionment periods with global contexts-the cold war, neocolonialism, and globalization have influenced the selection of intertexts by the author. These periods exhibit different trends the author might want to refute or reaffirm. As a framework, the study relies on the theory of intertextuality-by Mikhail Bakhtin and Julia Kristeva. Then, through the textual analysis method, the study examines the impact of the intertexts in criticizing or reinforcing sociopolitical and economic viewpoints in the novels. The intertexts mainly deal with oppressive systems, experiences of resistance, historical incidents, monologic discourse, human stories, philosophies, and lifestyles from different times and places-to enlighten oppressed people of Africa. Generally, the finding reveals that the author aesthetically employed the intertexts to challenge the imperialist portrayal of the colonized people, resist the post-independence corrupt leadership that disillusioned the people interminably, and combat the threat of contemporary neocolonialism. The study implies that African authors should constantly search for human stories-aware the elites and the masses-destabilize the ongoing oppressive and exploitive world order built on invented narratives.

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CHAPTER ONE

1. INTRODUCTION

This chapter examines the origin and evolution of the concept of intertextuality across various literary periods. It explores the origins and evolution of the term throughout the classical, medieval, and modern periods, leading to today's intertextuality. It also includes definitions of intertextuality from various experts and trends in African literature. In addition, the chapter covers research problems, objectives, research questions, and the overall methodology used to carry out the study.

1.1 Background of the Study

Intertextuality is a concept as old as the text itself. In classical times, terms such as mimesis, or imitation, has been dominant in poetic criticism. Literary history reveals that critics from various literary periods have contributed critical perspectives related to the modern concept of intertextuality. According to Mario Alfaro (1996), some scholars left their imprint on the development of intertextual theory-from Plato, Aristotle, Horace, and Longinus to Bakhtin, Kristeva, and other twentieth-century theorists, including Genette, Barthes, Derrida, and Riffaterre. In academia, the concept of intertextuality is as old as literature itself-peaking in the second half of the twentieth century (Alfaro, 1996).

A significant number of intertextuality scholars trace the concept's origin back to Greek and Roman times. Plato and Aristotle, the most renowned critics of the classical period, argue that artists and poets imitate nature, such that a work of art reflects things that already exist in nature. However, each of them holds opposing views on the functions and modes of imitation in art and literature. Plato claims the existence of the exact form of every object in nature where artists and poets imitate … and a work of art that reflects nature is thrice removed from the reality it represents (Grube, G.M.A, 1992). However, some scholars criticize Plato's view of imitation as, "…a derogatory way of describing the poet's counterfeit 'creations', which reflect and mimic the transient appearances of this world" (Peter Childs & Roger Fowler, 2006, p. 133).

Aristotle, on the other hand, contends that art imitates nature as it should be, rather than as it is. In this sense, an artist does not deviate from reality, but rather reflects it.

“Aristotle’s ‘imitation’ combines a sense of the literary work as the representation of some pre-existent reality, with a sense of the work itself as an object, not merely a reflecting surface” (D. W. LUCAS, 1965). Childs & Fowler also affirm, “The poet is not subservient to the irrationality of the actual” (Childs & Fowler, 2006 p. 133).

Furthermore, Aristotle argues that all human actions are mimetic and that men learn through imitation. He considers imitation as one element of poetics and contends that ‘mimesis' is one of the distinguishing features among various artists. The poet distinguishes himself from the rest of humanity by possessing the "essential ability to produce imitation." A poet may imitate in one of three styles in poetry-he may use pure narrative, in which he speaks in his own person without imitation, as in the dithyrambs, or he may use mimetic narrative and speaks in the person of his characters, as in comedy and tragedy. A poet may use mixed narrative, in which he speaks now in his own person and now in the person of his character, as in epic poetry (D. W. LUCAS, 1965).

Through time, the idea of mimesis transformed into the imitation of literary models during the silver age of Roman literature: a high watermark of elegance in the Latin language. This time the Romans are no longer talking about the imitation of nature anymore, but the imitation of literary models-in other words-the imitation of language. They studied the relationship of a particular poet with a tradition of literary expression from which the poets immerge. D. A. Russell (1979) says, "one of the inescapable features of Latin literature is that almost every author, in almost everything he writes, acknowledges his antecedents, his predecessors-in a word, the tradition in which he was bred" (Russell, I). Alexander Pope (1709) in *Essay on Criticism*, describes that when writing the *Aeneid*, Virgil, one of the great Roman writers, drew inspiration from Homer's Iliad and Odyssey (Pope, 1709). In short, the idea of imitation becomes a language-based theory of influence arising seemingly out of a nature-based theory of imitation.

After the classical period, the idea of artworks being dependent on their predecessors persisted. Until the Renaissance period in Europe, the debate about the reliance of literary works on previous texts dominated academia. Childs & Fowler (2006) explain that:

> Until the Renaissance, it [intertextuality] was a widely accepted fact that literary texts were patchworks of existing works either directly appropriated or modified into a new form but in which the identity of the author was of little importance. Even after the Renaissance texts tended to be elaborate, often ostentatious revisionings of prior works and interpreted not as plagiaristic copies but as respectful homages to tradition and to the skill of the source-material (Childs & Fowler, p. 135).

In modern period, the concept once again held a significant position in the field of literary criticism with the publication of several critical works, including *Tradition and the Individual Talent* by T.S. Eliot (1919). In this article, Eliot shows the inevitable reliance of an author on previous texts and writers. Eliot's work emphasizes the synchronicity of all texts, and the intertext is associated with tradition and culture. According to T.S. Eliot, no author ingeniously creates his work on his own. In his article, which is worth quoting in full, Eliot (1919) says:

> No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead […] what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments from an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportion values of each work of art toward the whole are readjusted (Eliot, p. 37).

As a result, the concept of textual interdependence has endured as a tool of literary criticism throughout literary history. It continued to evolve until Julia Kristeva coined a name in the 1960s. The term "intertextuality" is widely accepted in academia by a number of critics and writers, with minor differences in the central tenets. In its modern sense, the term intertextuality is mostly associated with Julia Kristeva, who claims that all texts invoke and rework other texts in a rich and ever-evolving cultural mosaic (Kristeva, 1984). Following her coinage of the term, various scholars took part in a thorough explication of the concept. Some of the definitions given below by different scholars are believed to have contributed to the canonization of the concept of intertextuality.

Intertextuality, according to Brenda Marshall (1992), is "the multiple writings cultural, literary, historical, and psychological that come together at any moment in a particular text" (Marshal, p. 122). In the same way, Vincent Leitch (1983) describes intertextuality as, "The resident earlier texts open out the present text to an uncontrollable play of historical predecessors." The predecessor-texts themselves operate intertextually, meaning that no first, pure, or original text ever can or did rule over" (Leitch, p. 98). These scholars imply that intertextuality is the arrangement of texts from previously existing texts in order to create meaning.

Intertextuality is claimed to be one of the dominant textual criticism in literature after the introduction of post-structuralism. Post-structuralism declared the death of author-centered criticism, which limited the scope of appreciating the multidimensionality of textual interpretations. The concept of textual interconnectedness is reformulated in light of post-structuralist textual interpretation approach. The poststructuralist concept of intertextuality establishes that no text is complete by itself; rather every text is derived from a multitude of textual relations. In line with this, Maria Alfaro (1996) says:

> There are always other words in a word, other texts in a text. The concept of intertextuality requires, therefore, that we understand texts not as self-contained systems but as differential and historical, as traces and tracings of otherness, since they are shaped by the repetition and transformation of other textual structures.

> Rejecting the New Critical principle of textual autonomy, the theory of intertextuality insists that a text cannot exist as a self-sufficient whole, and so, that it does not function as a closed system (Alfaro, p. 268).

According to the theory of intertextuality, a writer is a reader of texts written before his or her own. Michael Worton and Judith Still (1990) claim that "Firstly, the writer is the reader of texts before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations, and influences of every kind" (Worton & Still, p. 1). The writer is forced to borrow from previous texts and discourses in the network through allusions, impressions, references, citations, translations, and quotations, or is affected in some way by the other texts (Worton & Still, 1990). Simply put, an author's work typically traces other texts to which it makes explicit or implicit references, allusions, and citations.

In general, from the distant past to the present, there have been instances of textual interactions among the literary works of various writers who have been influenced by their predecessors. For example, John Milton's epic poem *Paradise Lost* (1667) alludes to the Biblical story of the Fall of Man. *Things Fall Apart* (1958) by Chinua Achebe is a response to Joseph Conrad's *Heart of Darkness* (1902) and Joyce Cary's *Mister Johnson* (1939). *The Beautiyful Ones Are Not Yet Born* (1968), by Ayi Kwei Armah, appears to have influenced Daniel Gobena's Amharic novel ቆንጆዎቹ (2015)-since there are thematic and stylistic resemblances between the two novels. Yismaeke Worku's *Dertogada* has a story and plot structure nearly similar to Dan Brown's *The Da Vinci Code* (2000). These and other literary works imply that no original texts exist that are disconnected from previous texts or writers.

When it comes to the modern African literary tradition, writers establish intertextual relationships with several texts to address previous or current issues of African people. As a literary weapon to fight the injustices of colonialism and its aftermath, African writers engage in dialogue with several texts. Solomon Iyassere (1975) contends,"... the modern African writer is to his indigenous oral tradition as a snail is to its shell. Even in a foreign habitat, a snail never leaves its shell behind" (Iyassere, p. 2).

Iyassere endorses that African writers create intertextual connections with their indigenous oral narratives, one of the dominant intertexts one can find in African fiction. These writers have raised the consciousness of the people in rejecting colonialist narratives through intertextual connection to different texts.

Literature could not flourish in a ‘vacuum’ Ayo Kehinde (2003) says; rather, it is produced in a society in oral or written form, whether that society is literate or illiterate (Kehinde, 2003). Kehinde further elaborates on the fact that a number of African writers depend on their tradition and previous writers when writing. He argues intertextuality is a well-established practice in the works of contemporary African writers-who could not be free from the influence of their ‘ancestors’.

> Literature does not evolve within a vacuum. It depends on the socio- political realities of its enabling milieu and the precursor texts (oral/written) for its impetus… African writers also depend on earlier texts for their themes and styles. This is quite pertinent in this era of multiculturalism and globalization (Kẹhinde 2003, p. 375).

Kehinde's point implies that intertextual dialogues are consciously created with societal realities in mind. Furthermore, Kehinde believes that African writers engage in dialogue with previous fellow writers—their forefathers—as T.S. Eliot (1919) puts it: "No poet, no artist of any art, has his complete meaning alone" (Eliot, p. 37).

Again, according to Ode Ogede (2011), intertextuality is a universal practice from which African writers cannot escape too. He claims:

> African authors may be relatively late comers to the literary scene, but they are not alone in the making of emulation of each other’s works as their compositional pattern; as theorists of influence have long made known, intertextuality is a universally accepted practice (Ogede, 2011, p. 201).

African writers have been able to raise their creativity and semantic robustness through intertextual connections with fellow African writers.

The study is entirely based on Ngũgĩ Wa Thiong'o's selected novels, with the goal of determining the usage of quotations, references, and allusions as a textual strategy to either reinforce particular perspectives or criticize them. *Weep Not, Child* (1964), *Petals of Blood* (1977), and *Wizard of the Crow* (2006) are the selected novels.

Ngũgĩ depicts pre-colonial, colonial, post-independence, and contemporary neocolonial socio-political and economic experiences in these novels. Furthermore, references to literary and non-literary texts to describe the overall experience elicit a variety of intertextual dialogues. Through the practice of intertextuality, the author subsequently strengthens his resistance to colonial rule and refutes imperial discourses that have distorted Africa's image. He also chastises post-independence African elites for becoming exact replicas of their former colonizers. Besides that, he indicates alternative political and economic ideologies and values that challenge the socio-political legacies of colonialism.

Finally, the research title *Intertextuality in Ngũgĩ Wa Thiong'o's Selected Postcolonial Novels* as applied in this study should be defined contextually. Key concepts in the title, such as "intertextuality" and "postcolonial," require operational definitions in the context of this study. Thus, according to this study, intertextuality refers to the harmonic coexistence between the texts (the novels) and the intertexts inserted into the novels through allusions, quotations, citation, and references. The texts inserted implicitly and explicitly are generally termed as "intertext/s"[see section 1.6].

The second term, "postcolonial," again necessitates a more specific definition to keep this study focused. By its very nature, the term "postcolonial" is divisive, making it difficult to arrive at a common concept. Conceptualizing Postcolonialism is difficult and contentious (Melakneh Mengistu, 2008). This study, however, does not focus on resolving the linguistic or discourse debates regarding the concept; rather, it attempts to frame how the selected novels from various periods are grouped under the umbrella term "postcolonial." The novels are from different periods, including the very earliest and most current works of Ngũgĩ Wa Thiong'o.

Therefore, the current study prefers the renowned explanations about Postcolonialism by Bill Ashcroft et al. (1989) that enables to harbor novels whether they are published before or after independence in Africa. So, it should be understood in a sense that "the term "post-colonial" covers all the cultures affected by the imperial process from the moment of colonization to the present day" (Ashcroft et al., p. 2). In the above explanation, the phrase "from the moment of colonization to the present day" is quite significant because it indicates the time setting that postcolonial study covers.

Furthermore, the study of Postcolonialism deals with diverse colonial and postcolonial experiences, beginning with the time of colonial domination and its impact on the colonized people. Ashcroft et al. (1995) claim that "The term 'post-colonial' is resonant with all the ambiguity and complexity of the many different cultural experiences it implicates, and […] it addresses all aspects of the colonial process from the beginning of colonial contact" (Ashcroft et al., p. 2). Without the existence of colonialism, postcolonial studies could not have emerged as a literary theory and criticism. "...post-colonial studies are based in the 'historical fact' of European colonialism and the diverse material effects to which this phenomenon gave rise" (Ashcroft et al., 1995, p. 2). Therefore, postcolonial theory is a direct consequence of the historical facts and experiences that colonialism gave birth.

This study, therefore, prefers the term "postcolonial" as an inclusive term for Ngũgĩ's novels, which were published during and after the colonial period, based on the above theoretical grounds of postcolonialism. The theory also paves the way to addressing thematic issues involving slavery, suppression, resistance, representation, difference, race, gender, place, and responses to discourses of imperial Europe such as history, philosophy, and linguistics (Ashcroft et al., 1995).

1.2 Statement of the Problem

The primary goal of postcolonial African literature is to deconstruct Eurocentric views of formerly colonized nations through a counter-discourse to the biased viewpoints. Mary Kolawole (2005) says African literature emerged as a response to literary texts by Europeans that presented Africa with Eurocentric views (Kolawole, 2005). The imperialist occupation has been shaped by distinct cultural, political, and social events such as slavery, colonialism, post-independence disillusionment, neo-colonialism, and globalization forcing African literature to become inseparable from the context that caused it to flourish. Melakneh (2008) states that it is impossible to separate African literature from African history, which, over the centuries, has been shaped by the peculiar experiences of slavery, colonialism, and neo-colonialism in which its natural resources were drained, labour exploited, national pride denigrated, and traditional values disrupted (Melakneh, 2008, P. 1). The above claims by the scholars signify that African writers invariably conduct dialogues with African history, culture, and the impacts of colonialism on these indigenous cultures and history.

African writers like Chinua Achebe, Ayi Kwei Armah, T. M. Aluko, Ngũgĩ Wa Thiong'o, and Chimamanda Ngozi Adichie, to mention a few, have been working as artists and activists to free their country from the shackles of colonialism and the aftermath. Ngũgĩ, one of the prominent African writers, boldly criticizes imperialist legacies, post-independence disillusionment, and the brutality of neo-colonialism. In the struggle against all these dominant and oppressive systems, Ngũgĩ uses intertextuality as a textual strategy. As a result, researching his novels is undoubtedly beneficial in providing insights into the use of intertexts within the contexts in which these novels are written.

Therefore, having the above points in mind, the researcher is motivated to deal with studies of intertextuality: the usage of intertexts in different novels of a single author. As far as the researcher's review is concerned, the topic of intertext in postcolonial African fiction has not been given much emphasis, both locally and internationally. However, it is one area of investigation in literary studies in the academic world. While evaluating the available literature, the researcher discovered several studies of intertexts on a single author (see Donovan Jordaan, 2016; Mary A. Deguire, 2011; Nuria Belastegui, 2011; Alistair Rolls, 1998).

A survey of critical studies on intertextuality in African fiction in general and on the selected novels in particular reveals that notable literary scholars and critics have done intertextuality research on Ngũgĩ Wa Thiong'o's texts (see chapter .2). Nonetheless, there are still gaps regarding the novels' usage of intertexts in relation to major local and global contexts that could elicit additional interpretation and perspective. Adrean Beard (2001) says, "Texts are produced by authors who live in the political and social world of their time, and we gain a better understanding of their works by taking these contexts into account" (Adrean, p. 3). This study argues that a comprehensive study of intertexts in the novels authored during major local and global incidents such as anti-colonialism, the cold war, the post-independence period, and neo-colonialism/globalization could elicit how meaning is constructed in the novels through the intertexts included.

As far as the researcher's reading is concerned, there is no significant number of comparative and comprehensive intertextuality studies along with historical and political contexts. Most of the studies on the works of Ngũgĩ deal with the analysis of intertextual connections (thematic or stylistic) between genres, across the literary periods, or regions. Beyond this, Ngũgĩ's novels, in particular, written during the world's major paradigm-shifting incidents, have not been examined to determine the intertexts comprehensively and comparatively. Thus, the study tries to address the gap by focusing on the intertexts connected to various historical and socio-political contexts.

Therefore, based on the research gaps unveiled so far, the researcher formulates the following specific research questions:

- What are the particular intertexts inserted in the novels?
- Do the inserted intertexts reinforce or criticize a particular perspective in the respective novels?
- What are the changes or continuities of the intertexts in the selected novels?
- What are the local and global contexts that impact the use of specific intertexts?

1.3 Objectives of the Study

1.3.1 General Objectives:

The main objective of this study is to examine the use of intertexts in selected novels of Ngũgĩ Wa Thiong'o.

1.3.2 Specific Objectives:

The specific objectives of the study attempts:

- To identify the intertexts employed in the selected novels across different contexts;
- To examine whether the intertexts reinforce or criticize social, political, and economic perspectives;
- To examine the changes and continuities of the intertexts across time in the selected novels;
- To determine the influences of the major global and local contexts in employing the intertexts.

1.4 Significance of the study

There are numerous advantages to conducting a comprehensive study on intertextuality in African fictional works. It allows readers of this study to look at the intertexts and how they are interwoven with other texts to endorse or criticize meaning in literary works. Critical research work like this one is also necessary to bring to light the theory of intertextuality as an alternative method of analyzing and appreciating the poetic excellence of postcolonial African literary texts. The study again enables readers of different generations to determine the impact of intertexts, bearing the contexts in which the novels are written in mind.

In short, this study is believed to have the following specific significances:

- It could be taken as part of critical study of intertextuality of African novels on a single author.
- It may inspire researchers to delve deeper into the topic of intertextuality in African fiction by focusing on a single author or multiple authors.
- It could provide additional perspective through which the selected novels could be approached.
- It could help to understand the link between context and intertext in African fictions.

1.5 Delimitation of the Study

This study focuses on postcolonial Anglophone novels from Kenya, relying solely on the work of a single author. The research focuses on Ngũgĩ Wa Thiong'o's selected novels, chosen in light of various socio-political and economic contexts. *Weep Not, Child* (1964), *Petals of Blood* (1977), and *Wizard of the Crow* (2006) are the novels in focus. These novels are set in three distinct local and global contexts: anti-colonial resistance, the post-independence period of disillusionment, and modern neocolonial/globalization times. These novels reveal significant socio-political and economic experiences in Africa and elsewhere. Briefly put, this research is limited to postcolonial Anglophone novels by Ngũgĩ Wa Thiong'o. The analysis covers intertexts such as historical accounts, literary works, scriptural texts, ideologies, and oral narratives.

1.6 Methodology and Procedures

The study takes a qualitative approach since it allows for the investigation of qualitative phenomena in the novels selected. The research relies on analyses of the intertexts in each of the selected novels based on the theory of intertextuality propagated by Mikhail Bakhtin and Julia Kristeva (see chapter 3). It focuses on the usage of specific intertexts, such as references, quotations, allusions, and citations, and their potential for reinforcing or criticizing meanings presented in the form of themes, setting, tone, characterization, etc. The study emphasizes the contexts of the novels while analyzing the usage of intertexts.

The study prefers the use of a common vocabulary to refer to the texts the author inserted into the novels, implicitly or explicitly. Therefore, the various texts inserted into the selected novels are named "intertext/s." It includes texts inserted through references, quotations, citations, and allusions.

The term intertext is used by a number of scholars to refer to the texts that the writer inserts into the main text. Erin Moure (1988), for example, defines intertext as: “inter-text.Using and repeating my own and others' earlier texts. Pulling the old poems thru the new, making the old lines a thread thru the eye of the words I am sewing” (Erin Moure 1988 as cited in Plett 1991, p. 3). Intertext simply refers to incorporating other texts into the new destination and producing a coherent new text.

With the preceding explanation of intertext in mind, this study finds Heinrich Plett's (1991) explanation of intertext/s more appropriate and worthy of borrowing. Plett discusses what distinguishes the intertext from the text and vice versa. According to Plett, an intertext is a text that is inserted within another text that has distinguishable structures such as a beginning, middle, and end (Plett, 1991). Plett’s explanation implies that the text with distinguishable structures directly refers to the novel/s that harbour different intertexts incorporated through allusions, quotations, references, and citations.

Plett (1991) further claims:

> All intertexts are texts - that is what the latter half of the term suggests. Yet the reversal of this equation does not automatically imply that all texts are intertexts. In such a case, text and intertext would be identical and there would be no need for a distinguishing 'inter'. A text may be regarded as an autonomous sign structure, delimited and coherent. Its boundaries are indicated by its beginning, middle and end, its coherence by the deliberately interrelated conjunction of its constituents. An intertext, on the other hand, is characterized by attributes that exceed it. It is not delimited, but de-limited, for its constituents refer to constituents of one or several other texts. Therefore it has a twofold coherence: an *intratextual* one which guarantees the immanent integrity of the text, and an *intertextual* one which creates structural relations between itself and other texts (Plett, 1991, p. 5).

It is important to note from the above quotation that all texts inserted could be regarded as intertexts. This study would like to use the term intertext/s alternatively to refer to those texts inserted in the following methods: allusion, quotation, reference, and citation throughout the analysis.

In short, the study follows a similar procedure of presenting analysis and interpretation. The study presents the analysis of the novels chronologically, preceding with a plot summary and following with interpretation and analysis. The analysis relies on extracts from the novels as evidence to arguments and claims within the conceptual framework when appropriate. In addition to the theoretical framework, the researcher enriches the analysis with authoritative and scholarly arguments and criticisms.

1.6.1 Method of Analysis

Textual analysis is an ideal method for studying and understanding texts. It enables to explore the discourses, the symbols, the patterns, etc., in a given text. It also helps to grasp how an author communicates ideologies, thoughts, perspectives, and experiences in a narrative.

Thus, this study relies on the textual analysis method to analyze and interpret the selected novels. A close reading of the texts reveals the author's explicit and implicit intertexts inserted as allusions, quotations, references, and citations. The analysis pays attention to the impact of the contexts in the use of intertexts. The analysis relies on the narrative strategies employed in the novels, which provide a broader range of options for dealing with the inserted intertexts. It investigates how the novels use intertexts to portray characterization, describe settings, moods, tones, themes, and other aspects.

1.6.2 Bases of Selection

The novels for this thesis are chosen based on different criteria. Even though most African fiction aims at protesting colonial rule and its aftermath, some unique features differentiate Ngũgĩ. He squarely and consistently protests against imperial ideologies to date in the novels he composes. He is a socialist writer who criticized capitalist economic

ideologies for decades, which makes him bolder than his predecessors and contemporaries. Later, he even abrogated the use of English in composing his novels after publishing his fourth novel, *Petals of Blood* as a strategy of resistance to colonial legacy. The consistency in composing protest novels would help to determine the use of intertexts for several decades. Therefore, the researcher selected three novels from different periods, all of which are protest novels about their respective socio-political and economic conditions.

Beyond the above criteria, there are other specific criteria like the socio-political and historical contexts, the wide readership and critical responses the novels gained, and the novelist's engagement with multiple intertexts.

Socio-political Contexts

The novels are protest novels of their respective contexts. Kristeva's conceptualization of the *vertical axis*, which emphasizes the importance of text and context, is crucial. Thus, the use of intertexts signifies the inevitable relationship between the text and its context. Kristeva (1980) explains the direct relationship between text and context as "ambivalence", a term that refers to the "insertion of history into a text and the text into history" (Kristeva, p. 68). When time passes, thematic concerns of authors also tend to change, adapting to the new trend. Thus, the socio-political contexts would help to see the usage of intertexts in the dynamic atmosphere.

Africans recognise the 1960s as the decade of independence in which most African countries gained independence, including Kenya (in 1964). However, the local elites denied the people's expectations of a better future after the end of colonial rule. As a result, the thematic focus shifts from anti-colonial resistance to the exposition of the corrupt political systems that led Africans to disillusionment and despair. Chinua Achebe affirms the logical shift made by African writers from fighting colonialism to fighting local political leaders. Achebe (1966) inquires, "Should we keep at the old theme of racial injustice (…) when new injustices have sprouted all around us? I think not" (Achebe, p. 138). During the post-independence period, resistance to local bourgeois leaders and the pressures of neocolonialism became recurring themes.

The millennium has also shown a more aggressive move by neocolonial powers to control former colonies through co-institutions established for this purpose. On top of the previous issues, Ngũgĩ's thematic concern emphasizes a critique of neocolonialism. The novels picked, in general, were published in the 1960s, 1970s, and 2000s, providing substantial local and global contexts and allowing this study to deal with a variety of intertexts. In general, the selected novels could address African socio-political and cultural issues from the second half of the 20th century to the beginning of the 21st century, which Ngũgĩ eloquently expresses through various intertexts. The novels incorporate intertexts that deal with the anti-colonial period, post-independence, and neocolonial/globalization time.

Wider Readership

Ngũgĩ Wa Thiong'o is a well-known east Africa's best known author (Douglass Killam, 2004). His works have been the focus of several critical assessments and scholarly analyses by academics. Even though the existence of extensive studies on the novels could make it difficult to identify a research gap immediately, it does provide an opportunity to gain a deeper understanding of the novels from various perspectives. Therefore, the researcher compares and contrasts previous studies with the current one, for there are wider critical works on the texts.

Dialogue with Multiple Intertexts

Another critical factor in the selection of the novels is the dialogue that the texts have with multiple texts. The texts are chosen for their dialogic connections to different intertexts, ranging from historical, literary, and biblical references to system references. They also go beyond the physical and chronological boundaries that contributed to the depth of the texts. The novels engage in a textual dialogue from Africa, the Caribbean, Europe, America, and the Middle East. These textual references encourage discussion of the intertexts' role in strengthening the conveyance of meaning in the novels.

1.6.3 Structure of the Study

There are eight chapters in this study. Chapter one provides background information on the subject of intertextuality. It lays the foundation for comprehending the origins and evolution of intertextuality from the classical to postmodern periods. It also examines the advancement of the concept and its implementation in African literary works. Beyond this, the chapter includes statements of the problem, the objectives, the research questions, and the methodology.

Chapter two delves into the critical review of papers on the novels chosen, such as journal articles, MA theses, Ph.D. dissertations, books, and other related materials. The materials are examined critically point by point, implying the similarities and differences from the current thesis.

Applying intertextuality theory to literary analysis without restricting its scope seems challenging. Chapter three discusses the theoretical and conceptual frameworks used to analyze the novels. This section provides a thorough explanation of the study's theoretical and conceptual background. As a result, the theoretical underpinning of the study is the theory of intertextuality by Mikhail Bakhtin and Julia Kristeva. This chapter also contains terms and concepts like quotations, references, allusions, and citations directly linked to this study.

Chapter four to chapter seven covers the critical analysis of the selected novels. Each of the novels are analysed in separate chapters, for they are from different periods. The three novels are produced during different historical and socio-political contexts globally and locally. These are colonial period, post-independence/the cold war period and neocolonial/globalization period.

The colonial period novel covers issues such as anti-colonial struggles of the 1950s and early 1960s in most parts of the African continent. The novel from the post-independence period on the other hand, deals with the disillusionment of indigenous Africans because of the maladministration from the new local leaders who were former freedom fighters. It also brings forward the bipolar struggles of the Cold War and its impact on African

continent. The final novel from the contemporary period fiercely criticizes the corrupt political systems by African leaders who aggravated the sufferings of African people. Furthermore, the aggressive movement of neocolonialists towards Africa in order to loot and amass natural resources almost freely are addressed.

Therefore, the novels require separate chapters to deal with such a diverse contexts than a synchronised analysis. The last chapter presents summary, conclusion, and implications of the study.

CHAPTER TWO

2. REVIEW OF RELATED LITERATURES

The research covers a wide range of materials linked to the subject at hand. This review focuses on journal articles, dissertations, and other critical assessments of the novels selected for this study. It reviews issues related to the methodologies, theoretical issues, objectives, and findings to show the gap the current study intended to address. Then, the chapter presents the reviewed materials in chronological order for a coherent flow of ideas.

2.1 Review of Related Studies on the Selected Novels

Sophie Wangabi Macharia (1990) studied the development of the theme of education in several of Ngũgĩ Wa Thiongo's literary works. According to the study, *Weep, Not Child* portrays education as a way to improve the socio-economic lives of society. In the novel, the society is seen firmly believing in the power of education for liberation, first politically and then economically, from their destitute lives. Further, education creates unity among the different ethnic groups to rise against their common enemy (Macharia, 1990).

Leonard Podis (1991) studied *Petals of Blood* and revealed how Ngũgĩ influenced Chinua Achebe in establishing dialogic contact with the history of Nigeria. The article compares Ngũgĩ's *Petals of Blood* to Achebe's *Anthills of the Savannah*. Podis claims that Achebe influenced Ngũgĩ when he writes his first novel, *Weep Not, Child*. However, Achebe himself was immensely affected by Ngũgĩ's ability to create a distinct perspective on history in *Petals of Blood*.

According to the study, the publication of *Anthills of the Savannah* signals a new convergence of vision between the two of Africa's best authors. Podis suggests that plot structure, theme, character, narrative style, feminist consciousness, and myth-making vision are all areas where the two authors share affinities. The essay reveals common concerns the two novels mirror.

The researcher concludes that both Ngũgĩ and Achebe are engaged in a myth-making activity that relies on prior indigenous myth making. In their attempts to create a new type of founding legend for their troubled societies, Ilmorog in the Ndemi story and Abazon in Ikem's "Hymn to the Sun" are mirrored. Podis (1991) believes there is no single hero like Ndemi in these new foundation stories. Rather, there is an entire society led by people like Wanja, Karega, Beatrice, and Ikem. In general, the essay asserts that Ngũgĩ and Achebe have begun to create a useable past with a significant impact on the development of African history and culture.

Oluoch-Olunya Garnette (2000) investigated the effects of different circumstances on the novels of Ayi Kwei Armah and Ngũgĩ Wa Thiong'o in *Contextualising post-independence Anglophone African writing: Ayi Kwei Armah and Ngũgĩ Wa Thiong'o*. The purpose of the research is to determine the ways in which the novels reflect the historical and ideological conditions of their time. The study implies that the two novelists create a dialogue with the realities of their respective countries' socio-historical contexts. The dissertation is concerned with identifying and integrating the contexts in which African writing emerges, emphasizing how African writers utilize the intertextual relations of their novels to contemporary challenges.

The study attempted to demonstrate a variety of approaches to reading, evaluating, and understanding African novels. The study illustrates the different ways in which the specific situations in each place have contributed to, and indeed moulded, the writing by comparing and contrasting the two regions (West and East Africa).

Apollo Amoko (2010) explores how Ngũgĩ is able to combat the impact of colonialism on Gikuyu's culture in his earlier novels, especially *Weep, Not Child* and *The River Between*. The multi-faceted problems of Africans were witnessed during colonial rule on the continent. According to Amoko, the introduction of Christianity exacerbated the existing divisions among village communities. Landlessness of indigenous farmers, the exploitive capitalist economic system, and political oppression are some of the deep-rooted problems shown in the novels. Thus, for all these problems, Ngũgĩ struggles for the restoration of the rights and dignities of Africans through the aforementioned novels.

Amoko (2010) explains Ngũgĩ "examines the use traditional Gikuyu elites made of European education, which brought both liberal concepts of human rights and the technologies of progress and modernization" (Amoko, p. 29). However, Amoko claims Ngũgĩ's effort in combating colonialism in such a way is not without racist traces against African culture. Amoko believes the novels portrayed "Africans' innate primitiveness and inferiority to Europeans and European Enlightenment culture" (Amoko, 2010, p. 29).

Brendon Nicholls (2010) analyzes all of Ngũgĩ's works except *Wizard of the Crow* in his book *Ngũgĩ wa Thiong'o, Gender, and the Ethics of Postcolonial Reading*. The study focuses on Ngũgĩ's literary works, but it also includes extensive criticism of his plays, essays, prison texts, and children's stories in order to reach a sound conclusion about his gender politics. Even though the grand theme of Nicholls' analysis tries to interrogate women's portrayal, it also covers several intertextual connections the novels made, especially.

The book includes six chapters, with each chapter focusing on one of Ngũgĩ's novels as its core subject, while the study is organized more thematically than chronologically. As a result, various topics relating to gender is given greater attention in each of the novels. Chapter five deals with the intertextual influences on *Petals of Blood* (including Yeats, Walcott, Blake, Whitman, Naipaul, Cabral, and the Bible), to which my critique devotes more attention than earlier chapters.

Nicholls investigates Ngũgĩ's MA dissertation at Leeds University on George Lamming in particular, as well as his broader investments in Caribbean literature in general. Ngũgĩ names *Petals of Blood* after a phrase in Derek Walcott's poem *The Swamp*, and he also references at least two of V. S. Naipaul's novels, *The Mystic Masseur* and *The Mimic Men* as the story unfolds. Nicholls claims that the impact of Lamming, in particular, could be linked to the creation of the novel *Petals of Blood*, given that the plot structure of the work is practically identical to Lamming's *In the Castle of My Skin*.

The other intertextual link noted briefly by Nicholls is Ngũgĩ's connections to Biblical stories. Nicholls (2010) advises readers to pay attention to the novel's Yeatsian section headings, "Walking... Toward Bethlehem... To Be Born... Again... La Luta Continua!", that resemble an exceedingly condensed explanation of Christian doctrine. These portions include the Jewish exodus from Egypt, Christ's birth, and the Second Coming. Similarly, Ilmorog's historical progression from Ndemi na Mathathi's Edenic foundation to the final portions parallels the biblical progress from Genesis to Revelation (Nicholls, 2010).

Nicholls believes the biblical references are appropriate for the following reasons: The worm in blossom is merely a reincarnation of the snake in the Garden of Eden. The novel's first epigraph is a quote from the Book of Revelation. *Petals of Blood* constructs a theology of black enslavement and liberation by moving from Edenic imagery (the worm/snake in Genesis) to apocalyptic imagery (the fire in Revelation) (Nicholls, 2010). However, Nicholls disagrees once more, claiming that while the work's repeating imagery offers a narrative thread, the imagery's repetitions at biblical genesis and outcome also collapse the very history that the novel attempts to explain.

Despite the extensive explanation of the novel's connection to biblical stories, the analysis of the subtitles implies the influence of William Butler Yeats on Ngũgĩ's *Petals of Blood.* However, the current study focuses on these *Petals of Blood* section headers to examine them differently. It determines the four main characters of the novel in these condensed sections.

Beyond the stated intertexts, the investigation uncovers implicit intertexts in the novel. Walcott's poem *The Swamp* inspires Ngũgĩ to use the title *Petals of Blood* for his fourth novel. Furthermore, Nicholls claims that an excerpt from Walt Whitman’s poem *Resurgemus* that deals with individuals who loot the people also influences the novel’s title and major concept. The poem honors "the revolutionary uprisings of 1848 in Europe" and depicts political corruption as a shadowy creature dressed in red (Nicholls, 2010).

Nicholl's allusive competence is amazing; he/she uncovers multiple layers of intertexts. Nicholls identifies all non-African authors to whom Ngũgĩ made implicit or explicit connections to claim that neither the title of *Petals of Blood* nor its narrative progression would settle into a single, stable representational realm. Because several literary forefathers (St John the Divine, William Blake, Edgar Allen Poe, Walt Whitman, Derek Walcott, Richard Wurmbrand, V. S. Naipaul, George Lamming, John Pepper Clark, Josh White, Billie Holliday, William Butler Yeats, Okot p'Bitek) contend for the title of 'father poet' in the novel St John the Divine, William Blake, Edgar Allen Poe (Nicholls, 2010).

In short, the researcher criticizes the novel as alien to Kenyan reality for embedding numerous texts beyond Africa. According to Nicholls (2010), the novel's floral imagery and reproductive framing of history address the Kenyan landscape and post-independence national politics, but closer examination reveals that the narrative's symbolic authority is based on a series of outlandish literary predecessors (Nicholls, 2010). However, Ngũgĩ's travel in time and place in *Petals of Blood* does not seem a failure to address its people because he engaged with common historical incidents and human experiences from other parts of the world. Ngũgĩ communicates similar human experiences from beyond his continent because literature transcends boundaries. Ngũgĩ's use of multiple intertexts is not necessarily a defect, since the intertexts could not ruin the novel's literary greatness and conveyance of the intended message.

In the study *Spectacle and Subversive Laughter in Ngũgĩ wa Thiong'o's Wizard of the Crow*, Gichingiri Ndigirigi (2010) explores the resistant spectator *in Ngũgĩ wa Thiong'o's Wizard of the Crow*. The study examines how resistant spectators use unscripted performances to challenge the state's monopoly. The study also suggests that the average citizen of Aburiria engages in dialogic interaction with the oppressive state by responding to the spectacle's monologue with unscripted performances that include silence where applause is anticipated.

Reading *Wizard of the Crow*, Ndigirigi deconstructs the spectacles of power and undermines the ruler's authority through subversive laughter. Ngũgĩ's capacity to use the role of African traditional performances to attract spectators is shown. The spectator in state spectacles is evocative of the traditional African spectator, who was more of a co-actor than a spectator. In the novel, however, the typical viewer is re-inscribed as an active player in state affairs, subverting the planned spectacle observed by all the multitudes in the scene on multiple occasions (Ndigirigi, 2010).

The article uses many concepts as a framework for analysis to comprehend Ngũgĩ's unmasking of power spectacles and the spectators' subversive laughter. Ndigirigi adopted the frameworks from Ngũgĩ, Gikandi, Foucault, Mbembe, and Bakhtin. Each notion is based on Michael Foucault's Discipline and Punish, Mikhail Bakhtin's Rabelais and His World, Ngũgĩ wa Thiong'o's "Enactments of Power: The Politics of Performance Space," Achille Mbembe's On the Postcolony, and Simon Gikandi's Ngũgĩ wa Thiong'o.

Finally, Ndigirigi concludes that the people of Aburiria can leverage the Ruler's love of spectacle and festival to create a space for carnivalesque laughter, which generates a space for change and renewal. They can also effectively disrupt the monologic language of the authoritarian regime. *Wizard of the Crow* appears to be written to avoid the disaster that befell Ngũgĩ's earlier work, Matigari, when Kenyan president Daniel Arap Moi ordered the primary character's arrest. Moi had the novel taken out of circulation after the arrest failed. *Wizard of the Crow* is an attempt to wrest the text, the power of voice, of meaning, and its performance from the state's interpretive machinery (Ndigirigi 2010).

In an article *Subversion and the Carnivalesque: Imagery of Resistance in Ngũgĩ Wa Thing'o's Wizard of the Crow,"* Nick Tembo (2011) examines how carnivalesque images can address technical and thematic concerns in African fiction. Ngũgĩ is one of these novelists capable of criticizing African dictators' oppressive and repressive orders. The research shows how Ngũgĩ's *Wizard of the Crow* establishes the carnivalesque as an ideology and a weapon of resistance, in which the voices of market women challenge established authority (Tembo, 2011). The paper examines globalization and structural adjustment programs reinvented to serve colonialist ideologies in the twenty-first century.

The examination of the novel reveals concrete points about African elites and neocolonial powers in Africa. Tembo (2011) examines Ngũgĩ's excellent use of the carnivalesque in *Wizard of the Crow* through the lens of grotesque realism to highlight wealthy officials and oppressed ordinary citizens. Ngũgĩ uses strong language to criticize the ruling elites and their Western allies, who are unconcerned about the predicament of the masses.

Finally, Tembo (2011) asserts that most works by contemporary African novelists satirize the ruling elite's pompous attitude, self-debasing mannerisms, and complete disregard for the welfare of the masses in the presence of Western donors. Through the actions of the Movement for the Voice of the People, Ngũgĩ parodies several styles, including the use of billingsgate or abusive language, the oral voice, and scatological elements, which are comparable to Bakhtin's interpretation of carnival elements. The discovery reveals Ngũgĩ's attempt to compare the current plight of Africans to that of medieval Europe, as Bakhtin did in Rabelais' novels.

Amitayu Chakraborty's (2012) article *Modes of Resistance in Ngũgĩ was Thiong'o's Wizard of the Crow* highlights the author's several intertextual dialogues. Though the primary goal of this essay is to demonstrate the book's techniques of resistance, it also indirectly invites us to the intertextual web to which the novel is linked. The paper focuses on how the two protagonists (Kamiti and Nyawira) challenge the rule of Aburiria through their discourse. The purpose of the paper is to claim that the two characters (Nyawira and Kamiti) evoke the carnivalesque and grotesque through their mock-wizardry and dance acts to fight the rule of the republic represented by the Ruler.

According to the article, Ngũgĩ establishes specific forms of resistance by drawing on the African-American mythic-trickster aesthetic paradigm, Schechner's theorization of socio-dramatic/ritualistic performance, and Bakhtin's concept of the carnivalesque and grotesque.

The article highlights the modes of resistance through textual linkage, including trickster myths and social drama/performance. How Ngũgĩ dramatizes the power struggle between repressive nations and oppressed peoples of a nation in *Wizard of the Crow* confirms that the novel is, as always, about Ngũgĩ's long struggle against oppressive nation-states.

Brendon Nicholls (2014) analyzes the notion of intertextuality in Ngũgĩ Wa Thiong'o's *Petals of Blood* concerning history and gender in his article *History, Intertextuality, and Gender in Ngũgĩ Wa Thiong'o's Petals of Blood.* There have been many papers written about Ngũgĩ's novels, but they largely deal with intertextual connections to African oral and written sources. This one, on the other hand, looks at *Petals of Blood's* multi-directional intertextual linkages to West Indian literature, biblical reference, and Gikuyu oral traditions.

The novel investigates intertextual association with other texts using a pair of models devised by the researcher. *Petals of Blood* according to the scholar provides at least two models for anti-imperial history. The first is a model of the black world-historical or epochal struggle, while the second represents a model of Kenyan national or generational struggle (Nicholls, 2014).

Using the first model, the researcher discovered *Petals of Blood's* intertextual connections to the Black Diaspora in general and Caribbean literature in particular, as well as Biblical allusions. The researcher reveals Ngũgĩ's discovery of shared history among the societies whose experiences and frustrations are global in scale here. *Petals of Blood* seeks an aesthetic reconnection within this significantly larger literary arena, in which Caribbean, African-American, and African liberation struggles are mutually illuminating and enlivening (Nicholls, 2014). The second model explains *Petals of Blood's* connection to Gikuyu oral traditions. According to the researcher, the novel includes historical notions originating from Gikuyu institutions and encourages readers to consider democratic forms of political authority. *Petals of Blood's* reliance on indigenous naming procedures connected with circumcision and clitoridectomy is a good example.

Nicholls identifies literary figures from the West Indies with whom *Petals of Blood* had a conversation. A stanza from Derek Walcott's poetry, *The Swamp* inspired *Petals of Blood.* At least two of V. S. Naipaul's novels, *The Mystic Masseur* and *The Mimic Men*, are mentioned. The influence of George Lamming, in particular, can be seen in *Petals of Blood* yet again. Nicholls claims that Lamming's *In the Castle of My Skin* could be the seed of a plot framework in *Petals of Blood. Petals of Blood* partly deals with a drought, which mirrors Lamming's flood, and continues with a journey to the city to complain to the MP.

The death of Nyakinyua in Ngũgĩ's village before she loses her land is strikingly similar to the passing off the woman in Lamming's village before the Friendly Society and the Penny Bank evict her husband to the Alms House. Both works alternate between third-person and first-person narratives. Both create a web of perspectives that enhance each other's dimensions and build to the depths of a fully developed historical perspective (Nicholls, 2014).

For example, the story is based on the Gikuyu ritual of *ituika*, which involves the peaceful transfer of power from one generation to the next every 30 years. Because no single generation could control political power indefinitely, this peaceful transfer of power ensured a 'democratic' form of government. *Petals of Blood* suggests that *ituika* is a cyclical and revolutionary democracy resurrected in Kenya (Nicholls, 2014). As a result, to achieve his goal of combating imperialism, Ngũgĩ maintained an intertextual attachment to indigenous examples of democratic government from Gikuyu.

In general, the article attempted to demonstrate *Petals of Blood's* intertextual relationships with other texts. When reading *Petals of Blood* for history and intertextuality, Nicholls suggests that readers consider turning to an embedded intertext in the novel, such as the implicitly described history of female struggle in Kenya, particularly the secret history of prostitutes who used their revolutionary sexuality to serve the Mau Mau struggle.

Mohammad Ali's (2014) article, *The Aesthetics of Vulgarity, the Hermeneutics of Power, and the Intertextual Relationship between Armah's The Beautyful Ones Are Not Born and Ngũgĩ's Wizard of the Crow,* is a comparative study that aims to uncover Ayi Kwe Armah's influence on Ngũgĩ Wa Thiong'o. According to the study, both authors are authors who use vulgarity aesthetics in general. The study employs Julia Kristeva's concept of intertextuality and Bakhtin's carnivalesque discourse to compare these two works.

Ali (2014) believes there is an intertextual relationship between Ngũgĩ's *Wizard of the Crow* and Armah's *The Beautyful Ones Are Not Yet Born*. Ali further claims that Ngũgĩ employs Armah's innovative idea to create a novel that takes a fresh approach to Africa's rebirth. According to Ali, Armah's first novel is widely regarded as a quintessential disenchantment of African literature, whereas Ngũgĩ is an epic satire. Ngũgĩ's "allegory of power," where the leaders are shown as fat-bellied and obscenely self-serving "ogres," gets more laughter and scorn like Bakhtin's carnivalesque notion. Armah and Ngũgĩ both use the carnivalesque and grotesque modes of literature to challenge neocolonial power narratives.

Beyond their resemblance, the novels differ in many ways, allowing them to link through opposing exchanges. According to Ali (2014), one of the primary distinctions between the two texts is that Ngũgĩ's most recent narrative clearly presents regenerative paradigms for African postcolonies, but Armah's first novel is sometimes referred to as dystopian fiction. Compared to Armah's novel, *Wizard of the Crow* can define a joyful future that can be viewed as a postcolonial utopian story, despite being laced with many motifs of abnormality and unnaturalness (Ali, 2014). In short, the researcher criticizes Armah's novel for portraying a pessimistic postcolonial subject. However, Ngũgĩ's *Wizard of the Crow* is a grotesque story with an optimist neocolonial protagonist.

The researcher found that the novels form the corpus of postcolonial decadence after conducting an intertextual analysis. Thus, according to Ali, Armah was a pioneering author in the development of the grotesque/carnivalesque genre in post-independence Africa, and his "rhetoric of disillusionment" has given way to "more utopian" narratives that offer a way out of disappointment (Ali, 2014).

The study concludes that Ngũgĩ strives to restore his readers' optimism by imagining a way out of the neocolonial crises beyond agony and disillusionment. Ngũgĩ used humorous techniques and grotesque images already used by Armah to create a dialogic link. In reality, the researcher argues that the newly created literary canon in Africa, rather than Armah's novel, deepened the relationship between the politics of satire and social transformation and *Wizard of the Crow*.

Confidence Sanka, Henrietta Eyison & Peter Darteh (2014) explored the relevance of oral tradition in *Petals of Blood* and *The River Between*. The study aims to look at the stylistic and thematic functions of oral tradition forms in Ngũgĩ Wa Thiong'o's writings through a critical examination of the two novels. By implication, this study demonstrates how Ngũgĩ's books are full of ambiguous texts drawn from Gikuyu oral traditions, necessitating the critical evaluation of this dissertation.

Sanka et al. (2014) argue that the contribution of oral tradition forms such as myths, legends, songs, proverbs, and rituals to topics, philosophies, and style, among other things, which give a literary piece an African colour or identity, is often underestimated. This claim by the writers appears to be a broad statement made without considering the literature on African literary texts' oral traditions. Some Eurocentric critics even criticize African literary works for their strong ties to oral narratives. African authors are well aware of the value of dialogic contact with African history and oral literature.

Monica Popescu (2014) examines *Petals of Blood* from a Cold War viewpoint in an article, *Aesthetic Solidarities: Ngũgĩ Wa Thiong'o and the Cold War*, claiming that postcolonial literary scholars ignored Cold War themes. *Petals of Blood* is used as a case study by the researcher to demonstrate that African literature from the second half of the

twentieth century could be read from a Cold War perspective. Thus, the article emphasizes the multiple levels at which the global struggle is mirrored in Ngũgĩ Wa Thiong'o's work and its reception.

The study delves into the author's direct references to the Cold War and formal characteristics to demonstrate the global struggle that influenced fundamental components such as Ngũgĩ's literary genre choice. Furthermore, Popescu (2014) contends that, aside from combating neocolonialism, Ngũgĩ's works were shaped by other forces at work during the Cold War period. These are the schisms and cultural alliances wrought by the "Iron Curtain," which have influenced the aesthetic choices of postcolonial writers such as Ngũgĩ Wa Thiong'o. The article demonstrates how *Petals of Blood* symbolizes Africa's role in the Cold War on multiple levels. The role could range from indexical markers to thematic concerns with social reform and revolution, as well as formal decisions in the creation of literary texts.

Finally, the author concludes that, in addition to direct and indirect connections to the Cold War, Ngũgĩ's choice of genre in *Petals of Blood* as a socialist realist historical novel refers to the cultural bonds Ngũgĩ formed across the "Iron Curtain" fault lines. As a result, understanding the relevance of African writers' aesthetic and ideological choices requires reintroducing the Cold War as a shaping aspect of decolonization battles and post-independence interaction with neocolonialism. In simple language, the Cold War background provides a framework for viewing the writers' resistance or capitulation to global division, as well as their contributions to global discourses informing the latter half of the twentieth century (Popescu, 2014).

Peter Leman (2014) offers additional view on how *Wizard of the Crow* could be regarded as adding a new thematic concern to the existing issues of neocolonialism. The novel endorses the usual condemnation of neocolonialism, but it also discusses a contemporary theme affecting Africa. Leman (2014) explores the new experience of Asia's rising presence in Africa, and it raises interesting questions about what that presence means in an era of global wealth.

The study deduces China's aspirations in Africa and its primary strategy of providing aid "without political conditions" by analyzing the novel's themes and formal components. Ngũgĩ builds a narrative through the Ruler and Kamiti that tackles the opportunities and perils of following in the footsteps of East Asia's expanding economic powers in terms of modernization. Peter Leman (2014) frequently highlights the opportunity for Africa to gain from Asia through Kamiti, as well as the majority of the risks posed by the Ruler. Other characters also investigate and allow readers to conceive what it means for Africa to embrace the promises of cooperation with the East.

In conclusion, Leman (2014) claims that the novel's early optimism gives way to a growing suspicion of anything that claims political disconnection as a strength, and the narrative eventually tends toward an almost complete rejection of Eastern entities that claim to offer something of value without political conditions (Leman, p. 156).

In an article, *Postmodern Spirit in Ngũgĩ Wa Thiong'o's Petals of Blood*, Sharifa Akter (2014) discusses Ngũgĩ Wa Thiong'o's *Petals of Blood* from postmodern perspectives. Based on Homi K. Bhabha's concepts, this study intends to investigate the postmodern features of *Petals of Blood.* Homi K. Bhabha's conceptual framework, such as ambivalence, hybridity, and imitation, is applied to explore postmodern features.

According to Akter (2014), Ngũgĩ represents postmodern notions such as the relevance of micro-narratives and the absorption of minorities and marginalized groups into organic completeness in *Petals of Blood.* Overall, the study indicates that Ngũgĩ allows us to observe unstable relations and is not firmly tied to an ideology of distinct self and unified story by continually shattering binary oppositions in his narrative.

Simona Hevešiová (2014) explores the border between the public and the private in the early novels of Ngũgĩ wa Thiong'o in which *Weep, Not Child* is included. In the article *The Individual and the Nation in Ngũgĩ wa Thiong'o's Early Writing*, Hevešiová established that Ngũgĩ's early writings are committed to elevating the consciousness of his community. The novels are found to be resistant to the British colonial legacy. Hevešiová (2014) suggests, "Ngũgĩ's early work demonstrates that literature should rather be seen as part of a larger historiography because it reflects the complexity of the historical experience and clarifies the ambiguities of the moment" (Hevešiová, p. 5).

Further, the analysis goes on to the exploration of the role of the individual and the community in such a chaotic period of colonial rule. Both the individual and the community play a greater role in fighting colonial rule. "... the communities depicted in the novels struggle with disintegration and discord, the writer attempts to recreate the spirit of unity by reviving communal history and roots" (Hevešiová, 2014, p. 3). Therefore, in Ngũgĩ's early novels, Hevešiová posits, "the public/private dichotomy stands at the very centre of his writing, proving the rootedness of the individual in the public space" (Hevešiová, 2014, p. 1).

In *Weep, Not Child*, Inturi K. Rao (2016) explains the role of the idea of 'modern education' and politics in diverting the attention of the masses away from the struggle for freedom. Education lulled the people to wilful exploitation and made them indifferent to the struggle, which was designed by the colonialists. Rao further explains that in *Weep, Not Child*, Ngũgĩ has made a dialogue with the ideology of Louis Althusser. These ideologies, "RSAs *(repressive state apparatuses: the army and the police), ISAs (Ideological State Apparatuses): education, religion, bureaucracy, and civil society in the fiction*" are colonial agendas used to distract the attention of the people.

Another article on *Wizard of the Crow* by Emmanuel Okereke (2017) discusses the state security apparatus in current African countries, which has continued to provoke social unrest. The state security system is supposed to be apolitical when the ruling elite have corrupted carrying out its duties. Most African writers, especially Ngũgĩ wa Thiong'o, have unusually depicted the state security system. To examine the novel, the researcher

used appropriate theoretical frameworks. To comprehend Ngũgĩ's revelation of the state security apparatus, Okereke (2017) framed the study with Frantz Fanon's Manichean nature of the colonial world and Louis Althusser's ideological theory, particularly the notion of the repressive state apparatus. Okereke (2017) effectively and appropriately applied the theoretical concepts of the two scholars in the article.

Okereke (2017) states unequivocally that the study's primary objective is to discover how state security agents seek to maintain state power at the expense of their other constitutional mandate of protecting life and property. The article also looks at how the characters in *Wizard of the Crow* who represent the state security apparatus, interfere in unethical business deals and systematize corruption to fulfil their greed.

According to Emmanuel Okereke (2017), the study's findings explain why a range of corrupt behaviours such as oppression, bribery, money laundering, blackmailing, eco-exploitation, and sexploitation marks the state security apparatus represented in *Wizard of the Crow*. According to Ngũgĩ, these harmful characteristics impede a nation's growth in the face of a failing security system. One of the political failures that have resulted in African countries, particularly Kenya, remaining underdeveloped is the lack of a nonpartisan security system. Overall, this article eloquently highlighted Ngũgĩ's role as a novelist in exposing the security agents' support for authoritarianism and corruption.

Timothy Parsons (2017) criticizes the narrative that over-amplifies the role of African Second World War veterans in the fight for the repossession of the land along with the Kenya Land Freedom Army (KFLA). The researcher explores the reasons behind why many Kenyans accept that veterans played a central role in Kenyan history while they were insignificant members of the Mau Mau with real combat experience. According to Parsons, colonial security forces who claim to have been covert Mau Mau supporters reinforce such a narrative. The narrative is strengthened by the nationalist movement of the period, such as historians, novelists, and playwrights, who together preferred the Mau Mau as a unifying narrative. As a result, the domination of this narrative that sticks to the Mau Mau degraded the massive contribution of the writers during the Mau Mau struggle.

The researcher criticizes that "many of the central features of popular narratives of the Second World War and Mau Mau do not stand up to historical scrutiny" (Parsons, 2017, p. 307) as they are biased to one side. Therefore, Parsons (2017) concludes that "the over-emphasis of the military origins and expertise of the Kenya Land Freedom Army in nationalist Kenyan historiography has overshadowed the value of literacy and clerical expertise in the Mau Mau war" (Parsons, p. 307). Rather, a narrative that credits the contributions of all participants in the struggle would help the "new generations embrace a shared and unifying history of struggle, sacrifice, and heroism" (Parsons, p. 307).

Tesfamariam Gebremeskel (2017) analyzed Ngũgĩ's efforts to decolonize the African mind in the paper, *Decolonization and Its Manifestations: A Post-Colonial Reading of Ngũgĩ Wa Thiong'o's "Wizard of the Crow."* According to the researcher, decolonization is a complicated issue that cannot be solved alone by gaining independence; it also necessitates the emancipation of colonized societies from mental enslavement by revitalizing their ways of thinking, beliefs, and social and cultural practices.

The paper analyses the author's discourse in disclosing and destroying the hidden aspects of institutional and cultural factors that have perpetuated colonial rule. The study also looks at how the novel portrays the reality of postcolonial society.

The research reveals the tactics employed in the realistic depiction, integration, and amalgamation of magical aspects. It also highlights the role of magical realism in bringing the decolonization process to the forefront. The paper concludes that magical realism as a postcolonial narrative plays a significant role in presenting the socio-political reality of postcolonial society. Overall, Tesfamariam (2017) claims that Ngũgĩ Wa Thiong'o's *Wizard of the Crow* convincingly reveals the authoritarian indigenous governing elites' decadence, corruption, and cruelty, as well as the necessity to decolonize postcolonial society, by presenting actual aspects in a single story.

Aurelie Journo (2018) investigates the relationship between the human body and politics in *Body Politics in Wizard of the Crow*. From the Roman period to the medieval period, the article provides essential historical information on the origins of such connections between body and politics. The image of a body whose limbs each have a role to play frequently appears in literary works and political philosophy.

As a result, the paper uses the recurring image of the body in the novel to explore the dialogue between official (state) and unofficial (ordinary people) political discourses. The novel opens with the unveiling of its Ruler's megalomaniacal plan to construct a new House of Babel that would reach the very gates of heaven. On the other hand, the Movement for the Voice of the People, led by Nyawira, one of the main protagonists, goes against the project.

Ngũgĩ employs the body image to represent the workings of a mythical African dictatorship known as the Ruler. According to Journo (2018), the novel highlights the traits of ministers and advisers in the corrupt system by describing the Ruler's body and authority. Disease, bodily decay, and a dirty environment that produces a terrible smell are also key images employed in the novel to convey the depths of the corrupt system.

Wizard of the Crow, has received plenty of critical reviews since its publication. Uchechukwu Umezurike (2018) analyzed the portrayal of power abuse in Africa in the article *Postcolonial Ogres in Ngũgĩ wa Thiong'o's Wizard of the Crow*. The research aims to investigate the conceptualizations of narrative strategies to show how state power is abused. The researcher can demonstrate how Ngũgĩ achieves this goal by using grotesque features such as parody, exaggeration, degradation, scatological imagery, and other grotesque elements.

Furthermore, Umezurike (2018) claims that Ngũgĩ uses the grotesque to attack Euro-American ideals in addition to his parody portrayals of power. Ngũgĩ is also able to criticize the political elite's neo-colonial attitude. As a result, the researcher proposes the text as one method of viewing leadership failure as the elite's concern with whiteness. Ngũgĩ uses grotesque aesthetics to show the negative psychological consequences this fixation can have for both the individual and the nation.

Umezurike (2018) studied that Ngũgĩ appropriates this aesthetic to highlight how neocolonialism expresses and enacts white ideology through the political elite, a group that lends itself to grotesque depiction. Through their acts and bodies, the Ruler and his ministers, who are grotesque figures, reinforce the grotesque carnivalesque world. The grotesque of Ngũgĩ portrays the alienation that people experience because of white ideology, which informs the neocolonial state's image. Ngũgĩ expresses strong nationalist impulses, counter-narratives of power and ideology, and poetics of resistance in *Wizard of the Crow*, providing readers with a unique perspective on Africa, fraught with revolutionary potential (Umezurike, 2018).

Paul Bingah (2018) examined Ngũgĩ's novel *Weep Not, Child* and his autobiographical book *Dreams in a Time of War* to point out the convergence and divergence of the two texts. Bingah comes to the conclusion that"... there is an interrelationship between fiction and autobiography [...] everything Ngũgĩ writes about in Weep Not, Child corresponds to the ways things actually were in his life, as represented in Dreams in a Time of War" (p. 121). Regarding the difference between the texts, the researcher states that Weep, Not Child is "more artistically pronounced because it is fiction" and *Dreams in a Time of War* "deals with history and makes use of more memory" (p. 121).

Sumaiya Tasnim (2019) explored the *ideological orientation of Ngũgĩ Wa Thiong'o's Petals of Blood* through the lenses of Fanonian Marxism on postcolonialism and class discrimination. Tasnim wanted to highlight how numerous issues intertwined to reflect post-independence Kenyan conditions. As a result, the researcher contends that the topics such as culture, language, and religion of African/Kenyan communities are examined. The article also analyses the characters and the post-colonial principles they represent in the story as metaphorical beings. The researcher also attempted to uncover the politics of language in African languages.

Iortyer M. et al. (2019) in *Gender Complementarity in Ngũgĩ Wa Thiong'o's Petals of Blood and Wizard of the Crow* examine the importance of female characters in revolting against the corrupt post-independence system. The purpose of this article is to explore the author's depiction of female characters in aiding their male counterparts in the fight for freedom. Textual analysis is used to examine the novels. As a theoretical framework, Marxist literary theory is applied. Thus, according to the survey, Ngũgĩ has revealed a hopeful vision among African youngsters. In addition, Ngũgĩ indicates a conviction in the effectiveness of men and women working together to achieve peace and justice.

The Practice and Significance of Magical Realism in Selected African Novels, a study by Hiwot Walelign (2020), aims to examine different African novels through the perspective of magical realism. One of the five novels selected for the analysis is Ngũgĩ's *Wizard of the Crow*. The study expertly examines the development of magical realism in Latin America and its subsequent adoption by African authors. The purpose of this paper is to compare and contrast how different novelists from various African settings have used magical realism as an intertext. The research aims to determine the motivations that drive novelists to adopt magical realism and the challenges they face. The researcher employed a theoretical framework based on the many aspects of magical realism as postulated by various scholars.

These novels' magical realism practices and significance are compared to other texts to explain how and why the authors use them in different contexts. As a result, the study indicates that diverse African writers have used magical realism in their unique contexts, relating it to their respective cultural backgrounds, sharing historical accounts and commenting on current economic, social, and political situations (Hiwot, 2020).

In *Petals of Blood,* Felicia Annin (2021) compares love and money to study the topic of materialism from several viewpoints. Ngũgĩ reveals the practical, utilitarian aspect of intimate relationships in the novel, presenting contradictions that muddle the romantic love ideal that is the social embodiment of his utopian political vision. With characters like Wanja, Ngũgĩ depicted materialist individuals who are obsessed with love and money. He believes that romantic love should be free of material gain. However, in post-independence Africa, the desire for monetary gain appears to be an unavoidable component of love relationships, although marriage is regarded as a mirage. Finally, the study suggests that in a post-independence Kenyan society, the implications of materialist love undermine the notion of romantic love, which naturally leads to marriage.

The materials that have been assessed thus far come from different sources and periods, and they are deemed to indicate the gap in the study of intertextuality in African literature. Each of the material reviewed also contribute in addressing the gap in the study of intertexts. There are significant number of intertextuality studies on Ngũgĩ's novels in which the majority of the research works focus on comparing the texts across genres, geography, and authors. The current study, however, relates to the issue of intertextuality in selected novels by Ngũgĩ Wa Thiong'o written in different local and global contexts. As a result, the study differs from previous studies on Ngũgĩ's novels, for it focuses on the use of intertexts in major contexts comprehensively and comparatively.

CHAPTER THREE

3. THEORETICAL FRAMEWORK

This chapter presents the theory of intertextuality as articulated by influential figures in the field, notably Mikhail Bakhtin and Julia Kristeva. The concepts propagated by these scholars enable to achieve the objectives of the study effectively. Bakhtin's concept of dialogic discourse could fruitfully be applied to uncover implicit and explicit intertexts Ngũgĩ inserted in the novels as a response to previous imperial narratives against Africa. On the other hand, Kristeva's psychoanalysis theory makes easy the analysis of utterances and their intentions by the author, the characters and the narrators in the selected novels. Furthermore, the chapter clarifies the modern theory of intertextuality by demonstrating its historical evolution in the 20th century. It also addresses the polemics regarding the theory by of intertextuality as "influence study" or "source study" by different scholars.

3.1 The Theory of Intertextuality

It is necessary, to begin with, Ferdinand De Saussure's structural linguistics notions to comprehend modern conceptions of intertextuality. It is assumed that his linguistic signs provided fertile ground for the rise of intertextuality theory. According to Graham Allen (2000), intertextuality theory flourished in twentieth-century linguistics, particularly in the key work of Ferdinand de Saussure. Before the notion of intertextuality was born, Saussure investigated the fundamental concerns of the linguistic sign. According to Saussure, the signifier and the signified are two elements of a linguistic sign. Graham Allen (2011) states Saussure's idea of the sign as,

> …a sign can be imagined as a two-sided coin combining a *signified* (concept) and a *signifier* (sound-image). This notion of the linguistic sign emphasizes that its meaning is non-referential: a sign is not a word's reference to some object in the world but the combination, conveniently sanctioned, between a signifier and a signified (Allen, p. 8).

De Saussure (1959) goes on to say that, a linguistic sign such as a tree consists of both the sound-image (the signifier) and the concept of the tree (the signified). Any name other than 'tree' may have been used to describe the same tree. We use different signifiers to express the same tree in various languages (Saussure, p. 65–67). Put it simply, linguistic signs are arbitrary and only have meaning in the context of a specific linguistic system at a specific time. Saussure introduces the concept of a synchronic and diachronic language system in response to the arbitrariness of the linguistic sign. A synchronic system of language refers to the study of language at a particular point in time; a diachronic system, on the other hand, involves the study of language in terms of its historical evolution through time. Thus, according to Saussure, it is out of the available synchronic system of language (la langue) that the specific acts of linguistic performance (parole) take place (Allen, 2011).

The linguistic sign is not only arbitrary for Saussure, but it is also differential. Outside of any linguistic system, signs cannot have an independent meaning. In other words, the linguistic sign has no referential connection to the object outside of the linguistic system. Through the difference of a sign with other signs within a linguistic system, a sign derives its meaning (Allen, 2011).

In short, Saussurean structural linguistics laid the foundation for most contemporary structuralist and poststructuralist theoreticians to build upon while developing intertextuality theories. This brief explanation of the concept of the linguistic sign may provide insight into how Bakhtin approached language differently than Saussure in order to begin the concept of intertextuality.

Following Saussure, Mikhail Bakhtin (1895–1975) was the first to explore the nature of language, paving the way for later theories on intertextuality. Bakhtin is one of a pioneering figure in intertextuality theory for examining language and its social contexts. First, he substituted Saussure's technical term "*sign"* with *utterance*, defined as"... any unit of language, from a single word to an entire 'text'" (Pam Morris, 1994, p. 251). According to Bakhtin, an "utterance" possesses a social context, which is central to the meaning of any text, contrary to Saussure's claim above.

Bakhtin argues that language is a social construct and linguistic communication occurs only in specific social situations. He emphasizes the social specificity and contextual nature of language, which Saussure ignored. Bakhtin (1978) posits, "Not only is the meaning of the utterance but also the very fact of its performance of historical and social significance (…) in a given circumstance, at a certain historical moment, under the conditions of the given social situation" (Bakhtin, p. 120). As a result, the fact that an utterance has a social context points to the existence of a dialogue between the utterance and the context in which it is utilized. The utterance becomes meaningful when treated within its context. The above argument gave birth to the notion of dialogue, which laid the foundation for later concepts of textual interactions such as polyphony, carnival discourse, and ambivalent texts.

In contrast to Saussure's view of synchronic systems, Bakhtin yet again argues, "there is no real moment in time when a synchronic system of language could be constructed" (Bakhtin 1973, p. 66), simply because language is always in a "ceaseless flow of becoming" (Bakhtin, p. 66). Bakhtin further reacted against Saussure's emphasis on "*parole*" (an *utterance* for Bakhtin) as the object of linguistics in such a way:

> Linguistics, as Saussure conceives it, cannot have the utterance as its object of study. What constitute the linguistic element in the utterance are the normatively identical forms of language present in it. Everything else is 'accessory and random' (...) language stands in opposition to utterance in the same way as does that which is social to that which is individual. The utterance, therefore, is considered a thoroughly individual entity (Bakhtin, 1973, p. 60-61).

Despite being individual, independent, and possessing singular meaning, this utterance comes from a complex background of previous utterances made in a social context. As such, the meanings of all utterances are entirely conditioned by what has already been said. Therefore, all utterances are *dialogic* in nature. In short, when an individual makes an utterance, he/she is making a response to previous utterances. "…the utterance is always an answer to a previous utterance, and always expects an answer in the future" (Morris, 1994, p. 251).

Bakhtin further states:

> The life of the word is contained in its transfer from one mouth to another, from one context to another, from one social collective to another, from one generation to another generation. In this process the word does not forget its own path and cannot completely free itself from the power of those concrete contexts into which it has entered (Bakhtin, 1986, p. 202).

In general, Bakhtin states that language gives meaning within the context it is used in and the dialogue with previous utterances. This idea of interaction of language by the speaker or the writer with its context and previous language use is technically termed by Bakhtin as Dialogue.

Jeremy Hawthorn (2000), elaborating on Bakhtin's idea, says, "... a word for Bakhtin is like a garment passed from individual to individual which cannot have the smell of previous owners washed out of it" (Hawthorn, p. 76). This means that a word for Bakhtin is used plenty of times by plenty of speakers passing through a series of contexts, which implies the nature of intertextuality.

The term "intertextuality" has shown different conceptions since it was first introduced in the late sixties that it no longer retains any specific meaning, at least without further explanation. Graham Allen (2011), affirming the complexity, says, "Intertextuality (...) is not a transparent term and so, despite its confident utilization by many theorists and critics, cannot be evoked in an uncomplicated manner" (Allen, p. 2). Thus, the theory is exposed to elastic definition and interpretation, which makes the framing difficult for literary analysis, as many scholars believe. However, the definitions forwarded by different scholars since the concept's inception in modern times try to include at least the basic idea of "interaction of texts."

Similar to Bakhtin, Allen (2000) claims, "The systems, codes and traditions of other art forms and of culture in general are also crucial to the meaning of a work of literature" (Allen, p. 1). This asserts that intertextuality is an interaction between a given text and the vast cultural networks that expose readers to a variety of texts within a text.

This is why "the act of reading (…) plunges us into a network of textual relations." To interpret a text is to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts "(Allen, 2000, p. 1).

Therefore, what we call the meaning of the text finds a wider and more complex characterization beyond what is inscribed in a text. In this regard, Allen (2000), notes that texts are seen as ′lacking in any kind of independent meaning′ (Allen, p. i). In order for the texts to be interpreted, a complex network of textual relations must be created, and "meaning becomes a something which exists between the text and all the other texts to which it refers, moving out from the independent text into a network of textual relations" (Allen, 2000, p. i). Therefore, Graham Allen's explanation of the notion of intertextuality conforms to that of Bakhtin.

Roland Barthes has also contributed seminal ideas on intertextuality. Barthes is known for his shift from structuralism to post-structuralism and for carrying structuralism and semiotics into the cultural arena. However, he examined the limitations of structuralism (though his first theoretical studies were composed of the structural analyses of texts), and he analyzed the text from a cultural viewpoint and saw language as a phenomenon bound to social institutions and codes. For Barthes (1981a), a text is "the phenomenal surface of the literary work" (Barthes, p. 32). Barthes claims that the text is "the fabric of words which make up the work and which are arranged in such a way as to impose a meaning which is stable and as far as possible unique" (Barthes, 1981a, as cited in Graham Allen 2000, p. 62).

Barthes believes that there is no text, which is free from intertextual connections. A text can never be free from the network in which it is produced, and it always connects with the other texts in this network, making it a "woven tissue". Such an argument for the plurality of texts and the role of readers in text interpretation is characteristically post-structuralist. The existence of a particular novel is possible through an intertextual dialogue with other texts. Barthes deems that art is a process of blending various texts together through quotation, absorption, and transformation of other preceding texts (Barthes, 1975).

In *The Pleasure of the Text,* Barthes (1975) uses the analogy of tissue to explain the concept of intertextual relationships among texts. He puts forward that "any text is a new tissue of past citations. Bits of code, formulae, rhythmic models, fragments of social languages, etc., pass into the text and are redistributed within it, for there is always language before and around the text *"*(Barthes, p. 39). He articulates that text is not created from the author's sole mind but a combination of a larger linguistic and cultural system. Thus, like Kristeva, Barthes believes that the role of the author is simply to collect and organize the already existing forms within a particular linguistic system. These ideas lead to the death of the author and the birth of intertextuality, which gives readers the freedom to use those "past citations" to interpret texts (Barthes, 1975).

Julia Kristeva, who is believed to have coined the term intertextuality, is another bold figure among the leading post-structuralist scholars. The concept has received assistance from different fields of study through the dexterous efforts of Julia Kristeva. Kristeva's critical assessment had indebtedness to Ferdinand de Saussure's structuralist semiotics and Bakhtin's idea of dialogism, among others. She has also borrowed a lot from the famous Derridean philosophy and Lacanian psychoanalysis and appropriated them to theorize intertextuality.

Kristeva began theorizing intertextuality by replacing Bakhtin's term, 'utterance' with 'word' to refer to a text as a whole. Kristeva (1980) argues that "any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another" (Kristeva, p. 66). The possible openness that the text includes within it unlocks the possibilities of viewing the text from many different perspectives. For Kristeva, the author, while compiling a text, engages in dialogic interaction with other texts. This dialogic act, which the author enters into, is a creative dialogue where meaning is arranged rather than created. This is what she calls intertextuality.

The idea of intertextuality also suggests a form of relationship between texts, which Kristeva calls "textual ambivalence" (Kristeva, p. 69). Ambivalence refers to the process of "constant dialogue with the preceding literary corpus" and of "perpetual challenge of past writing" (Kristeva, 1980, p. 69). This intertextual process "permits the writer to enter history by espousing an ambivalent ethics: negation as affirmation" (Kristeva, p. 69).

Critics label Kristeva's proposition of intertextuality as the intersection of texts as the study of source or influence. Against such labelling, Kristeva came up with terms such as "transposition" and "signifiance" that treat a text beyond the "mosaic of texts" (Kristeva, 1984, p. 189). In this idea of transposition, she gives a text almost a new status in its new destination. Therefore, the inserted texts are not simple 'copy-paste' materials; instead, they are appropriated to fit into the new sign system. Then, in her essay *Revolution in Poetic Language* (1984), intertextuality has been realized as:

> The term *inter-textuality* denotes this transposition of one (or several) sign system(s) into another; but since this term has often been understood in the banal sense of "study of sources," we prefer the term *transposition* because it specifies that the passage from one signifying system to another demands a new articulation of the thetic of enunciative and denotative positionality. (…)—an adherence to different sign systems (Kristeva, 1984, p. 59–60).

By the term 'intertextuality', she means how one signifying practice is transposed into another. In short, Kristeva championed the criticism of her intertextuality theory to evolve further and become one of the dominant post-structuralist theories. In line with this, Barthes also criticizes the claim of intertextuality as a 'source' study. In *Image-Music-Text*, Barthes (1977) again agrees with Kristeva to clear up the misconception in the following ways. Barthes explains the text as:

> Woven entirely with citations, references, echoes, cultural languages, antecedent or contemporary, which cut across it through and through in a vast stereophony. The intertextual in which every text is held, it itself being the text-between of another text, is not to be confused with some origin of the text (Barthes, p. 160).

According to these scholars, it is imperative to note that intertextuality has nothing to do with source or origin study or even with influence study. Both Kristeva and Barthes have articulated almost similar views in defence of the basic tenets of intertextuality theory.

In Kristeva's theory of intertextuality, the text is approached as a construction from already-existent discourses. The text becomes "a permutation of texts, an intertextuality: in the space of a given text, several utterances, taken from other texts, intersect and neutralize one another" (Kristeva, 1980, p. 36). Hence, the authors, according to Kristeva, are not the sole originators of texts, but rather they bring texts together from pre-existent texts, and the text holds another identity in the new space (Kristeva, 1980). This interaction among texts is one of the foci of attention in intertextuality. In addition, Worton & Still (1990), strengthening Kristeva's point about text and reader, posit that:

> The theory of intertextuality insists that a text (…) cannot exist as a hermetic or a self-sufficient whole, and so does not function as a closed system. This is for two reasons. Firstly, the writer is a reader of texts (…) before s/he is a creator of texts, and therefore the work of art is inevitably shot through with references, quotations and influences of every kind. (…) Secondly a text is available only through some process of reading: what is produced at the moment of reading is due to the cross-fertilisation of the packaged textual material (say, a book) by all the texts which the reader brings to it (Worton & Still, p. 1-2).

Thus, for Kristeva, meaning is extracted through the process of reading and cross-examining its relation to other text and context. Concisely, the approach of intertextuality to text and meaning extraction is a post-structuralist method given the interdependence of several texts from several sources. Beyond this, a reader is not a passive recipient of meaning from the text but an active agent that produces meaning using allusive competence from prior readings (Kristeva, 1980).

In line with this, Kristeva emphasizes the author and the reader or critic's role in the process of text production; "they are in process/on trial (...) over the text" (Toril Moi, 1986, p. 86).

Kristeva argues that texts are invariably in the production phase rather than being finished products, which readers should consume. She states that ideas are not like finished, consumable products, but are delivered in such a manner as to encourage readers to come forward with their interpretation and meaning formation (Toril Moi, 1986).

The other concept of intertextuality that emerges from Kristeva's later psychoanalytic analysis of language is the notion of *signifiance,* in which the speaking being is considered as significant as the language itself. Kristeva (2002), in *Nous Deux or a (Hi)story of Intertextuality*, explains how her psychoanalytic practice led her to "reframe" the once "formal phenomenon [of] the plurality of texts" as "a mental activity able to open a psyche to the creative process" (Kristeva, p. 1-2). In her rethinking of the term "intertextuality," she came to understand that the term does not only refer to the way in which texts intersect and interact but also to the way in which this process affects the writer himself or herself.

Therefore, understanding intertextuality beyond mere intersection and interaction of texts, she came up with a further psychoanalytic approach that includes the writing subject. Megan Becker-Leckrone (2005), clarifying Kristeva's later view of the notion, says intertextuality is "not just a dynamic of texts among other texts, but as a dynamic that involves speaking subjects in process" (Leckrone, p. 108). Thus, through such a multi-perspective view, Kristeva is able to inject additional concepts into the existing notion of intertextuality.

Kristeva rewrote Bakhtin's notion of dialogue in terms of an essentially semiotic approach to language. For her, the text is not an isolated, individual object compilation of cultural textuality, but rather a combination of diverse texts. Kristeva, like Bakhtin, considers the social surroundings, as it is out of the social and cultural context that a text emerges. She emphasized the text's attachment to the socio-cultural background from which it evolves. A text harbours the ideological struggles expressed in society through discourses that Bakhtin elaborated on in his dialogism.

Because of such associations between text and its society, any utterance for Kristeva is an "ideologeme." Kristeva (1980) argues:

> The concept of text as ideologeme determines the very procedure of a semiotics that, by studying the text as intertextuality, considers it as such within (the text of) society and history. The ideologeme of a text is the focus where knowing rationality grasps the transformation of utterances (to which the text is irreducible) into a totality (the text) as well as the insertions of this totality into the historical and social text (Kristeva, p. 37).

Further, Kristeva's concept of intertextuality refers to the 'dialogic nature' of texts, either in literary or non-literary contexts. The literary text for Kristeva is no longer viewed as a unique and objective entity but rather the product of a number of pre-existing codes, discourses, and texts. In this respect, every word in a text is intertextual and, therefore, must be read not in terms of an anticipated meaning to be located in the text through the help of linguistic signs, but rather in terms of the text's relations to other [outside] texts and cultural discourses. This brings us to the conclusion that the relationship between/among texts could not be the free will of the author but the inevitable dialogic nature of language itself as Bakhtin forwarded it.

As a successor of Bakhtin, Kristeva criticizes semiotics structuralists for their notion of stable signification, and she prefers Bakhtin's ideas of dialogism in order to transform the theory of intertextuality further. Again, she disagrees with semioticians because they ignore the human subject who performs the utterance and the plurality of signifiers. Graham Allen (2000) explains very well the limitations of the structuralists that gave Kristeva a breakthrough in developing the theory of intertextuality. Allen (2000) discusses their infamous ignorance of the human subject as follows:

> What such an approach needs to avoid, in order to maintain such an objectivity, is any attention to the human subject who performs the utterance under consideration. It must also evade the fact that signifiers are plural, replete with historical meaning, directed not so much to stable signifieds as to a host of other

> signifiers. These are the hidden spaces within which Kristeva works and from which emerges her theory of intertextuality (Allen, p. 32).

When Kristeva (1980) asserts that the notion of intertextuality replaces that of Bakhtin's intersubjectivity and poetic language is read as at least double, she implies that meaning emerges from within the text itself and meaning it refers to 'outside' the text, i.e. to the larger social background or what she calls "the historical and social text" (Kristeva, p. 69). Kristeva admits that "Dialogue and ambivalence lead me to conclude that, within the interior space of the text as well as within the space of texts, poetic language is 'double'" (Kristeva, p. 69). This idea implies Kristeva's effort in appropriating Bakhtin's concept of dialogue in her development of intertextuality theory.

In short, Bakhtin's claim on the socio-historical background and dialogic trait of language has been accommodated into Kristeva's semiotic analysis. Kristeva's concept of intertextuality appeared to be understood as the study of how a given text is connected to other texts outside itself and how those texts affect the interpretation of a given text.

3.2 Conceptual Framework

This section discusses specific concepts of intertextuality by Mikhail Bakhtin and Julia Kristeva that are vital in analyzing the intertexts in the novels. Attempts have been made in the preceding section to present selected theoretical explanations of notable scholars. Thus, this section introduces selected concepts of intertextuality whose ideas about language and text challenge the traditional understanding of textual criticism. The concepts are as follows: ***dialogism*****,** ***polyphony*****,** ***carnival*****,** ***ambivalent text,*** and ***signifiance*****.** Furthermore, the section provides explanations for terms such as allusion, quotation, citation, and reference, which recur in the analysis.

3.2.1 The Notions of Dialogism, Polyphony, and Carnival

Many literary critics have recognized the fruitfulness of Bakhtin's theory of carnival in describing official and unofficial social worlds in literature, especially in novels. Bakhtin's theories represent the coexistence of philosophical, historical, cultural, and political discourses, which allows literary critics to uncover several meanings in the novels. Close analysis of the selected novels in their specific contexts requires more precise analytical tools such as Bakhtin's concepts of carnival, dialogue, and polyphony. Thus, under the umbrella of intertextuality, Bakhtin's concepts offer a wealth of such tools to analyze the novels of Ngũgĩ Wa Thiong'o. The applications of the above concepts tend to emphasize the subversion of monologic discourses in social, political, historical, and ideological atmospheres. Simply put, the concepts enable the researcher to deal with intertexts inserted to either denounce or endorse social, political, and economic perspectives the novels unveil.

Furthermore, the concepts of textual ambivalence and signifiance by Julia Kristeva are also ideal tools of analysis in unveiling imperial discourses and their impact on colonized subjects. The novels incorporate several intertexts in which some of them, by their nature, submit to Kristeva's concepts. The concepts imply that literary language is ambivalent or double, signifying in semiotic and symbolic ways. Therefore, the concepts could be applicable to uncovering the characters' desires, feelings, drives, wishes, etc revealed through the use of the intertexts in the novels.

Dialogism

The term "dialogue" differs from the literal reference to the exchange of dialogues between characters in a novel. Dialogue refers to the idea that a character in a polyphonic novel has a personality, which includes the character's worldview, a typical way of speaking, and ideological and social orientation, all of which are represented through the character's words (Allen, 2011). Dialogism, according to Bakhtin (1973), refers to the study of the inherent dialogic nature of language and the coexistence of more than one discourse in the novels, particularly in a polyphonic novel.

In order to grasp the central idea of dialogism simply, it would be pertinent to begin with its counterpart, monologism. For Christopher Hays (2008), "monologic discourse is a discourse in which only one point of view is represented" (p. 7). Such a discourse begins with a description, categorization, classification, or definition of things that are closed to alternative perspectives. Here is a good example that substantiates the notion of monologic discourse from Leo Tolstoy's (2014) Anna Karenina: "Happy families are all alike. Every unhappy family is unhappy in its own way" (Tolstoy, p. 1). This discourse is a finalized discourse, which is monologic. In *Problems of Dostoevsky's poetics,* Bakhtin states, "a monologically understood world is an objectified world, a world corresponding to a single and unified authorial consciousness" (Hays, 2008, p. 9). It has no room to entertain other viewpoints about happy families except as described above.

Bakhtin (1986) claims that monologism is like turning off the process of dialogue and its potential. For Bakhtin, monologism emerges wherever and whenever universal truth statements do not allow any other sort of truth to appear (Bakhtin, 1986). Bakhtin links this situation to the time of Renaissance Europe, focusing on a view of aesthetics as beauty and truth, as opposed to the carnivalesque state of medieval society. Bakhtin, influenced by Rabelais, argues that in the medieval era, truth was turned off and even condemned by satiric dialogue characterized by laughter, parody, and satire (Bakhtin, 1986).

Despite the domination of monologic discourses, Bakhtin sees that there are mechanisms through which people could use the inherent dialogic nature of language. A monologic discourse is a dominant voice loaded on others with no right to expose the intention behind it. After a thorough study of the nature of language, Bakhtin proposes dialogism as a different approach to looking at discourses (Bakhtin, 1986).

Being a contemporary of Stalin, Bakhtin seems very much aware of the risk of standing against monologic discourse in Stalinist Russia, where diverse voices were a luxury and whatever the regime said was taken as the ultimate truth.

Therefore, the only option in this dangerous situation was to cherish the dialogic nature of language since it enables people to speak their minds and get out of the box in which they are trapped (Craig Brandist, 2002).

Then, Bakhtin came up with the conclusion that "any utterance, whether spoken or written, that people use in communication with each other is internally dialogic" (Bakhtin, 1986, p. 72). He also believes that dialogue is a kind of speech that leads to the competition of diverse voices. He analogizes textual dialogue with human life as "the nature of human life itself, in dialogue, a person participates wholly and throughout his whole life: with his eyes, lips, hands, soul, spirit, with his whole body" (Bakhtin, 1984, p. 293).

Bakhtin (1981) further argues, "Dialogism continues towards an answer. The word in living conversation is directly, blatantly, oriented toward a future answer-word: it provokes an answer, anticipates it and structures itself in the answers direction"(Bakhtin, 1981, p. 280). In this sense, dialogism, or dialogic discourse, can be understood as the coexistence of more than one utterance or discourse in a written or spoken text. The dialogic discourse always entertains diverse points of view, contrary to the "universal truth" sealed in monologic discourses. Dialogic discourse invites a given human being to make personal views out of social interactions instead of considering them as a sacred issue. Bakhtin emphasizes the individual personality inside every cultural group instead of those already dominant monologic discourses.

The link between intertextuality and Bakhtin’s concepts of dialogic discourse begins here. Bakhtin studied utterances and the nature of their interconnectedness with previous utterances. In other words, his explanation of utterance is more about the interactions of different discourses in a given novel. *Rabelais and His World*, his seminal work, explores the coexistence of various discourses in a novel. The official and unofficial worlds of society in medieval Europe have been depicted very well in it; that means different discourses, ideologies, viewpoints, etc., co-exist in harmony. Moreover, since intertextuality is not only about the explicit coexistence of texts but also includes the implicit ones, the application of dialogism to analyze novels becomes more sensible.

In short, intertextuality deals with the coexistence of diverse texts inserted through allusion, quotation, citation, and references in the novels selected. Bakhtin's dialogue is concerned with the synchronized coexistence of several utterances, which implies to utterance's intertextual nature. This coexistence of utterance/discourses could be the common characteristics of intertextuality and dialogism. The author coordinates different voices using previous utterances. Weinstein & Broda (2009b) describe as " in Bakhtin's concept of the dialogue, from studies of the novel, every utterance is itself a rejoinder, and our words are always half ours and half someone else's" (p. 799).

The novels selected for this study are full of implicit discourses that require Bakhtin's concept of dialogism to be analyzed effectively. Therefore, Bakhtin's concept of dialogic discourse provides fertile ground to analyze those intertexts, especially the implicit ones.

The concepts explored so far are linked to the notion of intertextuality on which this dissertation is built. Even though Julia Kristeva coined and articulated the word "intertextuality," Bakhtin's conceptions of dialogue and carnival are also significant to the theory of intertextuality. The next section delves into the concept of polyphony, which is another aspect of intertextuality theory.

Polyphony

Bakhtin proposes polyphony, a term to refer to the dialogic coexistence of multiple voices (viewpoints) in a novel with a specific nature. Polyphony, which is "many-voicedness" (Graham Robert, as cited in Pam Moris, 1994), is characterized by its freedom for interaction among the characters in the story. The characters in a polyphonic novel have maximum freedom to argue with each other and even with the author. A polyphonic novel permits different ideologies or voices/perspectives in a text in which the author has no authorial control.

Mikhail Bakhtin uses the term polyphony to refer to the plurality of voices and multiplicity of independent, unblended voices and minds in literature (Lunacharvsky, 1973, p. 79). Likewise, David Lodge (1990) argues that a polyphonic novel is "a novel in which a variety of conflicting ideological positions are given a voice and set in play both

between and within individual speaking subjects, without being placed and judged by an authoritative authorial voice" (Lodge, 1990, p. 80, cited in Ali Jemali Nasari, 2015). In a polyphonic novel, the author can incorporate conflicting ideological perspectives into the story where all the voices are free of authorial domination.

In *Problems of Dostoevsky's Poetics* Bakhtin (1973), observes that Dostoevsky created polyphonic discourse in his novels instead of attributing all the voices to an omnipotent authorial voice. In such a polyphonic discourse, the author's voice is one of the many voices:

> *A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels.* What unfolds in his words is not a multitude of characters and fates in a single authorial consciousness; rather a plurality of consciousnesses, with equal rights and each with its own world, combine but are not merged in the unity of the event (Bakhtin, p. 6).

Bakhtin shows the importance of Dostoevsky as the first novelist to write a polyphonic novel. Bakhtin posits: "We consider Dostoevsky one of the greatest innovators in the realm of artistic form. He created, in our opinion, a completely new type of artistic thinking, which we have provisionally called *polyphonic"* (Bakhtin, 1973, p. 3). Dostoevsky originated "a fundamentally new novelistic genre" and succeeded in "constructing a polyphonic world and destroying the established forms of the fundamentally *monologic* (homophonic) European novel" (p. 8).

To sum up, in a polyphonic novel, several voices and views interact with one another. Therefore, this dialogic interaction suggests the inevitable existence of intertextuality in discourses. Bakhtin (1973) makes a crucial connection between a "polyphonic" novel and a "dialogic" novel. He writes: "The polyphonic novel is dialogic through and through" (p. 40). Katerina Clark and Michael Holquist also see the two terms as interchangeable and write: "The phenomenon that Bakhtin calls 'polyphony' is simply another name for dialogism" (p. 242).

Carnival

A carnival is a seasonal open-door festival where people from all walks of life gather to celebrate with dance and feast. Carnival festivities thus reflect discourses that contrast with the official festivals and languages. A carnivalesque scene is an invigorating place where "the suspension of hierarchical structure and forms of fear, reverence, and etiquette connected with it" (Craig Brandist, p. 139) are forgotten temporarily to be governed by the law of the carnival. It gives the participants equal status within the rituals, "collapsing of distance between people, leading to their free and familiar contact" (Brandist, p. 139). In contrast to official festivities, one of the basic tenets practiced in a carnival setting is a sense of freedom and equality among the participants.

Bakhtin (1984) takes the idea of carnival from its agricultural and Christian origins as a promise of new growth and expands it to represent "a feast for the entire world," "a feast of becoming, change and renewal" (Bakhtin, p. 10). Bakhtin uses this universal image of carnival to establish the concept of the "carnival spirit," popularized in modern culture through novels, particularly those by Dostoevsky and Rabelais.

It could be helpful to grasp the interrelated literary and political contexts of Bakhtin, Rabelais, and Ngũgĩ. Bakhtin investigated the culture of folk humor in the middle ages by analyzing the carnivalesque and *grotesque* qualities of François Rabelais' work (Bakhtin, 1984, p. 4). By citing fools as common themes of Rabelais' novels and a recurring symbol of the culture of humor in the Middle Ages, Bakhtin (1984) argues that the satires and grotesque texts manifest the socio-political culture and attitudes of the people during the Renaissance period. (p. 6-8).

Bakhtin (1984) examined Rabelais' work as having a carnivalesque form of expression, renowned for challenging existing authority and hierarchies, another crucial aspect of the carnival celebration (Bakhtin, p. 10). In contrast to official religious or state-sponsored events, carnival participants are treated equally regardless of status or class (Bakhtin, 1984, p. 10).

Under these conditions, everyone openly speaks and creates human bonds with one another (Bakhtin, 1984, p. 10). People can communicate freely, engage in authority-challenging discourse, and share experiences since they are not bound by the typical limits on speech and acts that made these interactions difficult (Bakhtin, 1984, p. 10).

Implying to the connection of socio-political settings between Rabelais and Bakhtin, Clark and Holquist (1984), in *Mikhail Bakhtin* explain that,

> Each [Bakhtin and Rabelais] springs from an age of revolution, and each enacts a particularly open sense of the text. Bakhtin can hear Rabelais' laughter because he knows how to read Rabelais' book, and he demonstrates this capability in the act of writing his own book.
>
> Thus:
>
> Bakhtin has written a book about another book that constantly plays with the categories and transgresses the limits of official ideology. Like Rabelais, Bakhtin throughout his book is exploring the interface between a stasis imposed from above and a desire for change from below, between old and new, official and unofficial (Clark and Holquist, p. 297).

Bakhtin, living in Stalinist Russia, has witnessed similar connections in the turbulent national history to the times of Francois Rabelais. As Michael Holquist (1990) describes Bakhtin, "was deeply responsive to the Renaissance because he saw in it an age similar to his own in its revolutionary consequences and its acute sense of one world’s death and another world’s being born" (Holquist, 1990, P. xv).

Similarly, Ngũgĩ, a witness of colonial and post-independence period oppressive systems, has much to say about how official ideologies dominate society. Ngũgĩ responded critically to the oppressive systems straightforwardly, risking his life. In denouncing the official world, he has been detained without trial and has ended up in exile. Even though they are from different eras and places, the three writers share nearly identical socio-political human experiences.

The prevailing order of Ngũgĩ's day was that African people were denigrated and their values had been banished and replaced by alien imperial ‘civilized’ values. In all the settings, the ‘official’ ideology, backed by religious and civil rulings, dominates the ‘unofficial’ social world.

Bakhtin's explanation of the Carnival is one of the major notions that provide insight into analyzing the discourses in the chosen novels. Bakhtin claims that a literary text, particularly a novel, resembles street carnival festivities where government officials and social institutions are mocked and ridiculed (Bakhtin, 1984).

Allen (2011) describes Bakhtin’s concept of carnival as:

> the manner in which ancient traditions of the *carnival* act as a centrifugal force promoting ‘unofficial’ dimensions of society and human life and does so through a profane language and drama of ‘the lower bodily stratum’: images of huge bodies, bloated stomachs, orifices, debauchery, drunkenness and promiscuity are all ‘carnivalesque’ images (Allen, p. 21).

These carnivalesque images downgrade the official and dominant discourse, especially the political and religious ones, in favour of the unofficial and suppressed ones.

Here, the connection between carnivalesque discourse and the notion of intertextuality is directly interrelated. Carnivalesque scenes are spaces that enable the dialogue between official and unofficial socio-political discourses. Similarly, novels are like carnival scenes where diverse texts/discourses coexist and play a role in meaning making.

Carnival played an important role in revealing the social structure that existed among the people for a long time in the Middle Ages and Renaissance Europe. Bakhtin describes this carnivalesque scene as people having a double sphere of life: the official one, which is governed by the rule of the church and the feudal state where the chosen ones gathered to feast; and the unofficial one, characterized by laughter, parody, songs, and a reversal of the official system (Morris, 1994, p. 194–201).

This study relied on Bakhtin's concept of carnival, along with polyphony and dialogic discourse, because it suitably uncovers the underlying social structures in the novels selected. Bakhtin examined the novel of Francois Rabelais to reveal social and religious monologic discourses that society should follow the rules and norms. Bakhtin studied the novels of Rabelais, paying specific attention to the role of the body, the purposes of the banquet (food and drink), marketplace language, and laughter in a carnival.

In *Rabelais and His World* (1984), he describes the aesthetics of medieval folk culture, referred to with alternative phrases such as "the people," "the folk," "the second world," "the unofficial world," and "popular-festive culture," which contrasts with the "official world" of civil, political, and religious authority (Bakhtin, 1984).

Bakhtin (1984) notes that folktales usually end not with death, which is the usual order we experience in life, but with a banquet, for "the end must contain the potentialities of the new beginning, just as death leads to a new birth" (Bakhtin, p. 283). The banquet features the collective carnival body, constituted entirely of openings. The carnival emphasizes the absence of individual boundaries of status based on social or economic reasons in the medieval imagination. In a carnival celebration, no one is a spectator; rather, "Everybody participates in carnival" (Pam Moris, 1994, p. 194).

Contrary to the official scenes, carnival scenes, which are usually unofficial, are always open, with the eating and drinking, laughing, and shouting that signify the unrestricted freedom people enjoy at the time of the celebration and their hopes for the future as well. In Ngũgĩ's *Petals of Blood,* the dancing and thenge'ta drinking at the ceremony of circumcision is a good instance of a carnival scene. This openness corresponds to a cosmic openness that nothing is stable in Bakhtin's carnival world, and everything is dynamic, contrary to the static official celebrations and feasts. In this way, "official" authorities, official practices, and values are undermined, most notably by laughter and mockery at the carnival.

As the very characteristics of the carnival scene show,"... carnival is the people's second life, organized on the basis of laughter" (Pam Moris, 1994, p. 198). Through laughter, "the world is seen anew, no less (and perhaps more) profoundly than when seen from the serious standpoint (...) certain essential aspects of the world are accessible only to laughter" (Bakhtin, 1984, p. 66). Bakhtin is more interested in the perspective that laughter provides than in the objects of laughter. Laughter emphasizes movement and draws attention to the forms of relationships rather than the components within them, which are often fixed in one-sided, hierarchical meanings:

> The serious aspects of class culture are official and authoritarian; they are combined with violence, prohibitions, limitations, and always contain an element of fear and of intimidation (…) Laughter, on the contrary, overcomes fear, for it knows no inhibitions, no limitations (Pam Moris, 1994, p. 209).

Ordinary people's world is a "second world," transgressing the official world and being aware of the power of ambivalence, the simultaneous and contradictory value of high and low, death and life, rich and poor. To emphasize the creative power of carnival imagery, Bakhtin permeates ambivalence with physical force in addition to the banquet: carnival abuses, for instance, "while humiliating and mortifying (...) at the same time revived and renewed" (Bakhtin, 1984, p. 16).

The high level of freedom of informal language use, like addressing each other with abusive words are one of the characteristics of carnival celebration. During carnival, all hierarchical distinctions are temporarily suspended and certain norms and prohibitions of daily life are ignored. Bakhtin (1984) explains, "Verbal etiquette and discipline are relaxed and indecent words and expressions may be used" (Bakhtin, p. 16). The abusive and erotic language exchanged between the elders Nguguna and Nyakinyua at the circumcision festival is full of informal verbal exchanges that violate the formal language use.

Carnival laughter is another aspect of the carnival festivity where the participants mock the norms and prohibitions. Though laughter erupts from the collective body, its most important function is internal; it promotes freedom of thought and denounces monologic thoughts. Bakhtin (1984) believes that medieval festivities gain significance mostly in relation to the laughter they evoke from the people through carnival folk humour—"carnival is the people's second life organized on the basis of laughter" (Bakhtin, p. 8). For Bakhtin, carnival laughter is liberating; it disintegrates the monologic discourse of the official world. Bakhtin explains,"... they were sharply distinct from the serious official, ecclesiastical, feudal, and political cult forms and ceremonials." They offer "a completely different, nonofficial, extra ecclesiastical and extra political aspect of the world, of man, and of human relations" (Bakhtin, 1984, p. 5-6).

Further, beyond rendering freedom to the participants in the carnival, it is used as a symbol of victory over authoritarian, monologic, and intimidating religious discourses. People consider carnival laughter a way of relieving fear.

> It was not only a victory over mystic terror of God, but also a victory over the awe inspired by the forces of nature, and most of all over oppression and guilt related to all that was consecrated and forbidden ('manna' and 'taboo'). It was the defeat of divine and human power, of authoritarian commandments and prohibitions, of death and punishments after death, hell and all that is more terrifying than the earth itself (Moris, 1994, p. 209).

Bakhtinian view of language as dialogic and the existence of dialogic interaction between official and unofficial discourses in a carnival scene are the core concepts in the study of intertextuality. These discourses could be approached as a kind of implicit intertext inserted to serve a significant purpose in the novels the study is dealing with. For generations, the culture and history of African people have been passed down through performed arts, songs, and oral narratives. After African writers entered the writing practice, they began to employ carnivalesque discourses as textual strategies that were already in use in the society's daily lives.

To sum up, the conceptualization effort of this study hinted that "polyphony," "carnival," and "dialogue" are interrelated concepts of Bakhtin one way or another. "Polyphony" and "carnival" are both terms of "transgression" one in the realm of literature and the other in the realm of society. Textual polyphony is therefore the reflection of the "carnivalization" of literature where several discourses coexist dialogically. Craig Brandist (2002) says “carnival is a concretely sensuous experience of the world that, (…) is quite open to being translated into artistic images and thus into literature. Literature thereby becomes ‘carnivalized’” (Brandist, p. 138).

3.2.2 The Notions of Textual Ambivalence and Signifiance

Textual Ambivalence

In her essay *Word, Dialogue and Novel*, Kristeva introduces Bakhtin’s notions of novelistic ambivalence, carnivalesque discourse, and menippean satire. Kristeva refers to "the polyphonic novels of Rabelais, Swift, Sade, Lautreamont, Kafka, Bataille, and Joyce" (Kristeva, 1980, p. 86) as the representatives of a "subversive" tradition of writing which "break out of the framework of causally determined substances and head toward another modality of thought that proceeds through dialogue" (Kristeva, 1980, p. 86). She describes this dynamic as "ambivalence," which suggests the dialogic coexistence of opposing values.

> The novel's ambivalent space thus can be seen as regulated by two formative principles: monological (each sequence is determined by the preceding one), and dialogical (transfinite sequences that are next-larger to the preceding causal series). *Dialogue* appears most clearly in the structure of carnivalesque language, where symbolic relationships and analogy take precedence over substance-causality connections. The notion of *ambivalence* pertains to the permutation of the two spaces observed in novelistic structure: dialogical space and monological space (Kristeva, 1980, p. 72).

As Becker-Leckrone (2005) points out, Kristeva's specific focus is on the "modern" novel, which coincides roughly with the modernist novels such as Kafka, Joyce, and Bataille but also incorporates post-modernist writers like Sollers and Joyce. According to Becker-Leckrone, what interests Kristeva is the way in which some of these writers' novels articulate "the problematic of meaning" that she sees operating in poetic language and in the literary text:

> Their works generate meaning in a way that radically disrupts the normative representational relationship of a signifier to a signified, a 'shattering of discourse' that coincides with changes in the status of the subject- his relation to body, to others and to objects (Leckron, p. 107).

Kristeva's understanding of literary language as dynamic, fluid, and contradictory emerges from the dialogical interaction between two distinct philosophical and theoretical approaches: structuralism (particularly the work of the Russian Formalists) with its scientific approach to the literary text, and Bakhtin's dialogism, an approach "centered on the word and its unlimited ability to generate dialogue" (Kristeva, 1980, p. 88).

In line with the idea of ambivalent texts, Kristeva has identified three categories of ambivalent words in a narrative. The study uses these categories of ambivalence in the analysis. The categories, according to Kristeva, are the following:

> The forming of two-sign system relativizes the text. Stylizing effects establish a distance with regard to the word of another- contrary to *imitation* (Bakhtin, rather, has in mind *repetition*), which takes what is imitated (repeated) seriously, claiming and appropriating it without relativizing it. This category of ambivalent words is characterised by the writer's exploitation of another's speech- without running counter to its thought for his own purposes; he follows its direction while relativizing it. A second category of ambivalent words, *parody* for instance, proves to be quite different. Here the writer a writer introduces a signification opposed to that of the other's word.

> A third type of ambivalent word, of which the *hidden interior polemic* is an example, is characterized by the active (modifying) influence of another's word on the writer's word. It is the writer who 'speaks', but a foreign discourse is constantly present in the speech that it distorts (Toril Moi, 1986, p. 44).

Kristeva (1980) recasts Bakhtin's *double-voiced* word in semiotic terms as a "semic complex" that works in three dimensions: in relation to the writing subject, addressee (the reader), and other texts (Kristeva, p. 65). "The word's status is thus defined horizontally (the word in the text belongs to both the writing subject and the addressee) as well as vertically (the word in the text is oriented towards an anterior or synchronic literary corpus" (Kristeva, 1980, p. 66).

The word in the literary text space is defined as "an intersection of words (texts) where at least one other word (text) can be read" (Kristeva, 1980, p. 66). According to Bakhtin, the horizontal and vertical axes are combined in a relationship of "dialogue and ambivalence" that considers the text as a combinatory space. Kristeva describes this combination as a "mosaic of quotations [and] the absorption and transformation of another" (Kristeva, 1980, p. 66). The text is, thus, rather than being a finished product, it becomes "a productivity" (Kristeva, 1980, p. 36) that always signifies and becomes intertextuality"... a permutation of texts where several utterances, taken from other texts, intersect" (Kristeva, 1980, p. 36).

As pointed out earlier, in *Word, Dialogue and Novel* Kristeva's focus is on the modern polyphonic novel analyzed by Bakhtin in *Problems of Dostoyevsky's Poetics* as an example of dialogical literature, as opposed to the monological tradition of Russian realism exemplified by Leo Tolstoy. Kristeva adopts the monologic/dialogic distinction drawn by Bakhtin, not only to show how the two co-exist dialogically in the polyphonic novel but also to show how the polyphonic novel incorporates monologic forms within its dialogical structure.

As Kristeva (1984) notes the notion of poetic language "stands for the infinite possibilities of language." It is "an exploration and a discovery of the possibilities of language; an activity that liberates the subject from a number of linguistic, psychic, and social networks;... a dynamism that breaks up the inertia of language habits" (Kristeva, p. 2-3). Poetic language "expands" communicative or representational language because its structure is double: it signifies and at the same time exceeds signification.

In order to explain the distinction between referential and poetic language in her own formulation, Kristeva uses Bakhtin's notions of monologic and dialogic discourse, which she describes as conforming to two distinct logics. Referential and communicative language operate according to a "0–1" or true/false logic—the law of syntax, grammar, and semantics. (Kristeva, 1986, p. 31), "God, Law, Definition" and "narrative and epic discourses" all conform to 0–1 logic, which Bakhtin calls "monological", "Realist description, definition of 'personality,' 'character' creation, and 'subject' development—all are descriptive narrative elements belonging to the 0–1 interval and are thus monological" (Kristeva, 1980, p. 70). This logic cannot account for the operations of poetic language, "by definition an infinity of pairings and combinations" (Kristeva, p. 69).

According to Kristeva (1980) poetic language is dialogic, that is, its logic is always ambivalent, both "one and other" and "true and false" simultaneously. Poetic language transgresses the "1" of "linguistic, psychic and social prohibition" (Kristeva, 1980, p. 69–71) and becomes the site of meaning-production. "In the operation of the mode of conjunction of poetic language," Kristeva adds, "we can observe the dynamic process whereby signs take on or change their significations" (Kristeva, p. 28). Poetic language is ambivalent because in it the "binary 0–1 space" of "Aristotelian, scientific or theological logic" is transgressed and another form of logic is adopted. This "transgression" marks the ambivalence of the poetic word as "a co-existence of the monological (scientific, historical, descriptive [discourse]) and the discourse that destroys this monologism" (Kristeva, 1980, p. 31). In Kristeva's view, both discourses could be found within the same literary text.

The notion of ambivalence as a transgressive and productive textual dynamic operating in the novel echoes other notions. These notions are the carnivalesque, Bakhtin's influential concept, and psychoanalysis. As Becker-Leckrone (2005) argues, "Kristeva's reading of Bakhtin's carnivalesque, while still considering its social and cultural significance, focuses on its significance for the novel and novelistic language" (Becker-Leckrone, p. 153). Poetic language and carnivalesque discourse share the same ambivalent structure or relational dynamic "where prohibitions (representation, monologism) and their transgressions (dream, body, and dialogism) co-exist" (Kristeva, 1980, p. 79) in a continuous dynamic.

Carnivalesque discourse "breaks through the laws of language censored by grammar and semantics" and is also "a social and political protest" (Kristeva, 1980, p. 65). It can transgress or "break through" official discourse because it "adheres" to the logic of "analogy, relation, and non-exclusive opposition" (Kristeva, 1980, p. 79), which is also the logic of poetic language. The carnival, according to Bakhtin, brings together disparate elements and effects a reversal of order of hierarchical categories, bringing opposites together: "the sacred with the profane, the lofty with the low, the great with the insignificant, the wise with the stupid" (Bakhtin, 1984, p. 123).

The double structure of carnivalesque discourse "constructing and understanding itself through itself" (Kristeva, p. 84) is transposed into the space of the novel, which is transformed into a "plurality of linguistic elements in dialogical relationships" (Kristeva, p. 85) and "a reading (quotation and commentary) of an exterior literary corpus" (Kristeva, p. 87)—an intertextuality. At this point, we see how intertextuality and ambivalence connect in Kristeva's thinking about the novel, and novelistic language. Ambivalence here describes the dynamic of intertextuality, which has become more fluid than the earlier notion of ambivalence as the "permutation of two spaces in novelistic structure: dialogical space and monological space," quoted above.

The Notion of Signifiance

Although her semiotic work was from the beginning bound up with novelistic discourse, Kristeva's work is not generally associated with the novel as a specific genre, mainly because Kristeva's interest seems to be in literary language in general, or "poetic language," as she refers to it in her earlier analyses. Nevertheless, her work of the 1960s shows a particular interest in the novel, specifically in what she calls the "modern polyphonic novel," using the generic term coined by Mikhail Bakhtin to analyze the novels of Dostoevsky. At that time, Kristeva had a view of novelistic discourse as a specific kind of literary language with a particular dynamic, a dialogic transgressive dynamic that operates on not only the level of the word but also on the level of theme, narrative structure (plot, story, and narration), character, and ideology.

In *Revolution in Poetic Language*, Kristeva refers to signifying practices in "the arts, religion, and rites" that "underscore the limits of socially useful discourse and attest to what it repress the process that exceeds the subject and his communicative structures" (Kristeva, 1984, p. 16). Kristeva refers to this kind of signifying practice as "*signifiance,"* in itself a double or ambivalent term that suggests both a fixed signification and the process that produces and exceeds it, "the constant work of drives towards, in and through language" (Kristeva, p. 15). In simple language, Noelle McAfee (2004) in the book *Julia Kristeva,* puts the central point of the term signifiance as "the ways in which bodily drives and energy are expressed, literally discharged through our use of language, and how our signifying practices shape our subjectivity and experience" (McAfee, p. 14).

Additionally, Kelly Oliver (1997) simplifies Kristeva's mathematical language in explaining the concept of signifiance. Kelly clarifies that:

> Instead of lamenting what is lost, absent, or impossible in language, Kristeva marvels at this other realm [bodily experience] that makes its way into language. The force of language is [a] living driving force transferred into language. Signification is like a transfusion of the living body into language (Oliver 1997, p. xx, cited in Noelle McAfee, 2004).

Signifiance is then a double process; a "structuring and de-structuring practice" (Kristeva, 1984, p. 17). In fact, it has much in common with Kristeva's formulation of poetic language as both signifying and exceeding signification. What signifiance adds is a psychic and bodily dimension to her ongoing exploration of language.

Kristeva reconsiders language as a "signifying process" or signifiance between the symbolic, the realm of meaning and social constraints, and the semiotic, "the organization, within the body, of instinctual drives" (Kristeva, 1984, p. 18) always latent in the psyche. Signifiance refers to "the heterogeneous articulation of semiotic and symbolic dispositions [which] enables a text to signify what representative and communicative speech does not say" (Kristeva, 1984, p. 29). For Kristeva, "biological forces are socially controlled, directed and organized, producing an excess with regard to social apparatuses" (Kristeva, 1984, p. 17). This "instinctual operation" becomes "a practice [and] a transformation" when it enters into the code of linguistic and social communication" (Kristeva, p. 17).

Kristeva (1984) believes that "biological forces are socially controlled, directed, and organized, producing an excess with regard to social apparatuses" (Kristeva, 1984, p. 17). This "instinctual operation" becomes "a practice [and] a transformation" when it enters into the code of linguistic and social communication" (Kristeva, p. 17). Kristeva reconsiders language as a 'signifying process' or signifiance between the symbolic, the realm of meaning and social constraints, and the semiotic, the organization, within the body, of instinctual drives (Kristeva, 1984), which is always latent in the psyche. Simply put, signifiance is defined as "the heterogeneous articulation of semiotic and symbolic dispositions [which] enables a text to signify what representative and communicative speech does not say" (Kristeva 1984, 29).

Signifiance is very similar to Kristeva's formulation of poetic language as both signifying and exceeding signification. *Weep Not, Child* typically reflects these two signifying practices to deliver the thematic issues through the utterances of the characters and the narrator.

Semiotic is the matriarchal part of the language that reveals the speaker's inner urges and impulses. Characters' tone, rhythmical sentences, and pictures used to describe what they intend to convey are all manifestations of these unconscious desires. Symbolic, on the other hand, is the patriarchal part of language, which Kristeva refers to as symbolic, likewise suppresses the semiotic aspect. To put it another way, "the social is always oppressive in Kristevan scheme" (Jones 1984, p. 58).

The symbolic is the aspect of language guided by rules of grammar and syntactic structures. Even though the semiotic and the symbolic parts of languages are opposite naturally, they are complementary in language. When both the semiotic and the symbolic are present, the speaker's utterance becomes meaningful.

All in all, language signifies in a symbolic and in a semiotic way. The symbol represents the rational, logical, non-emotional, and fully understandable part. It represents the point at which the subject enters society and becomes subject to social structures, including linguistic structures (Kristeva, 1984). The semiotic, on the other hand, is the subject's irrational, illogical, desires, and drives (Kristeva, 1984).

Simply put, the symbolic represents the rational, the logical, non-emotional and the part that can be understood completely. It represents the point at which the subject enters into society and is subject to social structures, including linguistic structures (Kristeva, 1984). The semiotic, on the other hand, is the irrational, the illogical, the desires and drives of the subject (Kristeva, 1984).

In addition to these terms, she derived a couple of aspects of the text that she named the "genotext" and the "phenotext". The genotext is pervaded by the semiotic, which Kristeva defines as "the only transfer of drive energies that organizes a space in which the subject is not yet a split unit that will become blurred, giving rise to the symbolic" (Kristeva, 1984, p. 86). [...] "The genotext is not linguistic (in the sense understood by structural or generative linguistics). It is, rather, a process, which tends to articulate structures that are ephemeral (unstable, threatened by drive charges" (Kristeva, 1984, p. 86).

The phenotext, on the other hand, is the text that tries to communicate, which is seated in the symbolic and therefore logical. Unlike the genotext, the phenotext can be reduced to its constituent parts and is structured. The genotext is the primary characteristic of what Kristeva terms "poetic language". Once again, Noelle McAfee (2004), through plain language, states that, "… a text operates at two levels: at the semiotic-genotext level it is a process by which the author organizes or manifests semiotic drives and energy; at the symbolic-phenotext level it is a structured and mappable piece of communication" (McAfee, p. 25).

Efforts have been made thus far to clarify critical concepts from two prominent scholars of language, literature, and intertextuality theory. The following is an overview of the common grounds and points of departure between Kristeva and Bakhtin on the theory of intertextuality.

3.2.3 Conceptualizing Allusion, Quotation, and Reference

In the context of this study, terms such as allusion, quotation, reference, and citation are treated as *intertexts* (see chapter 1), an alternative general term. The different usages of the terms quotation, allusion, and reference indicate that these terms are not used consistently throughout scholarship that conforms to concepts that are more specific. The use of these terms without an explicit annotation might pose confusion in the analysis of the selected novels. Therefore, to have a vocabulary for the analysis sections, the specific usage of the intertexts requires a defined explanation. Allusion, quotation, and reference are provided below, whose explications are pertinent to clarifying the analysis of the intertexts in Ngũgĩ's novels. The explanations are closely related to the definition of intertextuality that relates to"... the study of a certain kind of relation between texts: one text quotes another or others" (Lowell Edmunds, 2001, p. 134).

Allusion

In most dictionary entries, allusion is defined based on common notions such as implied, indirect, or a reference to a person or thing that is commonly understood. Even though such a dictionary definition gives an initial insight into the term, it does not provide a strong perspective that serves to analyze literary texts in relation to intertextuality. Some elements of the definitions of allusion (implied-ness, indirectness) are no longer the major issues among scholars of allusion today. The following scholars have been chosen because their explanations of the terms are more relevant for the examination of intertexts.

Ziva Ben-Porat (1976) defines (literary) allusion as "the simultaneous activation of two texts" (Ben-Porat, p. 107). Ben-Porat identifies allusion as a device for "the formation of intertextual patterns" on the one hand, and allusion as a "directional signal" or "marker" on the other. The "marker is always identifiable as an element or pattern belonging to another independent text, (...) even when the pattern is a comprehensive one, such as the tide of a work or the name of a protagonist" (Ben-Porat, p. 107-108). Ben-Porat's inclusion of tides, names, and, later in the essay, "exact" quotations modifies dictionary definitions of allusion since it recognizes overt references as allusion markers (Ben-Porat, p. 110).

According to Ben-Porat (1976), the formation of intertextual patterns is a result of the concurrent activation of the two texts. In literary allusion, a sign pointing to another text may acquire different denotations that are independent or even contrary to the context of the alluding text. The marker, which triggers the allusion, is a kind of built-in directional pattern that belongs to another independent text.

Gian Biagio Conte's (1986) definition, on the other hand, seems to relate with Kristeva's '*transposition*' of sign in a new destination. Conte (1986) defines allusion as, "Allusion, I suggest, functions like the trope of classical rhetoric. A rhetorical trope is usually defined as the figure created by dislodging of a term from its old sense and its previous usage and by transferring to a new, improper, or 'strange' sense and usage" (Conte, p. 23-24).

In his work *Towards a Descriptive Poetics of Allusion*, Udo J. Hebel (1991) elaborates on the subject of allusion, so that the current study relies more on it in the analysis sections. Hebel explains the study of allusion as:

> Allusional studies no longer focus on an allusion's implicitness or explicitness, but direct attention to its relational quality. The allusion's potential to guide the reader to an additional referent outside the alluding text and the allusion's potential to build up semantically significant links between the alluding text and the alluded-to text have moved into the limelight of critical interest (Hebel, p. 136).

Hebel (1991) examines the manifestations of allusions in a text and their function. Hebel approaches allusion as ″an evocative manifestation of intertextual relationships" that provides "a sequence of categories designed to describe overt allusions as functional parts of a narrative" (Hebel, p. 135). He emphasizes the importance of the evocative power of the allusion and the readers' role and active participation in the process that Julia Kristeva also paid attention to. He describes how Kristeva, on different occasions, implied the role of the readers as follows:"... it was Julia Kristeva herself, though in different terms and in a different context, who took note of the role of the reader″ (Hebel, 1991, p. 140).

Hebel (1991) believes that the explication of allusion should not focus only on tracing and listing allusions, for this is not sufficient to look at their potential in conveying meaning. His approach to allusion gives diverse ways to look at the allusions in the novels selected for this study. Hebel (1991), therefore, states that "The interpretation of allusions should no longer content itself with more or less atomistically tracing (hidden) allusions or with listing allusions denotatively; it should proceed to the fuller appreciation of their evocative potential, elusive as the latter may be″ (Hebel, p. 140). As a result, the interpretation of allusion should go beyond simply looking for and locating their presence in the texts.

One of the vital things about Hebel's description of the allusion is that it describes the explicit (marked) allusions and allows the extended application to the implicit (unmarked) allusions as well. He affirms, "The openness of the descriptive system nevertheless ensures its modified transfer to the interpretation of implicit allusions as well as to the interpretation of allusions in non-narrative texts" (Hebel, 1991, p. 142).

The scholar further explains the distinction between the "... implicit (unmarked) and explicit (marked)..." Hebel (1991, p. 142) defines allusions as useful and necessary intertextual links within the text. He demonstrated these three distinctive categories of allusion in a given text with examples, mostly from novels. These are *titular* allusions, *onomastic* allusions, and *quotational* allusions. He specifically clarifies as follows:

> Besides the basic distinction between implicit (unmarked) and explicit (marked) allusions, with typographic conventions such as quotation marks, italicization, capitalization, and spacing being the most important means of indicating an intertextual relationship on the text's surface, the distinction between quotational allusions, titular allusions, and onomastic allusions may serve to further classify allusive signals (Hebel, 1991, p. 142).

Let us see each of them in brief, as they are going to be one of the main points of entry for the analysis of the novels selected. Onomastic allusion refers to the use of names of literary characters from other texts; therefore, the description of 'marked' vs. 'unmarked' signals is not its concern for proper names, which by themselves are able to direct the reader to referents (Hebel, 1991). The following example by Hebel makes clear the tenets of onomastic allusion in such a way that "Prufrock's claim, "'No! I am not Prince Hamlet, nor was meant to be,'" in Eliot's "The Love Song of J. Alfred Prufrock" (Eliot 1963, p. 17) sets up an intertextual link between Eliot's poem and Shakespeare's play that ironically illustrates Prufrock's indecisiveness and insecurity" (Hebel, 1991, p. 143).

Quotational allusions, on the other hand, refer to the presence of marked and unmarked quotations from other texts. For marked allusions, the task is relatively simpler as they are furnished with different intertextual signals that would help identify the alluded text.

Hebel (1991) states that quotations can be marked as intertextual signals by means of quotation marks, italicization, and reproduction in the original language, as well as spacing longer quotations. Regarding the unmarked allusion, the author brings readers to participate in tracing the alluded text using their allusive competence. This category gives an opportunity to exploit the allusive competence of the researcher while dealing with the unmarked allusions in the selected novels.

The last category is titular allusion that refers to the use of titles of literary works within another literary text. It includes marked and unmarked allusions. The marked ones, as they are provided with signals, are easily identified. Hebel (1991) describes how "most marked titular allusions, no matter whether the signal evokes a book, a magazine, a song, or a painting, employ the typographical conventions mentioned before to activate the reader's allusive competence" (Hebel, p. 144). However, according to Hebel (1991), unmarked titular allusions are "... among the most difficult signals to be recognized on the text's surface" (Hebel, p. 144) because they lack signals to lead readers.

Overall, the explanation of allusion by Hebel (1991) and other scholars included thus far would be relevant, for it gives additional vocabulary to deal with the various intertexts in the selected novels. One of the most distinctive characteristics of a successful allusion is that it semantically enriches the alluding text beyond the simple categorization of allusions as overt, covert, marked, unmarked, and so on. Because it combines text and pretext, it also helps to establish the intertextual relationship (Hebel 1991).

System Reference

Another significant idea provided by Lowell Edmunds (2001) in relation to quotations is that longer quotations are not usually found verbally and on the surface like conventional ones. Rather, they are system references to different sources. Edmunds (2001) states, "The term system is used here to refer to verbal categories, literary and nonliterary, larger than single texts" (Edmunds, p. 143). Even though the boundary between them is problematic, system reference, Edmunds (2001) argues, is able to pose a different point of view than a quotation that refers to a particular text directly.

The "system reference" discussed above falls into three categories: non-poetic discourse, myth, and genre. Edmunds (2001) expands on these classifications as follows: 1. a non-poetic discourse is one that is based on specific language use in relation to an institution, an organization, or a customary social practice. 2. A myth/mythical quotation is a type of verbal system from which poetic works draw inspiration. A myth is a set of narrative variants in poetry or prose. 3. Genre, a citation system used to refer to authors associated with specific literary traditions or genres (Edmunds, pp. 143–148).

In conclusion, specific explications of the terms allusion, quotation, reference, and citation, which could be treated under the umbrella term "intertext", keep the analysis focused and to the point.

CHAPTER FOUR

4. ANALYSIS AND INTERPRETATION OF *WEEP NOT, CHILD*

Weep Not, Child is set in Kenya during the turbulent and violent movement of the anti-colonial period. It is Ngũgĩ's first book to be published in 1964, but it was written after *The River Between*, which was published later in 1965. *Weep Not, Child* is a novel about the consequences of the Mau Mau movement on Ngotho's family, but it could be seen as a symbolic description of Kenya at the time. The novel begins with a stanza from Walt Whitman's poem, *On the Beach at Night* as an epigraph that could signal the theme, the setting, and the mood.

The novel has two parts, each with a sub-topic. The first part seems to depict relative optimism. The mood is calm and bright. Njoroge, the protagonist, has been hopeful that his family would be better off as he is getting an education. Except for Boro, the elder son of Ngotho, the family members seem stable. However, the second part of the novel begins with a gloomy sub-topic, 'Darkness Falls' to show the changing mood, from optimism to despair, resulting from the intensified anti-colonial war of the Mau Mau fighters. All these situations in the novel are described carefully by inserting several intertexts to either reinforce or criticize the themes. In short, the interpretation in this chapter focuses on historical references (both African and non-African), literary texts, myths, and biblical allusions within the context of the anti-colonial period in Africa.

4.1 Plot Summary

Weep Not, Child begins with a scenario in which a young child, *Njoroge*, is ushered by his mother, Nyokabi, to attend school at a difficult time in Kenya. It is his greatest wish, and he happily welcomes it. Ngotho, the family's head, supports Nyokabi's decision to send *Njoroge* to school. None of his brothers had ever attended school, and he wanted to spread the good news to his half-brother, Kamau. Rather than attending school, Kamau is training as an apprentice carpenter. Both brothers are optimistic that their respective paths will improve their family's situation. Boro and Mwangi, the older brothers, had gone to fight in World War II; Mwangi was killed, and Boro returned home heartbroken.

Kori, another brother, works in the nearby town of Kipanga and frequently brings home stories of anti-colonial movements. Ngotho works on the land of Mr. Howlands, a local English settler.

Even though Njoroge advances in his studies, the country's unrest worsens. Throughout the 1950s, the Mau Mau revolutionaries battled valiantly against white colonizers. Boro joins the Freedom Fighters and plots Jacobo's assassination. When Jacobo is murdered, Kamau is arrested, and Ngotho pleads to save his son. Ngotho is brutally interrogated, ultimately resulting in his death. Boro, who has just killed Jacobo, returns home to see his father on his deathbed. Njoroge's faith in God is shaken when his family disintegrates. His educational ambitions have also been ruined. Finally, Njoroge walks out in despair, trying to hang himself when night falls. However, before that can happen, Njoroge's mother finds him and brings him home.

4.2 Unmaking Mythic “Whiteness” and Invented “Others”

Alongside the armed resistance against colonial rule, Ngũgĩ intends to rebuild the self-esteem of African people through unlearning made-up narratives of ‘superior white.’ *Weep Not, Child* deconstructs imperial narratives that portray Africa from Eurocentric perspectives. Despite all the chaotic consequences of World War II on African people, Ngũgĩ picks a few incidents to respond to the invented images of mythic superior white and denigrated black. The author attempts to demonstrate how tribalism (so-called European "enlightenment" failed to transcend) led to the war "fought with planes, poison, fire and bombs" (Ngũgĩ, 1964, p. 5). It has been described as the most horrific war that caused physical and psychological pain.

Homi Bhabha (1983) says imperial discourse was characterized primarily by "its dependence on the concept of ‘fixity’ in the ideological construction of otherness" (Bhabha, p. 37). The colonizer-colonized binary oppositions are supported by frequent textual compositions that underline the distinctions between "us" vs. "them," "center" vs. "periphery," "modern" vs. "primitive," "civilized" vs. "savage".

Ngũgĩ seems to counter argue previous colonialist utterances through picking the horrific incidents of the Second World War where white people killed each other with bombs and poison, a failure to act "modern" or "civilized". The colonized subject, once again defined as the ‘other,’ was repeatedly represented as "radically different from the self" (Ashcroft et al. 2004, p. 102), which, on the other hand, strengthened the dominant position of ‘the self’ (the West).

The conversation between Mr. Howlands’ son Stephen and Njoroge at Siriana Secondary School signifies the impact of the discourse of the binary opposition on the two sides. The boys talk about how they used to fear each other when they were in Kipanga, their hometown.

> ‘It’s strange how you do fear something because your heart is already prepared to fear because maybe you were brought up to fear that something, or simply because you found others fearing… That’s how it’s with me. When my brothers went to Nairobi and walked in the streets, they came home and said that they didn’t like the way Europeans looked at them. I suppose it’s the same everywhere. I have heard many friends say they didn’t like the way Africans looked at them (Ngũgĩ, p. 110).

Because of their current level of education and maturity, these youths may find it difficult to understand that they are victims of stereotypical imperial discourse. They believed it was their 'fear' that was separating them. They are taught that one is superior to the other, perpetuating a false narrative about 'whiteness' and 'blackness.' The imperial narrative infiltrates the brains of both black and white people, neglecting humanity's commonalities. The narrative moulds black people to accept Europeans' supremacy.

Therefore, Ngũgĩ inserts fitting intertexts to change the perception of Africans towards themselves and Europeans. Mr. Howlands is described as "... a product of the First World War. (...) after four years of blood and terrible destruction, like many other young men, he was utterly disillusioned by the ‘peace’. He had to escape” (Ngũgĩ, p. 31).

A product of the First World War signifies that he is a broken man looking for a place to rehabilitate from a devastating war. Then, Mr. Howlands escaped to a tranquil Africa.

After leaving war-torn Europe, he exhibited a sense of freedom, relief, and love for the fertile land of Africa. The story about the settler is Ngũgĩ's intention to re-inscribe the colonialist image of Africa as the "dark continent".

The narrator says, "Mr. Howlands lost all faith- even the few shreds that had begun to return. He would again have destroyed himself, but again his god, land, came to the rescue. (…) He seemed to worship the soil" (Ngũgĩ, p. 31). Africa is therapeutically described as healing the traumatized white man. African ecosystem is symbolized with the attributes of God. It saved Mr. Howlands from a possible futile death in the re-enacted Second World War.

The happy mood of Mr. Howlands relates to his arrival in Africa, a place to escape the absurd life contrary to the snowy and more depressive Europe. Based on Bakhtin's dialogic nature of utterance, Ngũgĩ seems to create a dialogue between African and European geographic features. The descriptive utterance of the welcoming African landscape contradicts the war-torned European landscape and unfriendly weather conditions as a counter-response.

Mr. Howlands' stable life in Africa contradicts with the derogatory narratives preached for centuries about Africa and its people. Given the post-war physical and psychological destruction, the author seems to depict the two continents antithetically as serene Africa versus chaotic Europe, rising Africa versus falling Europe, and an aspiring Africa versus a despairing Europe. The historical context demonstrates that the post-World War II African atmosphere is relatively more restive, welcoming, and brighter than post-war Europe. Post-World War II seemed good for Africans as imperialism began to crumble.

Ngũgĩ responds to all the disfiguring imperial utterances disseminated through fictional works, pseudo-scientific writings, encyclopaedias, and dictionary entries that kept colonialism in power for centuries.

Kristeva categorises these imperial texts under monologic discourse[1], including historical and scientific texts that usually prohibits and sensors. Eurocentric writers portray Africa as dark and its people as savage. However, the African milieu bestows an uplifting gust of fresh air that re-energizes Mr. Howlands. The narrator describes the energy of Mr. Howlands as "At times he went on for days with nothing but a few cups of tea" (Ngũgĩ, p. 31), a refreshed man cured by suitable weather and beautiful scenery of Africa. The African landscape is a place to reconnect with a peaceful natural environment than the chaotic life in Europe.

In addition, Ngũgĩ fights for the rehabilitation of African images where "Much of the images representing Africa by non-African writers were and are still located in the realm of tarzanism and neotarzanism" (Mary Kolawole, 2005, p. 15). In response to the demeaning utterances, Ngũgĩ presents the incidents of the big wars to his African audience so that they can re-imagine the constructed imperial discourse of the "self" and the "other." Africans must re-imagine that white people are not the gods they were once thought to be (Ngũgĩ, p. 9). The novel recurrently alludes to European history, particularly the two world wars, that could be a response to previous disfiguring utterances.

In another example, *Weep Not, Child* reveals how the false imperial narrative influenced ordinary white people to develop false self-awareness, i.e. superiority complex. The Mau Mau rebel group's quest for independence surprised Mr. Howlands. The question defies the status quo that a white man could not imagine. Mr. Howlands asked, "Who were black men and Mau Mau anyway, he asked for a thousandths time? Mare savages! A nice word-savages" (Ngũgĩ, p. 77). In this extract, a semiotic language bursts out of the angry settler’s mouth when he is about to lose the land he considers his own. At this time, the annoyed Mr. Howlands utters the word "savage" explicitly. He had never used it in his regular conversations with his plantation's black labourers because he had control over the people. The false narrative anointed the settler to keep the “savages” under his control. However, finally he falls from his grace because of the false self-consciousness.

[1] Kristeva claims that monologic discourse includes first, the representative mode of description and narration; secondly, historical discourse; and thirdly, scientific discourse. In all three, the subject both assumes and submits to the rule of God, Law, Definition or simply *Monologism* (Toril Moi, 1986, p. 41-47).

Imperialists claim that imperialism began to "civilize" people living beyond Europe. Mr. Howlands is a victim of the false narrative that denigrates black people as ‘inferiors’. The colonialists’ truth is that ‘inferior’ Africans must submit to ‘superior white’ people and have no right to claim, "All the land belonged to the people- black people" (Ngũgĩ, p. 57). Mr. Howlands had never thought Africans would disobey the monologic discourse. The narrator says, Mr. Howlands, who is confronted by Boro, still claims the ownership of the land (Ngũgĩ, p. 129). The superiority complex of Mr. Howlands even in his final hours on the face of the earth is a result of the centuries-old monologic imperial discourse.

The illogical and unscientific discourse about the "superiority" of the white race is still ruling the world. Mr. Howlands could be synecdochic figures to white people who always believe in the lies. For instance, Bruce Gilley (2017) rationalizes that colonialism had a significant impact on colonized subjects and advocates the re-colonization of developing nations. Even in this modernized century, the fight against the impact of colonialism on colonised people continues to be a challenge. The superficial knelling and the motto, ‘*No Room for Racism*’ at sports arenas is a typical instance that did nothing to annihilate the racist culture of white people, for the culture is brewed through consistent imperialist narratives.

Weep Not, Child also provides a description of the fake ‘rational white’ personality and the harsh socio-political environment of Europe. Europe, or the land of the enlightened, as they called themselves, became the epicentre of hell on Earth. However, Europeans inflame minor inter-ethnic conflicts in Africa as "tribalism." Ngũgĩ responds to this discourse by describing devastating world wars, the real tribal wars.

The story the barber tells about the war is a semiotic expressions of the barber tells about the war and the characteristics of the white people. The excerpt below depicts the flow of semiotic expression of the barber.

> ‘My man, you would not ask that if you had been there. What with bombs and machine guns that went boom-crunch! Boom-crunch! troo! troo! and grenades and people crying and dying! Aha, I wish you had been there.’
> ‘Maybe it was like the first war?’

> ‘Ha! ha! ha! That was a baby’s war. It was only fought here. Those Africans who went to that one were only porters. But this one… (…) this one, we carried guns and we shot white men.’
> ‘White men?’
> ‘ y-e-e-e-s. They are not the gods we had thought them to be (Ngũgĩ, p. 9).

Kristeva (1980) claims, rhythm, repetition, tone, etc., are some of the semiotic expressions. The tone of the barber and his repeated rhythmic expressions, "boom-crunch! boom-crunch! troo! troo!", are employed to show the extent of the horror. Ngũgĩ refers to the destructive war among European tribes now and then as a counter-discourse. Because of tribalism and greed, Europeans unsympathetically destroyed humanity, which defies their claim to liberty, equality, freedom, the right to live, etc.

Ngũgĩ seems to criticise the rational, enlightened, civilized, etc., of the white race is simply a myth portrayed for centuries. However, "white men were not really ‘white’ in the usual way" (Ngũgĩ, p. 6), the way the imperial narrative portrays them to be, but rather immoral and unethical, who sleep with different women in Africa. The children born out of such unholy intercourse were criticized for being "…ugly and some grew up to have small wounds all over the body and especially around the mouth so that flies followed them" (Ngũgĩ, p. 6). Ngũgĩ asserts that there is nothing unique about the genesis of ‘whiteness’ except the romanticized discourse. Some of them live in poverty, much like Africans; they are physically unattractive, and they fight among themselves ruthlessly with ‘technologically’ backed weapons.

The physical, environmental, and personality deconstruction of the white people in the excerpt above could change the African mindset, which has been moulded to worship the white man or woman. Such counter-narratives may help Africans become decolonized mentally, galvanizing the anti-colonial struggle. Ngũgĩ successfully unveiled the contradictions in the so called ‘superior white’ and the failure to be superior.

Moreover, white women are portrayed as physically unattractive and skinny, in contrast to the lustful admiration of African men. The barber continued to tell the story. After sleeping with white women, the barber became aware that there is no difference between black or white women. Rather, he became more lustful for African women.

> '…We even slept with their women.'
> 'Ha! How are they-?'
> 'Not different. Not different. I like a good fleshy black body with sweat. But they are…you know…so thin…without flesh…nothing' (Ngũgĩ, p. 9).

The customers thought white women would be more wonderful than black women. The barber described it as "Well! Before you started…you thought…it was eh-eh-wonderful. But after…it was nothing. And you had to pay some money "(Ngũgĩ, p. 10).

The customers became enraged when they heard that the barber had paid to sleep with the women. The shock the people felt when they heard the story signifies that the image of whiteness is equal to supernatural creature in the individual African mind. He further took their amazement to the climax by telling them that there were "Many! Many [white prostitutes] who were willing to sell" (Ngũgĩ, p. 10) their bodies. Africans never expect white women to be prostitutes.

The 'whoredom' story of the white women can also be interpreted as a metaphoric description of the moral decay in Europe. Europeans, like people everywhere else on the planet, are human beings that have endured socio-political crises. Therefore, Europeans, like people everywhere else on the planet, are human beings that endured socio-political crises. All in all, Ngũgĩ's effort in presenting the incidents of the world wars may be the best way to deconstruct such colonialist ideologies, thereby boosting Africans' self-esteem.

4.3 Experiences of the Oppressed

Weep Not, Child is involved in dialogue with significant texts from around the world that began defying imperialist narratives. Ngũgĩ has made explicit and oblique references to the history of Indian resistance to British rule through the heroism of Mahatma Ghandi, the civil rights movement of African-Americans, the American Civil War, and the two world wars.

The historical context gave Ngũgĩ the chance to allude to similar stories of protest against colonial rule in India and racial segregation in the United States of America. For instance, Ngũgĩ seems to be an admirer of the heroic struggle of the Indians led by their hero, Mahatama Ghandi. The narrator, with an appreciative tone, tells the story about Ghandi, whose mobilization of Indians for civil disobedience saved the people from participating in the Second World War, according to the novel. "There was a man in India called Ghandi. This man was a strange prophet. He always fought for the Indian freedom" (Ngũgĩ, 1964, p. 8).

Ghandi is able to unite all Indians to stick together against colonial rule. The Indians listened to him and resisted British colonial rule. To the contrary, Africans had no unity like the Indians who stood together against their enemies. Rather, Africans fall apart in the fight against colonial rule. The Kenyan people have Jomo, "the Black Moses" (p. 49), but not all Kenyans follow his example wholeheartedly like the Indians.

Again, Ngũgĩ brings the history of the civil rights movement of the 1950s into the novel through the nameless barber. Even though the barber appears only a few times throughout the novel, his contribution to decolonizing his customers is immense. The barbershop is an ideal media outlet for regular Kenyans to collect information regarding the Mau Mau fighters. These local folks gather information about the warriors in the forest and the colonial settlers' reactions to obstruct the resistance.

The barbershop in *Weep Not, Child* could be taken as a kind of unmarked quotational allusion[2] to the barbershop during the civil rights era in Montgomery, Alabama, where Raymond Arthur Parks used to work. In 1955, African-Americans were compelled to sit in the back of public buses, with the front seats reserved for white passengers. Rosa Parks, Raymond Parks' wife, was in the first row of the black section when the white driver ordered her to abandon her seat to a white man. Parks refused to comply as she was sitting in the black area of the bus. She was arrested for disobeying the segregation system. Following Parks' arrest, African-American activists organized a bus boycott (Pearl Devers and Elaine Steele, 2002).

Raymond Parks' barbershop in Montgomery had been the perfect location for African-Americans to exchange information about the progress of the civil rights movement. They read newspapers, watched television, and listened to radio to determine the outcome of the boycott. The information raises their awareness of the equal rights and liberties they deserve (Devers & Steele, 2002).

Similarly, Ngũgĩ Wa Thiong'o uses the barbershop in *Weep Not, Child* to convey nearly similar experiences of resistance against oppressive colonial rule. The barbershop is where the daily events are shared among the customers. Because electronic media was a luxury in Africa during the anti-colonial movement, folk media was the primary source of information. It served as a non-formal school where people can unlearn old colonialist narratives. Raymond Parks was a politically aware civil rights activist in Montgomery during the 1960s. On the other hand, in *Weep Not, Child*, the barber is a returnee from World War II, in which the exposure increased his confidence in black people.

The superstitious Ngotho exhibited bravery when the workers struck in protest of a lower wage organized by the youth from Nairobi.

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[2] Quotational allusions refer to the presence of marked and unmarked quotations. Quotations can be marked as intertextual signals by means of quotation marks, italicization, and spacing between longer quotations. Whereas, in an unmarked allusion, readers trace the alluded texts using their allusive competence (Udo J. Hebel, 1991).

Even though the loss of power seems the immediate cause for Ngotho to join the strike, the root cause is that he "…felt the loss of the land even more keenly than Boro, for to him it was a spiritual loss. (…) Still the estrangement cut deeper and deeper into Ngotho's life, emaciating him daily" (Ngũgĩ, p. 74). This sense of alienation from the land bursts out as a semiotic expression and pushes Ngotho to confront Jacobo bravely, in an unusual action that astonished the villagers (Ngũgĩ, 1964). The barber's counter-narrative has contributed to boost the stamina of Ngotho, who finally expressed his resentment against the status quo.

4.4 Unmasking the Image of Europe

Despite current technological advancements, careful analysis of European history embedded in *Weep Not, Child* reveals the savage and barbaric civil wars that have caused despicable atrocities. The constant references to global war histories could be read as a challenge to long-held ideas of Europe as a 'civilized' continent. The presence of Mr. Howlands in Africa once astonished Njoroge, who wondered why the settler had left England, the home of learning (Ngũgĩ, 1964). Njoroge's remark is widely regarded among Africans. However, beneath such a glistening image of Europe, Ngũgĩ encourages Africans to pay attention to the frequent civil wars that are either purposely eliminated or heroically depicted. Therefore, Mr Howlands showed up in the continent since Africa is human friendly much better than Europe.

Imperial writers have played a significant role in writing the history of Europe and Africa. The texts produced are packed with binary oppositions, Europe being the polar opposite of Africa. The writers produced a monologic discourse that explains, defines, or classifies the images of Africa (negatively) and Europe (positively). Thus, Ngũgĩ's strategy of dealing with European history could be fruitfully seen through *parody*, Kristeva's second category of ambivalent word[3].

[3] "A second category of ambivalent words, *parody*, proves to be quite different. Here the writer introduces a signification opposed to that of the other's word" (Toril Moi, 1986, p. 44).

Europeans may boast about or legitimize their involvement in world wars, but Ngũgĩ interprets the events to the contrary that reveals the failure of the 'enlightened mind'. Ngũgĩ blends the contradictory utterances "Europeans are so high" (Ngũgĩ, p. 37) by Mwihaki with "European civilization caught up with him again. His son had to go to war" (Ngũgĩ, p. 31) by the narrator. The latter extract mocks the monologic discourse of 'enlightened' Europe; it is interpreted differently than the meanings it carries in imperial narratives. Njoroge remarked that Europe is "high" and the "home of learning," but Ngũgĩ thrusts readers to look into the barbaric atrocities in Europe on countless occasions.

Thus, the recurrent reference to the conflicts and wars in Europe provides an opportunity to see the history of Europe from a different vantage point. The barber and Boro demonstrate the damaging and perplexing European war. It is difficult to imagine white people as enlightened. Boro says, "The white man (…) fights and kills with gas, bombs, and everything" (Ngũgĩ, p. 102). The brutal killing Europe has gone through in their history seems a way of life. In this regard, W. E. B. Du Bois (1920) appears to side with Ngũgĩ; he states, "This is not Europe gone mad; this is not aberration nor insanity; this is Europe; this seeming terrible is the real soul of white culture—back of all culture—stripped and visible today" (Du Bois, p. 39). The advent of fascism, which could be equated with tribalism, only exacerbated the horrors the world had never experienced in modern times.

Even today, the persisting racist and warmongering social media messages of European elites and ordinary citizens substantiate the statement above. Very recently, on February 24, 2022, Ana Gomes[4], a retired Portuguese diplomat, emotionally tweeted, "#SlavaUkraina! [Glory to Ukraine!] Stand up and fight Putin's aggression, Europeans!". The much-spoken 21st century advancement of human mind could not exorcise fascism out of some Europeans' minds; similar to what Ngũgĩ described in *Weep Not, Child*, "They had even called the people to help them in killing one another. It was puzzling. You could not really understand because although they said they fought Hitler, Hitler too was a white man" (Ngũgĩ, p. 6).

[4] Ana Gomes, former Member of European Parliament (2004-2019).

Though they share similar cultures and skin colour, imperialists continue to treat fellow Europeans with cruelty; their civilization could not help them unlearn outdated fascism and chauvinist rhetoric.

Greed for material prosperity reached a zenith, prompting Europeans to declare wars that "had been a terrible waste of life" (Ngũgĩ, p. 10), as Boro describes it. Modern-day fascism is not a new phenomenon in Europe. As explained above by Du Bois, it is almost a culture, which can be traced back to their early days thanks to several episodes of *Viking*[5]. It depicts atrocious tribal wars, heinous atrocities, and material lootings (Viking, seasons 1-3). Even though the film portrays a distant time in Europe, the brutality is shockingly similar to modern-day fascism, which the continent has re-enacted with more advanced weapons. After all, "fascism is characterized by extreme chauvinism and racism" (Boris Purtin, 1982, p. 29), which the two world wars attested to unequivocally. Even these days, European and American fanatical far-rights and Neo-Nazis have resurfaced in the last four or five years, bringing atrocities as usual.

Ngũgĩ urges African people to see the other side of the narrative in European culture and history beyond the imperial image of "enlightened Europe" and “rational Whites.” Adichie (2022) says that Europe denies or appropriates the shameful history of their forefathers who committed crimes against humanity on Africans. Ngũgĩ then goes on to unearth the often-unsaid historical anecdotes of the wars and their myth making ability. Enlightenment is the advancement of thought (Horkheimer and Adorno, 2002); however, Europe's claim to have an "enlightened mind" devoid of humanity could not save them from the tribal wars.

By re-telling European wars (but Europeans euphemize as 'World Wars') through the perspective of the narrator and characters, the novel presents the story as the other image of Europe, contrary to its supposed civilization. The incorporation of European history into the novel could be viewed as a counter-argument against the commonly accepted monologic discourse of ‘inferior black’ and ‘superior white’ races.

[5] Viking is a series drama aired from 2013 to 2021. It was written and produced by Michael Hirst.

Bakhtin claims writing is a reading of the anterior literary corpus and the texts are absorption of and a reply to another text (Toril Moi, 1986). Therefore, by writing *Weep Not, Child*, Ngũgĩ responds to the demeaning colonial narratives to decolonize Africans' minds. In short, Ngũgĩ urges Africans to re-imagine Europe beyond the systematically normalized images of Europe through imperial narratives.

4.5 Inter-generational Dialogue and Disruptions of Traditions

Weep Not, Child unveils the dialogue between generations through allusions and references to history. The superstitious older generation laments the lost land, and the current generation criticizes the superstition. The dialogue between generations seems rival and full of disrespect, causing a societal divide. The crack casts its shadow on the effectiveness of the struggle against colonialism, as Ngũgĩ describes in the novel. The major intertexts incorporated into this sub-topic are the ambivalence towards Kenya's glorious and gloomy history and the issues of landlessness.

The novel suggests that land, the monumental metaphor of wealth and a connector to the spirit of the ancestors, is used as a symbol of the Kenyan people's glorious past. Nevertheless, that symbol seems now to be in ruin. Land ownership became a story about yesterday, whose restoration is only attainable via struggle. This situation directly created a sense of a blame game between generations.

Boro occasionally laments the predecessors' failure to preserve the God-given land. When he returned from World War II, he remained landless and jobless. Boro claims that this generation is alienated from the land because of the weakness of people like Ngotho—a metaphor of the superstitious ancestors. Boro is always upset and says, "…it was through the stupidity of our fathers that the land had been taken" (Ngũgĩ, 1964, p. 41).

Boro could also be interpreted as a symbol for the younger generation. This generation believes that the ancestors showed weakness when the white man crept into Africa. Ngũgĩ displays a rival relationship between the old and younger generations.

Boro has little respect for his father, and he even expresses his disdain for him on occasions. His semiotic language use deviates from the semantic rules and social values. He feels that there are awful historical situations in Kenya—a history of surrender. The people have allowed imperialists to infiltrate the heart of the country. The language "...the stupidity of our forefathers…" is a semiotic language expressed against the semantic rules and the social values in which he was raised. Even though the custom requires him to respect the elders, he could not withhold his emotionally driven semiotic utterance. Boro believes that Kenyans would not have been landless if their ancestors had resisted the invasion of colonialism from the onset.

For his part, Ngotho is afraid of having an open conversation with Boro, except to externalize Boro's recurrent anger at the Big War. The young Kenyans considered the ancestors docile to the white people. Nevertheless, when the elderly recount stories they frequently reveal to the children how hard they had tried to fight the colonial invasion. However, they are trapped in superstitious beliefs; they have failed to protect themselves and are now waiting for the so-called prophecy to come true. Boro angrily says, "How could these people have let the white man occupy the land without acting? And what was all this superstitious belief in a prophecy?" (1964, p. 27).

The new generation, with more experience than the elders, is determined to mobilize society against British rule. Even though it goes against deeply ingrained cultural norms, seizing leadership from the elders makes mobilization relatively easier. This leadership role created a significant divide between the older and younger generations. The struggle could fail unless the youths challenge some traditional norms.

The involvement of Ngotho in the Mau Mau struggle seems sudden, but there could be different reasons to enlist. One reason could be Boro's challenge to Ngotho's authority in giving the oath, for Ngotho has been waiting for the prophecy. Ngotho primarily seems motivated by the loss of authority brought on by the youthful Mau Mau fighters like his son, Boro. The narrator describes the resistance of Ngotho to take an oath from his son, for it is a symbol of disrespecting the customs.

> If he and his generation had failed, he was ready to suffer for it… But whatever Ngotho had been prepared to do to redeem himself in the eyes of his children, he would not be ordered by a son to take oath (…) After all, oath-taking as a means of binding a person to a promise was a normal feature of tribal life. But to be given by a son! That would have violated against his standing as a father. A lead in that direction could only come from him, the head of the family. Not from a son; not even if he had been to many places and knew many things. That gave him no right to reverse the custom and tradition for which he and those of his generation stood" (Ngũgĩ, 1964, p. 74).

Another reason for his sudden involvement could be his exposure to the barber's discourse about white people. The barber's story might have ignited Ngotho's strong desire to get back the land by defeating his fear of the white people. Above all, his strong desire to repossess the land that could restore everything to normal seems to drive him into the fight for freedom.

> Ngotho did not express his anger and sense of loss explicitly, but he always feels angry while taking care of the land possessed by Mr. Howlands. He promised himself that he would take care of the land so that future generations could live in harmony. Ngotho admires the land and says, "It is the best land in all the country" (Ngũgĩ, 1964, p. 32).

Ngotho's sudden involvement in the struggle signifies his long-held sense of alienation from the ancestor's land. Before his involvement, he had promised to protect the land of his ancestors. "He owed it to the dead, the living and the unborn of his line, to keep guard over this shamba" (Ngũgĩ, 1964, p. 31).

However, the younger generation repeatedly expresses their agony towards the older generation. The disrespect from his son could be an immediate cause to thrust Ngotho towards supporting the Mau Mau rebel group explicitly. Furthermore, Ngotho is interested in the Mau Mau war not only because the war made him lose authority in the

family but also he seemed desperate for the old ways: waiting for the prophecy to come true-he has been waiting for years for the white men to go the way they came. But, his conversation with Mr. Howlands made him question the prophecy.

> '*Kwa nini Bwana*. Are you going back to-?'
> 'No,' Mr. Howlands said, unnecessarily loudly.
> '…Your home, home…'
> 'My home is here!'
> Ngotho was puzzled. Would these people never go? But had not the old Gikuyu seer said that they would eventually return the way they had come? (Ngũgĩ, 1964, p. 32).

This could be the moment of a moral dilemma for Ngotho- to wait for the prophecy or to follow the defiant younger generation. He had been waiting for the time for the white men to leave his land so that Ngotho would finally see Boro and the other sons smile as they reconnect to the land of their ancestors. Ngotho might have thought that the smile would rekindle a new light between the old and the new generation when the land is regained. The departure of the whites would finally smooth the rough relationship between the two generations. But now, Ngotho seems tired of the interminable prophecy.

On the other hand, Boro explains the possible scars the struggle could leave among generations. He is confident the lost land will finally come back to black people. But the struggle for land has been so violent and bloody. It is violent not only because it is an armed struggle, but also because it crosses the line of power hierarchy between the two generations. He says, " 'The lost land will come back to us maybe. But I've lost too many of those whom I loved for land to mean much to me. It would be a cheap victory'" (Ngũgĩ, p. 102). Despite all his anger at the forefathers, he still feels guilty about some of his offensiveness against the elders. On top of that, he sympathizes with the deaths of fellow Kenyans like Jacobo, the renegade, and others.

In the process of reclaiming their lost land, black people fought each other; elders and values were disrespected, and these incidents caused a division within society. Sometimes, it seems unavoidable to cross the rigid traditional values that do not benefit the masses. The struggle ignited by the younger generation could restore the land, despite its consequence of destroying the relationship between generations. However, reclaiming the land would unite the society through the spirits of the ancestors.

4.6 The Stride from Oral Culture to Literate Culture

Ngũgĩ is keen on liberating the people from superstition by utilizing modern education, adopted from the Europeans. *Weep Not, Child* presents a dialogic discourse between traditional African narratives and modernized Western schooling to show a way out by replicating the Europeans' path to modernization. Plenty of times in the novel, the author promotes modern European education through the ambitious young character Njoroge and his mother, Nyokabi. In depicting Njoroge having such a strong desire for European education, the author seems to recommend transformation from the oral culture to the literate ones.

By describing what is in both the oral and written culture, the author creates dialogic interaction to show the significance of the transformation to written culture. The dialogic interactions between these two discourses do not denigrate African cultures, as Apollo Amoko (2010) criticizes Ngũgĩ. Amoko criticizes Ngũgĩ's approach of supporting contemporary education, claiming that the author has denigrated African tradition. "Africans' innate primitiveness and inferiority to Europeans and European Enlightenment culture" (p. 29). But, Ngũgĩ is convinced that the future of Kenya depends on educated citizens who could right all the wrongs caused by colonial rule. That dream may come true with the transformation from oral to written culture. The ambition and commitment of Nyokabi to her only son, Njoroge, shows the future of Kenya would be bright with European education. She said, "It was her greatest reward she would get from her motherhood if she one day found her son writing letters, doing arithmetic and speaking English" (Ngũgĩ, 1964, p. 16).

Ngũgĩ's desire for modern education is grounded in the claim that Kenyan people would not have fallen at the hands of colonizers if they had already established a literate culture. Ngotho says,"... if people had had education, the white man would not have taken all the land" (Ngũgĩ, 1964, p. 37). The excerpt signifies the impact education has on the intellect of an individual. In this regard, Walter Ong (1977) elaborates the difference between the *oral mindset* and *literate mindset* as:

> all human thought and verbal expression are rooted in 'primary orality', that is to say orality that predates or has not been in contact with the forms of communication made possible by writing and print. 'Primary orality' undergoes metamorphoses as a result of the technologies of writing and print: new noetic processes are created. (Walter Ong 1977, Cited in Gail Fincham, 1992, p. 46).

Ngũgĩ advocates the need to change society from an oral mindset to a literate mindset, in which there exists a clear distinction between the two. Nyokabi's ambition to see her son write letters and do some mathematics is an example of implying to a new paradigm. Of course, the oral narratives are packed with innumerable nuggets of wisdom that Africans have survived with for generations. However, imperialism has opened Africans' eyes to the fact that their oral culture must evolve to avoid deception by Europeans again. Njoroge says, "I wonder why our old folk (…) had no learning when the white man came?" (Ngũgĩ, 1964, p. 37). Ngũgĩ often mentions white people's tricks to control black people. Njoroge is perplexed as to why his people were incapable of achieving such a high degree of education before the coming of colonialism. Ngũgĩ believes that the time has come to assist his people to bring a Cultural Revolution to overthrow the oppressive system of imperialism.

Africa has a lot to offer in terms of wisdom and natural resources. They have been able to coexist with the natural habitat because of the wisdom they have inherited from their ancestors. However, it is time to embrace modern education from Europe too to tackle current and future predicaments.

Ngũgĩ appears to be a forerunner in predicting neocolonial situations, as he has urged Africans to embrace modern education as a means of resisting colonial oppression and exploitation.

The author depicted Nyokabi planning a long-term investment in Kenya's future by enrolling her lone child, Njoroge, in school. Imagining the future of her family, Nyokabi thought

> If Njoroge could now get all the white man's learning, would Ngotho even work for Howlands? (…) Again, would they as a family continue living as *Ahoi* in another man's land who clearly resented their stay. A lot of motives had indeed combined into one desire, the desire to have a son who had acquired all the learning that there was. These days she even thought that if she had much money she would send her married daughters to school (Ngũgĩ, 1964, p. 16)

The enslavement of earlier generations by colonialists could be reversed by educating the masses. Mary Kolawole (2005) says, "...the master's tool can be adapted" so that the younger generation could embrace Western education to avoid the traps of the West. Ngũgĩ re-imagines transformed Africa, blending native wisdom with modern education from the Western world. Ngũgĩ describes Njoroge as "a dreamer, a visionary who consoled himself faced by the difficulties of the moment by a look at a better day to come" (Ngũgĩ, 1964, p. 120). Njoroge's thirst for Western knowledge and Nyokabi's ambition to send all the children to school are utterances that create a dialogue with the oral narratives.

Ngũgĩ expects Africans to begin a new journey—a course-changing journey from oral tradition to literate one. A literate society could observe and synthesize things easily. Gail Fincham (1992) says: "Literacy has the capacity to bring the ego into contact with other worlds, but in doing so creates an awareness of separations, differences and categories: between the present and the past, the private and the public, the self and the Other" (Fincham, p. 47).

Western Europe has relied heavily on the classical Greek and Roman civilizations as a source of knowledge to emerge from a period of history known as the Dark Age. Their youths were able to fight against oppressive social, political, and cultural ideologies that Ngũgĩ tried to show in *Petals of Blood.* Similarly, Ngũgĩ advocates adopting Western education to sprint out of the current crisis and future predicaments the continent could face again.

The context in which the author wrote *Weep Not, Child* is very significant to the interpretation of this novel. It was written during the zenith of the anti-colonial movement in Africa. The new generation stood for Africa's independence at any cost. According to Ngũgĩ, the new generation, particularly the World War II returnees, appears to be aware of the white man's tricks and their Africans' weaknesses (Ngũgĩ, 1964). The ancestors did not resist bitterly at the very beginning of colonial rule because they were not conscious enough to scrutinize the tricks of the white people. They were easily deceived by the words of the gospel by missionaries. In a regretting tone, Kiarie, a man from Nairobi, delivered a speech to the crowds gathered to stand against colonial rule.

> He told them how the land had been taken away, through the Bible and the sword. 'Yes that's how your land was taken away. The Bible paved the way for the sword.' For this, he blamed the foolish generosity of their forefathers who pitied the stranger and welcomed him with open arms into their fold (Ngũgĩ, 1964, p. 57).

The above excerpt explains that the new generation is well convinced that the previous generation is responsible for the alienation of the people from their ancestral land. At first, the lack of modern education seems to facilitate the whites' ability to deceive Africans easily with wrong interpretations of the Bible.

Getting Western education is becoming a symbol of success in Kenya. The families show off that they have sent their children to school to get a Western education. Nyokabi says it does not matter if someone dies after providing education to her or his children. She envies Juliana, the wife of Jacobo, who sent her children to school (Ngũgĩ, 1964).

The conversation between Njoroge and Kamau, the carpenter, signifies Ngũgĩ's aspiration for a future in Kenya. "'Everything will be alright. Get education, I will get carpentry. Then we shall, in the future, be able to have a new and better home for the whole family'" (Ngũgĩ, 1964, p. 4), says Kamau to Njoroge.

Kenya is implied as a future home where the people deserve a new and better life. The transformation of the Kenyan people from the oral culture to the written one instead of sticking to the old ways could determine the future. In a house where Ngotho is the head, Ngũgĩ accommodates a variety of voices. The household is a symbol of Kenya, a place where two or more perspectives coexist. In general, the household entertains voices such as landlessness and various strategies for reclaiming it, such as superstition, Mau Mau struggle, and education-assisted approaches.

4.7 African Mythologies

Ngũgĩ wants to argue against the claims of colonialist viewpoint that the Bible introduced the ideas of virtue and righteousness to African people. However, the novel reveals the existence of the ideas in the oral narratives, which embraced rich wisdom. Before the coming of Christianity in Africa, the people exploited the wisdom and morality they got from the mythologies. The oral narratives passed from generation to generation are essential in building the spirits of a typical African person.

Njoroge understands biblical stories very quickly, for he has already been familiar with similar stories from the oral stories told by his families. "The tribal stories told him by his mother had strengthened this belief in the virtue of toil and perseverance" (Ngũgĩ, 1964, p. 49). The myths of the Gikuyu embrace such good values that are essential to the spiritual development of African children like Njoroge. Therefore, the Bible is not the first book of virtue, love, peace, or fraternity Africans are exposed to. Before the Bible came to Africa, people had been rejoicing in life in harmony and friendship, working hard to accumulate wealth. Not everything the scripture says is a strange idea to African people, as colonialists would like to say.

The oral narratives present the story of the origin of a human being that resembles the stories of Adam and Eve in the scriptures. According to the scripture, God first created Adam and Eve, and then the rest of human beings descended from them (Genesis, Holy Bible). This scriptural story and the myth of Gikuyu are almost similar regarding the origin of a human being. The people's philosophy of human origins indicates that they are already acquainted with perspectives found in scripture. Storytelling is connected to Africans' daily lives. They bind generations together through oral narratives. "…at the beginning of things, there was only one man (Gikuyu) and one woman (Mumbi)" (Ngũgĩ, 1964, p. 24). Thus, the story of the evolution of human beings in the oral narratives is almost similar to the origin of human beings in the book of Genesis.

Therefore, Africans have been living quite peacefully with the wisdom that germinates from their land before Europeans began the voyage of exploration. European exploration around the coast and the penetration into the heart of the continent brought unimaginable destruction to valuable indigenous pearls of wisdom and ancient civilizations.

CHAPTER FIVE

5. ANALYSIS AND INTERPRETATION OF *PETALS OF BLOOD*

Petals of Blood is a novel of protest written in response to different oppressive systems, including colonialists' dehumanizing portrayals of Africa. The novel argues for the re-narration of authentic African history and values and criticizes post-independence "black skin, white mask" African leaders. It is a story about people who have had their hopes dashed by the new bourgeois local leaders who have taken the place of the colonialists. In short, the novel is an epic story that covers a wide range of topics.

The novel's intertexts primarily reinforce the condemnation of post-independence sell-outs in Kenya and the necessity to replace capitalism with socialist ideology. For many reasons, the time setting of *Petals of Blood* is vital. Locally, Kenyans are thrown into disillusionment because of the broken promises of the anti-colonial struggles. After removing the oppressive colonial rule, they anticipated enjoying socio-political and economic independence. The intertexts are selected to mirror these domestic settings as they are. The fight against post-independence bourgeons is painful. The masses were tortured physically and psychologically much more than under British colonial rule. Ngũgĩ collects intertexts appropriate for this socio-political environment, where there is a big struggle against local elites and politicians.

Petals of Blood also pays close attention to the post-Second World War global socio-political and economic contexts. The 1970s was a chaotic decade in which two superpowers, the United States of America and the Soviet Union, disrupted world order. The race between these superpowers to amass arms and alliances in various parts of the globe is known as the cold war. As a result, the intertexts in *Petals of Blood are* chosen with this period in mind.

5.1. Plot Summary

The story begins after the murder of three bold figures in Kenya. Then, through a flashback, it introduces the environment and characters. Munira moves from Siriana to Illmorog to teach in a school. He settles there and is introduced to Abdulla-the owner of a small shop and bar. Wanja, the granddaughter of Nyakinyua, the town's oldest and most respected woman, arrives soon after. Munira fell in love with her, although he was already married. The youngest of the group, Karega, comes to Illmorog to ask Munira about their previous school, Siriana.

Bad weather hit Illmorog, which resulted in a dismal harvest. Karega instigates the villagers to march to Nairobi to meet with their members of parliament and seek a solution. The moment the locals arrived in Nairobi and spoke with their MP, they understood nothing would change. Wanja assisted the villagers in finding a lawyer who agreed to represent them in court. After the exodus of the people to Nairobi, the government launched infrastructure projects, including the Trans-African route that passes through Illmorog. Governmental and non-governmental institutions began to open in Illmorog. Illmorog transforms into the town of New Illmorog. Wanja establishes a thriving brothel in the new city of Illmorog.

In the meantime, Munira is keeping an eye on the brothel and notices Karega coming in. He pours fuel on the brothel, lights a fire, and retreats up the hill to watch it burn in a religious passion. Wanja manages to escape but is taken to the hospital due to smoke inhalation. The other man whom Wanja had invited died in the fire. Munira is sentenced for setting the fire; later, Karega learns that the corrupt local MP was shot down in his car while waiting for his driver in Nairobi.

5.2 Post-independence Dystopian Setting

Ngũgĩ purposefully used Bible passages and an excerpt from Walt Whitman's poem at the beginning of part one to establish the tone and theme of the novel. It also references African and non-African historical records to support the novel's themes. The author portrays all topics with excellent creative perfection because of the dialogue with many intertexts. In the very beginning, Ngũgĩ refers to biblical story from revelation to foreshadow the tone, mood, and theme of the novel. The author used the story of revelation from the bible without changing its substance. Such a technique of intertextuality, according to Kristeva, is an ambivalent word characterized by a writer's use of another's speech without altering its central essence (Kristeva, 1986).

> And I saw, and behold, a white horse, and he that sat thereon had a bow: and there was given unto him a crown: and he came forth conquering, and to conquer…
> And another horse came forth, a red horse: and to him that sat thereon it was given to take peace from the earth, that they should slay one another: and was there given unto him a great sword…
> And I saw, and behold, a black horse; and he that sat thereon had a balance in his hand…
> And I saw, and behold, a pale horse: and he that sat upon him, his name was Death…
> And there was given unto them authority over the fourth part of the earth, to kill with sword and with famine, and with death.
> Revelation, chapter 6 (Ngũgĩ, 1977, p. 1).

Ngũgĩ alludes biblical stories to evoke the most prevalent human suffering that readers will encounter throughout the work. The residents of Illmorog have lived through a devastating drought that resulted in famine and hunger, as well as post-independence officials' looting, exploiting, abusing, and humiliating their people.

The novel's four main characters arrive in Illmorog, a small rural village, to escape their disappointing previous lives. For example, Munira's family regards him as a failed man because he has not amassed fortune as his father. His father, the landlord Ezkieli, instills guilt in him as a perfect greedy capitalist persona. He is uneasy in these circumstances, and his family considers him a failure that drove him to leave Limuru, his birthplace and works as a teacher in Illmorog.

Indigenous values are pushed to the margins as the value of capitalism (worshipping money) infiltrates society subconsciously. People began to honour those people with money, regardless of their source. He could not accumulate wealth by robbing his people as his father did, so he left Limuru.

Abdulla returned from the detention camp disabled after independence in search of a job, only to discover that he would not get it unless he had money or connections to the post-independence corrupt system. On the other hand, he witnessed Kimeria, the sell-out, enjoying the fruits of Uhuru (independence), which drove Abdulla furious. The betrayal was too much for Abdulla to endure. Explaining the situation, he bitterly says:

> I went back to the village, sold the other half acre. I collected my few blanckets and my donkey and journeyed, following the sun. I wanted to go deep into the country where I would have no reminder of so bitter a betrayal.
> Escape you might call it.
> But I had died a death of the spirit: only recently has blood started flowing in my veins (Ngũgĩ, 1977, p. 255).

He discovered the renegades were having a good time, which left him depressed after Kenya gained independence. He fled to an unknown place, but an ideal place for self-exile.

Karega was kicked out of school, and the girl he loved committed suicide. He was expelled from school, for he requested to study black literature, black culture, and history in a black countryt.

Mukami, whom he loved, killed herself after her father refused her interest to marry Karega. After a fruitless attempt to find work in the city, he felt absurd since he was confused, upset, and disheartened, which brought him to Ilmorog. Unless one has a connection to one of the authorities in a government position, finding a job became a nightmare. Kenyan youths' expectations have deteriorated.

Wanja's life had been a sequence of setbacks, including childhood pregnancy and then barrenness, running away from home, kidnapping attempts, and fire. She, too, is looking for a place to hide from her history in Ilmorog. All of the ups and downs these characters have gone through are direct implications of colonial authority in Africa, which lasted for a long time.

The allusion to revelation depicts a dystopian setting, symbolized by the four horses. Likewise, *Petals of Blood* appears to be a gloomy novel, with all its deceptions, dejections, and fatalities. However, it concludes with a vision and a call to struggle until a true victory that benefits the masses (proletariat and peasants) are achieved. The author uses biblical text to allude to major socialist views. It establishes the setting and describes how those in power (the upper class) exploit and loot ordinary people. Then, the four characters become aware of their class and mobilize the Illmorog people to fight economic exploitation.

5.3 The Bible and the Post-independence Capitalists

Ngũgĩ, as an admirer of socialist ideology (evidenced in the novel), contends that the capitalist economic system paves the way for the exploitation of the lower classes by the upper classes. The author then wants to denounce the capitalist political and economic structures that have long exploited Africans. Using biblical allusions, the author condemns the exploitive capitalist system. In this case, the author uses biblical references-to show how the capitalist system manipulates society toward exploitation.

Against established African values, capitalism led people to worship the coin, making them indifferent to human suffering. People's avarice has reached unfathomable extremes.

When Joseph falls ill during the villagers' journey to Nairobi, the characters wander from door to door in Blue Hill luxury village to get medication-but the people were shokingly selfish. Even so-called reverends, or religious leaders, contextualize a Bible phrase to discuss the infamous "no free lunch" capitalist slogan. Ngũgĩ has also included some poignant scriptural excerpts to demonstrate how religion is misused to exploit ordinary people.

Munira, Abdulla, and Karega went to Reverend Jerrod Brown's house, hoping to get Joseph some medicine. However, after prayer, the Reverend sends them back empty-handed, believing they are lazy and unwilling to work hard. "The Bible is (...) clearly against a life of idleness and begging," the Reverend stated (Ngũgĩ, 1977, p. 148). Even religious individuals have turned immoral when it comes to other people's suffering. However, logically speaking, the scriptures' teachings at that critical moment would not aid in the healing of people in need. The unfortunate characters needed healing from physical pains rather than spiritual pains from the Reverend.

Kenyans were stung by the thorn of betrayal by their elites who held positions in religious and governmental organizations after independence. The struggle against colonial control has given no benefits to the public; it has only allowed a few elites to amass wealth. The people have been exploited by both church and government authorities—the church through pleasant words from the bible; the state (officials) through unrealized promises.

The opening lines from Blake's poem are coherently inserted in the second section of the novel with no meaning change to illustrate the post-independence Kenya's corrupt socio-political milieu.

Pity would be no more,
If we did not make somebody Poor

William Blake

The extract is from William Blake's “The Human Abstract”, from which Ngũgĩ quotes the opening stanza's first powerful couplet. The Human Abstract, in six quatrains, delves deeper into the four virtues that make up God and Man in "The Divine Image," namely Mercy, Pity, Peace, and Love. Ngũgĩ preferred the lines that describe pity. If there had not been greedy people, pity would not have existed. In addition, if everyone were happy, mercy would be unnecessary. Blake appears to be describing wicked religious leaders and government officials who destroy the lives of innocent people, contrary to Christian beliefs.

Ngũgĩ, like Blake, believes that humanity should show kindness and pity to one another rather than mock their suffering, as the reverend did to Karega, Munira, and Abdulla. Ngũgĩ purposefully inserted these verses without modifying the core concept to endorse the theme of postcolonial elite deception. In *Petals of Blood*, false religious leaders and spiritual oppressors have corrupted pity.

They exploited the people by abusing Christianity's noble values. The reverend mocked them, "Most of us seem to prefer a life of wandering and begging to a life of hard work and sweat" (Ngũgĩ, 1977, p. 148).

Ngũgĩ intended to reveal the deceptive tendencies of “well-respected religious leaders” who were masking their selfishness in the words of God. Ngũgĩ shows that pity, as one of the traditional Christian virtues, does not soften the heartless elites' attitudes toward their citizens. They use virtue in a pretentious manner that does little to help those suffering. Karega declined Abdulla's offer to try another household for help, seeing their mischievous behaviour. “This time we must avoid Europeans and clergymen" (Ngũgĩ, 1977, p. 149), since these people have failed to show mercy to others’ grief. Religious leaders and politicians have acted callously to exploit the people.

Ngũgĩ emphasizes the misinterpretation of Christian virtues, and he purposefully included these lines from William Blake to illustrate the prevailing reality. The Reverend Jerrod Brown is a good example of someone who exploited these virtues; he poured Bible verses on the three hapless individuals.

On their unsuccessful return, Karega, in an upsetting tone, describes the situation to Wanja as:

> ‘Do you remember the hymn we were singing at the beginning of the journey?’ he recited the words. ‘They are hungry and thirsty, those who have not eaten the loaf of Jesus. Do you know the Reverend holy bastard could only offer us the food of the spirit, the bread and fish of Jesus?’ (Ngũgĩ, 1977, p. 149).

Usually, it is customary for African society to respect the elders and religious leaders. But the utterance"... the reverend holy bastard…" by Karega is a semiotic language that deviates from the norm and culture. Karega insulted the reverend because he was disillusioned with the whole system in post-independence Kenya.

Karega's irritation with the Reverend demonstrates how religious leaders manipulate others with Christian values. Thus, if humans had ceased mistreating others, pity would have not existed because everything was well.

The protagonists have seen reverends oblivious to the community's predicament. They are attempting to numb the public with pleasant Bible verses. They make fun of the concretized afflictions by offering spiritual advice at inconvenient times. Thus, the oppressed Kenyans resisted these religious and political elites.

In short, as one of the most prominent intertextual references in the novel, the Biblical texts are used to depict the systematic exploitation of the masses by capitalism. The text reveals Kenya's socio-political and economic failurities because of harsh colonial system. The allusions from the bible demonstrate how the church manipulates the masses in collaboration with other state institutions of colonial period.

5.4 Petals of Blood: From Class Consciousness to Revolution

Ngũgĩ's aesthetically effective dialogue with socialism through allusion and system reference approach is analyzed under this section. The author employs biblical stories as intertexts to portray the characters' socialist rebirth compared to the birth of Jesus Christ in Bethlehem, which liberated people from Satan's enslavement. According to the Bible, Jesus Christ came to save the oppressed, and Ngũgĩ seems to compare socialism with Jesus' divine power to liberate the oppressed. In short, this part demonstrates how the author developed an intertextual conversation amongst socialism, capitalism, and scripture to laud socialist ideology as the perfected path to liberty.

Petals of Blood can be seen as a summary of socialist ideology: from class consciousness to class struggle, then the socialist revolution of the proletariat and peasants to abolish the exploitive capitalist system. Anatoli Butenko (1983) claims that “In order to lead society to socialism a revolution has to be accomplished to overthrow the exploiters’ power and establish political government of the workers and their allies” (Butenko, p. 39). The characters are victimized by the capitalist system where widespread oppression and exploitation are rampant.

The struggle they made for freedom resembles fundamental principles of socialism. The characters, led by Karega, rallied the villagers of Illmorog and marched to Nairobi to protest the system that had left their lives in ruin.

For instance, Brendon Nicholls (2010) says the four sub-sections of *Petals of Blood* ('Walking... Toward Bethlehem... To Be Born... Again... La Luta Continua!’), read like an abbreviated account of biblical stories, encompassing the Jewish exodus from Egypt, the birth of Christ and, naturally enough, the Second Coming.

Beyond Nicholls' claim, the study posits that the sub-sections can also be observed as a concise description of the socialist approach to liberating the lower class from the upper class's control. The intertexts from the bible and socialist ideology used together to convey similar themes.

The author seems interested in scriptural intertexts to emphasize the importance of socialism in overthrowing oppression and exploitation, as Jesus Christ accomplished following his birth in Bethlehem.

The biblical stories appear to glorify socialism and socialists as the true people's saviours. Thus, the biblical stories used to advocate socialist ideology could be summarized as a Christian belief, including St. Mary's journey from Nazareth to Bethlehem to give birth to Jesus Christ. The characters (the saviours with the attributes of Jesus Christ), were born again in Illmorog (Bethlehem) and mobilized the people to march to Nairobi to abolish the exploitive system.

According to the Bible, the prophets prophesied the birth of Jesus Christ from the Virgin Mary. The Old Testament describes the awaited Messiah's birth in detail. In particular, the prophets foretold that the Saviour would be born of a woman and would defeat Satan to redeem humanity for Satan's deception of our first parents (Genesis 3:15). Scripture also revealed that the Messiah would be born in Bethlehem (Micah 5:2) to a virgin who would call Him Immanuel (Isaiah 7:14) (Dolores Smyth, 2020).

St. Mary travelled to Bethlehem and gave birth to Jesus Christ as prophesied in the Bible. His birth ushers in a new world in which Jesus Christ will be crucified to atone for humanity's sins and set them free.

The relocation of the four protagonists from their hometown to Illmorog is compared to Jesus' birth in Bethlehem after St Mary traveled from Nazareth to Bethlehem. However, before assisting in the emancipation process, they needed to become aware of the system that had them impoverished—a symbolic representation of rebirth. They must be reborn in spirit with the help of Illmorog's old Nyakinuwa. Nyakinwa explains African history, morals, and the graceful lives of Illmorog people so that these characters understand who they are and how they came to be oppressed by selfish people. More than ever, Nyakinwa aided them in raising their consciousness.

The characters have had a difficult time in their lives since independence. Munira is one of the victims of post-independence period. His money-hungry family mocks him; Kimeria, a government official, rapes Wanja; Abdulla earned nothing despite fighting alongside the Mau Mau for independence; and Karega, the youngest of the four, struggled financially as a jobless citizen.

As a result, these characters wanted a haven where they could run away from their miserable experiences. They happened to meet in Illmorog, a small forgotten village. These individuals recollected themselves over time, figuring out their class and the system that held them and the people in dire poverty. The four characters' journey alludes to the Virgin Mary's journey to Bethlehem to give birth to Jesus Christ.

Following their rebirth in Illmorog, they began working together to free the land from oppression and exploitation. They took the oppressed people to Nairobi, a reference to the Israelites' exodus from Egypt to Canaan led by Mosses.

Ngũgĩ proposes a collective role to organize society against post-independence corrupt leadership as a socialist means to achieve the struggle. Ngũgĩ believes that people's unity is the path to emancipation, as seen by Karega's effort to unite workers and peasants against capitalists. The people's collective resistance will lead to the end of exploitation and the attainment of economic and political independence. Therefore, he gave the four characters virtually equal collective roles to solve post-independence crises in Kenya.

The journey made by the Virgin Mary and Joseph to Bethlehem is a voyage that, because of the birth of Jesus Christ, finally brings freedom and liberty to human beings all over the world.

Finally, despite the transformation of Illmorog into a large city following the exodus, the change brought nothing, and as is customary in Africa, the change made things worse.

The author uses the motto of FRELIMO as a subtitle for the novel's final section that reads "*Again... La Luta Continua*!", which translates to "*the struggle continues*" in Portuguese.

Furthermore, the motto inspires those fighting injustice and exploitation in an unjust political and economic system. As an intertextual approach, the allusion to this narrative appears to give readers a clue about the novel's themes and other concerns.

Illmorog people did not achieve the anticipated goals, and another round of struggle is required until real change takes place in Kenya. The new generation will once again carry the burden. Mzigo, Chui, and Kimeria were killed, and Karega and Munira were arrested as suspects in the deaths of the officials. Abdulla continued to sell fruit and skins on the streets, and Wanja became pregnant. Karega received a message that the resistance is taking place underground. To stress the resilience needed in the struggle, Ngũgĩ incorporates a motto with a similar message from the anti-colonial movement in Mozambique.

From a stylistic standpoint, the use of the sub-titles seems deliberate to endorse the thematic concerns about uniting to oppose exploitation. The sub-titles refer to the Bible and the motto of FRELIMO, a Mozambican anti-colonial movement. The combined sub-titles sound more compelling than when they are separate. The words and phrases are merged to form a coherent sentence that begins with a present participle phrase and concludes with a simple present tense from the Mozambican anti-colonial soldier's motto. The phrase *"Walking... //toward Bethlehem // To Be Born // Again... La Luta Continua!"* appears to invite readers to read the phrases together. The sub-sections allude to the character's rebirth in Illmorog, their effort to mobilize people to stand against the corrupt system, and the duty of re-enacting the struggle by the new generation.

The author employs intertexts that portray thematic concerns influenced by the local and global contexts. Locally, African people have been disillusioned by the betrayals of local political leaders, which necessitate another struggle against post-independence authorities. Globally, the world has been divided into two blocks, with the east led by the Soviet Union and the West led by the United States. Using several intertexts, Ngũgĩ urges the adoption of socialism as a means of resistance to the exploitation of the imperialists and the locals who replaced them.

As a result, the author deftly incorporates scriptural texts and anti-colonial experiences from other parts of Africa to support the claim that Africans should embrace socialism to end capitalism's exploitation. The church and government offices are two major institutions that oppress the masses. Christianity opiates societies with pleasant bible verses and prepares them for willing exploitation by capitalism. In short, biblical stories with socialist and capitalist ideologies are interwoven in the novel to reflect the impact of context in the selection of intertexts. These contextual intertexts serve to re-affirm or criticize arguments and perspectives raised in the novel.

5.5 Illmorog People: From Bad to Worse

Illmorog grew into a big town, but the people's lives deteriorated. Political and religious institutions keep establishing, but they merely serve to aggravate the lives of ordinary people by imposing a similar harsh capitalist system. Ngũgĩ uses intertexts from socialism and capitalism as system references to exhibit how the masses' revolution was thwarted systematically, leaving them in the same old world order.

In addition to the references to the socio-political ideologies, a significant intertextual connection with a literary text is made through a quotation from Walt Whitman's poem, *Europe, The 72d and 73d Years of These States.* Published in 1850, the poem was written to celebrate the European revolutions of 1848–49, 72 years after the American Revolution of 1776—*the 72nd and 73rd years of these states* (Charles Oliver, 2006, p. 81).

The poem alludes to the history of the young revolutionaries in Europe from 1830 to 1848. It exposes the socio-political and historical contexts of the struggle for freedom and liberty. Ngũgĩ wanted to reveal that Europe in the 1850s and Africa in the 1970s shared almost similar experiences. There were institutionalized oppressive and exploitive systems like those that those Whitman described in his poem "Europe." Thus, Ngũgĩ quotes Whitman to endorse similar experiences in post-independence Africa.

Whitman laments the deaths of many young men during the revolution.

> The People scorn'd the ferocity of kings…
> But the sweetness of mercy brew'd bitter destruction
> and the frighten'd monarchs come back;
> Each comes in state with his train-hangman,
> priest, tax-gatherer,
> Soldier, lawyer, lord, jailer, and sycophant.
>
> Walt Whitman

Ngũgĩ incorporates the above stanza into *Petals of Blood* which has almost similar stories of resistance and the sacrifices paid by African people to materialize the struggle. The villagers suffer from a catastrophic drought, but MP Mzigo (a parliament member from Illmorog) enjoys life in Nairobi, having betrayed his people. The MP is a typical example of post-independence officials that rub the wound of society with salt. The whole village went to the town to rescue the village from famine and starvation.

Following the exodus, the village attracted the attention of various newspapers and magazines, and later the Trans-African highway was constructed, exposing the villagers to more capitalist exploitation. MPs and government officials arrived in the village to scramble land and establish business ventures to amass wealth. The small village is swarmed by government and private organizations, including religious and financial institutions, which claim to transform living standards. The poem is a criticism against such institutions, which facilitated mass exploitation through the capitalist economic system than helping the poor. The village has been transformed into a big town with different business centers. But it serves the interests of the new capitalists and pushes the villagers to the periphery.

One of the themes of this novel is a sharp criticism of the capitalist economic system that mercilessly exploits poor people. Thus, the poem is inserted purposely here to substantiate the theme of exploitation through other texts with similar thematic concerns.

On one occasion, Karega tells Wanja that the people should stick together against the exploitative economic system. He assertively says, "Wanja… we shall no longer let others reap where they never planted, harvest where they never cultivated, take to their banks from where they never sweated…" (Ngũgĩ, 1977, p. 326). This idea is a socialist economic idea that protects the proletariat and peasants from the merciless bite of the capitalist bourgeois. Through Whitman's stanza, Ngũgĩ insists on socialist economic and political ideology to replace capitalism.

Wanja's grandmother, Niyakinua, was one of the first victims of the capitalist economic system. The system robs her house of financial institutions as a mortgage. Nyakinyua is an old woman who has seen the unjust colonial rule and the stiff resistance against it in Kenya. Nevertheless, capitalism destroyed her life after taking all she had through its abusive economic system. The destruction of her life is symbolic of the destruction of Kenya and the whole people; the systemic looting of people's wealth. Ngũgĩ has appropriated the above stanza to convey such a message as well. The reading of the poem also exposes the injustices committed to those who demanded freedom, liberty, and equality.

In short, the analysis reveals that Ngũgĩ made clear intertextual connection between *Petals of Blood* and the poem *Europe, The 72d and 73d Years of These States* by Walt Whitman. The context of Europe during the 1840s, where Whitman's poem is set, corresponds to the post-independence context of Kenya/Africa.

5.6 Martyrdom of the Young Fighters

Ngũgĩ uses another stanza from Walt Whitman to portray the determination of the people to keep fighting, despite some of their leaders being detained. Many Kenyans have been jailed and executed for defying the dictators. The quotation below, which appears as the epigraph of the novel's final part, is a sort of slogan that evokes the necessity to stand firm against the tyrant local bourgeoisie. The poem is used as an intertext, and its original meaning aligns with the intended message of the novel. Karega says:

> "After 1885, it was the European colonist: first stealing our land; then our labour and then our own wealth in the way of cows and goats and later our capital by way of taxation… so we built Kenya, and what were we getting out of the Kenya we had built on our sweat?" (Ngũgĩ, 1977, p. 289).

Ngũgĩ seems to be cognizant of the socio-political setting of Whitman's poem. Whitman laments the killings of 19th-century European revolutionaries who demanded an end to the oppressive political system. In post-independence Africa, a similar scenario is playing out, with a few elites reaping the benefits of anti-colonial resistance while the masses suffer horribly.

> Those corpses of young men,
> Those martyrs that hang from the gibbets-those
> hearts pierc'd by the gray lead,
> Cold and motionless as they seem, live
> elsewhere with unslaugher'd vitality.
> They live in other young men O kings!
> They live in brothers again ready to defy you,
>
> Walt Whitman

The tone appears to shift from pessimism to optimism in the final section. In Whitman's poem, the speaker expresses hope that the next generation will rise to achieve it despite the revolutionaries' deaths. The monarchy's guardians may have killed the revolutionaries' flesh, but they could not kill the spirit of those young European fighters. Thus, the speaker in the above poem confidently declares that the flames of the struggle for freedom will never turn off but will reappear in the hearts of the next generation. We find the same story in Ngũgĩ's *Petals of Blood*: the struggle for economic and political freedom will continue to the end, even if the road appears difficult.

The elderly criticize the unfulfilled promises of development in New Illmorog. The objective of the construction of the Trans-African road was to unite African people. All of this became a mirage.

They will never see and enjoy the fruit of their struggle. "…the road brought only the unity of earth's surface: every corner of the continent was now within easy reach of international capitalist robbery and exploitation" (Ngũgĩ, 1977, p. 262). The roads are built to facilitate the looting of African raw materials more easily than ever. But they are optimists that the next generation is going to achieve it. The tone of a hopeful future is still strong among the older generation. "Well there is the dream still taken up by the voices of children. It is the dream of visionaries and believers, all the seekers who retain their faith" (Ngũgĩ, 1977, p. 263). In short, Ngũgĩ deliberately quotes Walt Whitman's stanzas to facilitate the conveyance of similar messages in *Petals of Blood.*

Let us glance at another intertextual dialogue the author created to imply the need for a continuous struggle until real change comes. The last part of the novel begins with a slogan: "AGAIN... LA LUTA CONTINUA!" A motto borrowed from the Mozambique Liberation Front. *"La Luta Continua"* is an idea created by FRELIMO. This intertextual dialogue endorses the resilience of fighting until real change that liberates the oppressed replaces capitalism.

Kenyan officials attempt to end the struggle of the proletariat, peasants, and others through detention and killings, much like Whitman's description of Europe's youth revolution. These officials kept on killing and detaining the leaders of the oppressed. Karega, explains the determination of the masses for their freedom. He says: "They can kill the lawyer or ten such lawyers. But the poor, the dispossessed, the working millions and the poor peasants are their own lawyers. With guns and swords and organizations, they can and will change the conditions of their operations" (Ngũgĩ, 1977, p. 327). The author quotes Whiteman's poetic composition and FRELIMO's slogan deliberately to reinforce the thematic issue of exploitation and the resistance against it.

5.7 An Apologetic Ngũgĩ

Ngũgĩ seems to believe that rebuilding Africa using Western knowledge and local wisdom is achievable in *Weep Not, Child*. However, in *Petals of Blood*, he contradicts his initial viewpoint. The author appears to be arguing that a glittering Western education is a frame to strengthen colonial dominance. The phrase *Petals of Blood*, a form of marked quotational allusion from Derek Walcott's poem *The Swamp,* appears only a few times, but it establishes the tone and themes as a title. Ngũgĩ inserts the stanzas as a counter-discourse to the previously established monologic discourse like colonial education and enlightenment. The intertext demonstrates how the author shifted his perspective from seeing Western education as a solution to African problems to seeing it as a systemic trap in colonialism.

The author's deliberate usage of this phrase as the title invites careful analysis of intertextual connections to determine the implications. The poem argues against imperial discourse that has entered into the subconscious minds of Africans and makes them ignore what they possess.

The poem has eleven stanzas in which Ngũgĩ extracted the following three stanzas from the middle:

> Fearful, original sinuosities! Each mangrove sapling
> Serpentlike, its roots obscene
> As a six-fingered hand,
>
> Conceals within its clutch the mossbacked toad,
> Toadstools, the potent ginger-lily,
> Petals of Blood,
>
> The speckled vulva of the tiger-orchid;
> Outlandish phalloi
> Haunting the travellers of its one road.
>
> *The Swamp*, Derek Walcott

The poem depicts a plant with strange roots that entraps things coming into its path. Its part above the water entices with its lovely ginger-lily blossoms. However, these lovely flowers and their petals are quite dangerous as they are made to trap insects. On the other hand, symbolically, the above description of the plant, the flowers, and the petals are criticism of colonial education and imperial narratives. It signifies the danger of flowing along with imperial discourse and education, which is serving to trap colonised subjects. Learning Western education seems logical and ideal for the advancement of the African people, but there are unseen discourses that careful analysis reveals its danger.

The poem could be viewed as a depiction of nature that seems genuine in its manifestations but can be damaging if not treated carefully. In his first novel, *Weep Not, Child*, Ngũgĩ seems obsessed with Western education. Nevertheless, in *Petals of Blood*, he changes his mind. Western education is one of the colonizing tools which Ngũgĩ came to understand later. Ngũgĩ urges to examine the monologic colonial education that enters into the subconscious minds of African people. The description of the pollen, pistils, and petals of the flower by Munira exemplifies how this character is trapped by imperial pedagogy.

The author thus criticizes the fascination of African elites with colonial education through explanation, definition, classification, etc., as observed in Munira's explanation of the flowers, which fall under the monologic discourse as explained by Kristeva (see ch. 3). The norm of abiding by previously set definitions and explanations is a monological kind of discourse—a discourse passed by colonial narratives as infallible. Therefore, according to Ngũgĩ's argument, such a discourse requires re-examining rather than taking them for granted, as they are deceivingly luring.

Naming, classifying, defining, etc., are the systems Europeans have been using to control other people they categorize as "others." The students showered Munira with questions such as the meaning of God, law, nature, etc., awakening Munira from his benumbed state of mind by the colonial education system. Munira's scientific explanation of the flowers confused the students, for it was too far from local values and the day-to-day experiences of the people.

Therefore, when one is unconsciously trapped by imperial narratives, as Munira was, one unconsciously discourages local wisdom. Munira feels guilty about ordering the students not to ask such questions anymore. He thought nothing before about the red petals beyond the so-called 'knowledge' he was indoctrinated in colonial schools. However, Ngũgĩ wants the new generation to redefine every monologic discourse loaded on colonial subjects by their masters.

5.8 Restoration of Indigenous Values

In *Petals of Blood,* Ngũgĩ deliberately creates an intertextual dialogue with the indigenous folk culture to help the revival of endangered indigenous values. The indigenous cultures and values that are brought into the novel could be interpreted through the concept of textual ambivalence. The anti-colonial struggle obviously should not be perceived as only political, but cultural and economic. The process of rehabilitating the lost values becomes possible with the active participation of the people.

Wanja is the only conscious female character who survives the immoral and greedy post-independence environment on her terms. She was the one to bring up the idea of taking advantage of the flow of visitors to Illmorog to visit the crashed plane. She and Abdulla started brewing theng'eta, which has boosted the village's business. Wanja is a prostitute, but her intelligence should be the quality that equally defines her.

Theng'eta is a symbolic figure rehabilitated from extinction by female characters. Wanja learned to brew theng'eta from her grandmother. Later, this local drink became popular to attract the postcolonial local bourgeois. Beyond enjoying the memories, Africans should resurrect the lost endemic values and customs for future generations. Building a nation for Ngũgĩ should be all-inclusive. The men, the women, the elderly, and the youth should all play their parts.

For instance, the author relates the historical incident that led to the outlawing of theng'eta by colonialists—a symbolic act of the extermination of other indigenous wisdom and values as well. On one occasion, Wanja came to where Karega, Abdulla, and Munira were sitting at Abdulla's place and told them about how theng'eta, the once favorable local beverage, nearly came to be forgotten.

Theng'eta came almost to its extinction because of the direct impact of colonialism. The imperialists introduced a capitalist economic system that altered people's worship of money more than anything else did. The people were robbed of their fertile lands by imperialists and local capitalists, so the youths either migrate to big cities for jobs or work on the capitalists' plantations for an insignificant amount of wages to sustain their lives. Indirectly, such a life cycle detached them from their traditions.

Wanja seems surprised and gives her opinion on how the art of theng'eta making is lost. "For how could a whole people leave their land to go and work for strangers? So that is why the art of making theng'eta was lost, except for a few" (Ngũgĩ, 1977, p. 205). This is a reference to the direct and indirect influence of capitalism, which has disturbed the African way of life.

Wanja inquires her friends with a tone of determination towards the revival of the traditional beverage, theng'eta so that the elders get content that their hope of a free Kenya did not remain in darkness. Wanja enquires: "must we not redeem this village, bribe the troubling ghosts of those that went before us? Sometimes it pains, the memory. Must we not lure new blood to a forgotten village? theng'eta is the plant that only the old will talk about"(Ngũgĩ, p. 204). Wanja, as Karega has repeatedly stated, is attempting to bring abstract memory into reality. Rather than mourning over spilled milk, Ngũgĩ made these characters (who represent the new generation) shoulder the responsibility to save theng'eta (symbolic of other values) from extinction.

The four major characters discussed the mechanism to make it happen again with the help of old Nyakinyua, almost the last woman with the knowledge of brewing theng'eta. The characters' struggle to the revival of theng'eta is symbolic. Theng'eta revived and became known to Kenyans again. This local wisdom of brewing survived with the effort of the male, female, and elders of the village. Later, this local drink progressed into a factory owned by local and foreign capitalists.

Ngũgĩ's textual dialogue with history and indigenous tradition is intended to re-introduce then'eta and carnival festivals of the harvesting season. Theng'eta is a traditional beverage drank after work, during the rituals of circumcision, the big harvest, marriage ceremony, etc. This ritual is part of carnival festivals where people come together to celebrate and enjoy life. The carnival festival in *Petals of Blood* serves as an informal school to impart traditional wisdom to the next generation. Through the performing arts and poetic compositions, society ensures the transmission of values.

5.9 Carnival Season in Illmorog

It is usual to combine authorized and unauthorized ceremonies during the carnival celebration. Illmorog people celebrate carnival during the harvesting season. The folk songs the author frequently quotes are sung at carnival festivities. The people usually sing along with performances during the circumcision ceremony and harvesting season in Illmorog. In the ceremony, feasts, laughter, and unofficial language are essential parts of the carnival. On the day of the circumcision ritual, people came and performed the folksongs in groups orchestrated by the two elders, Nyakinyua and Nguguna.

The freedom enjoyed by everyone is one of the peculiar characteristics of a carnival festivity. At the ceremony of the circumcision ritual, Nyakinyua, and Nguguna, along with the chores, lead the traditional singing and dancing that creates a spectacular scene and freedom. Bakhtin describes the freedom enjoyed as "During carnival time, life is subject only to its laws, that is, the law of its own freedom" (Bakhtin, 1994, p. 198). The messages during the folk song and dance at this particular circumcision ceremony go beyond its usual purpose of ritualistic fulfilment, such as criticizing official rules and restrictions. It is a kind of ambivalent text that the author brings into the novel purposefully to show how the people use oral narratives to express their disillusionment towards post-independence with satirical songs.

Nyakinyua and Nguguna opened the ceremony with songs that seems to contain vulgar language (one of the freedoms in carnival-like festivals).

Nguguna: Is this the bride?
Is this the bride?
Chorus: I'll pass through Illmorog-
Nguguna: So dark, so beautiful
But with a broken cunt?
Greeting Muturi and the young braves.
(…)

Nyakinyua: But can you do it?

But can you do it?

Chorus: I'll pass through Illmorog-

Nyakinyua: You are the one that roars threat

But keeps a bride wakeful for nothing! (Ngũgĩ, 1977, p. 208).

Initial reading may trigger the thought of an erotic kind of folk song. However, these song and dances, led by the two elders with their cheerleaders, attack plenty of socio-political problems brought by officials. The song proceeds with a hot exchange of abusive and erotic words, and in the middle of it, Nguguna paused for a while and wondered about this fight, even if it is not a serious one. Nguguna wonders: "Why (…) should children from the same womb fight one another, with the enemy at the gate?" (Ngũgĩ, 1977, p. 208). The author criticizes the lack of standing together against common problems of the people in post-independence Kenya. Rather than fighting the enemies together, the people keep fighting among themselves.

The song reveals the fight between tribes in Kenya because of the divisive system brought by colonizers. For instance, the British colonial system was the root cause that kept the people fighting each other. The post-independence local elites also adopted this divide and rule system to widen the rift among the people. The performing arts and songs in this particular scene, as is typical of carnival festivals, mock the dominant monologic discourses of the local leaders.

On one occasion, an emotional impulse thrusts Munira and tries some verses, which he fails to keep the harmony. Munira is unfortunate that he disrupts the singers' soothing flow. Then, the two elderly came together suddenly to attack this young man for failing to take their place and keep the harmony of the traditional song.

Nguguna and Nyakinyua now teamed up against him:

You now break harmony of voices
You now break harmony of voices
It's the way you'll surely break our harmony
When the time of initiation comes.

But Abdulla came to the rescue:

I was not breaking up soft voices
I was not breaking up soft voices
I was only posed to straighten up
The singers' and dancers' robes. (Ngũgĩ, 1977, p. 209)

The above excerpt (a carnival ambivalence) recited by the representatives of two generations conveys immense messages again. At first glance, the verses seem like comic verbal compositions recited for fun, but they embrace ironic expressions. As a result of colonial rule, the youth are seen alienated from their native cultures on different occasions and repeatedly criticized by the elders. Through the verses, the elders attack the new generation as 'weak' and 'irresponsible' in preserving the culture that keeps the strength and harmony of the people. The elderly still have doubts about the determination of the youths in mobilizing the people for further struggle and resistance. Beyond that, these elders blame the youths for diluting indigenous social lives with imitated ways of life from the whites.

Abdulla, who sacrificed his one leg when fighting for freedom alongside the Mau Mau rebels, responded immediately to the attack of the elderly. In rescuing Munira, his generation, Abdulla replied with harmonious recitations that his friend was not against the continuation of the tradition that kept the harmony of the society, but rather the rhythmic break up occurred as he was helping the singers' on their ceremonial attires.

I was not breaking up soft voices
I was not breaking up soft voices
I only paused to straighten up
The singers' and dancers' robes (Ngũgĩ, 1977, p. 209).

Abdulla seems to convince the elders that the youths follow in the footsteps of their ancestors. In the phrase "*The singers' and dancers' robes"*, Abdulla seems to be explaining the promising responsibility of the aspiring youth in keeping the *"... singers' and dancers'..."* (symbolic to the people) together with the "*robes"* (metonymic to the whole culture).

Later, around the evening of the circumcision day, they gathered again to enjoy drinking thenge'ta—a turn to sit calmly and transfer another responsibility to the younger generation. There, they sat according to their ages but together, abiding by the communal rules. Such a carnival ritual is a moment to cherish together with no differences based on social status, age, gender, or other staff. Thus, the elderly want the harmony of the people to keep going well. The narrator says: "Under the mood of the frank atmosphere of the circumcision ceremony, they all felt togetherness—a community sharing a secrete" (Ngũgĩ, 1977, p. 211). The undisturbed togetherness within the community seems to be in ruin. The textual ambivalence towards the indigenous traditions of the people is intentional. Through the folk songs and communal feasts, Ngũgĩ resists colonial discourse as part of his resistance to colonialist representations. Africans have culture, Africans have history, Africans have civilization, and Africans have a philosophy.

Before the beginning of the ceremony, Nyakinyua ordered all the participants to remove their money from their pockets. "She commanded them to remove all the money in the pockets, the metal bug that split up homes and drove men to the city" (Ngũgĩ, 1977, p. 211). Nyakinyua's fierce criticism against worshipping money is the capitalist mentality brought by colonial rulers.

The capitalist economic system privileges material wealth over human beings, very much in conflict with existing African socio-economic values. Thus, Nyakinyua curses the *metal bug* for detaching society from their tradition. Because of this predicament, Illmorog has no one to inherit wisdom, resulting in the indirect destruction of indigenous values. On the other hand, the criticism of the capitalist system is possible only at unofficial feasts where people are endowed with freedom of expression.

Furthermore, the textual dialogue with the folk songs in *Petals of Blood* is also applied to criticize postcolonial realities such as gender inequalities and the great disillusionment of the people. Some of the elites were freedom fighters during the anti-colonial struggle, but they turned out to be corrupt, selfish, and ignorant of the lives of the masses. The officials and others in government positions enjoy luxurious material life, while the people suffer from a lack of basic needs for their survival. The exodus of the people of Illmorog to the city is the result of both natural and human-made disasters.

This incident (the exodus) revealed the two extremes of living standards in postcolonial Kenya (Blue Hill village of Nairobi and Illmorog village). 'No free lunch' motto of capitalism took away people's sense of sympathy. The real freedom fighters who paid the price, like Abdulla, are struggling with poverty, and the renegades like Raymond Chui are enjoying the fruit of independence at the luxurious Blue Hill Village. This disillusionment of the masses is one of the thematic issues Ngũgĩ wanted to convey through dialogic interaction with various texts like the history of Kenya, the Bible, the folk cultures, and verses.

5.10 Dialogue with Non-African History

Ngũgĩ creates a textual dialogue with the historical accounts of both Africa and beyond. One of the primary concerns of Ngũgĩ in *Petals of Blood is* redefining the distorted history of Africa by the arrival of imperialism. Against the distortion, the author juxtaposed African history with other parts of the world. Thus, through ambivalent texts, Ngũgĩ transgresses the false discourse of colonialism and reinforces the historical achievements of the African people. The insertion of diverse cultural and historical intertexts helps to bring African history to the fore through these ambivalent texts. As Kristeva describes the notion of ambivalence, "…ambivalence implies the insertion of history into a text…" (Kristeva, 1986, p. 39).

Considering the existence of several critical evaluations of Ngũgĩ's role in rewriting African history in the novel, this analysis would like to pay more attention to the non-African historical texts the novel harbors.

The project of elevating the self-esteem of Africans that began in *Weep Not, Child* seems to continue again in *Petals of Blood* through the intertexts quoted from European history. The Western world's representation of themselves and people in other places, particularly Africa, has contributed to the "superior" white and "inferior" black mentality. Having such constructed narratives in mind, the self-enthroned right to execute a "civilizing" mission in Third World countries, imperialism began the camouflaged mission to "enlighten" and "humanize" other people who live beyond Europe. Through time, the illogical and unscientific discourse of the "superiority" of the white race assumed cultural, economic, political, and even moral superiority over the colonized peoples.

For years, Africans and their environment have been portrayed with derogatory and horrific images. Ngũgĩ seems to believe that it is not sufficient to rewrite African history by focusing only on African reality; it is also equally vital to bring European history into focus to re-describe the image of the Western world.

In response to the constructed narratives against Africa, Ngũgĩ Wa Thiong'o decided to include a stanza from a widely appreciated poem by the prolific British poet William Blake. The tone and mood of the poem create a dark atmosphere similar to the post-independence African setting. Ngũgĩ's deliberate inclusion of this intertext might seem to endorse the pessimist post-independent atmosphere. The primary purpose of inserting a stanza about the despairing social lives in Britain is to catalyze the struggle against injustices by showing similar experiences. Ngũgĩ wants to decolonize Africans' minds of the inferior black and the superior white race. He rewrites the undistorted African history to rebuild the psychological strength of the African people. Equally, he inserts the socio-political history of Europe into the text to challenge the Eurocentric description of the African people and their history.

In the poem, which is known famously as *London*, Blake describes the things he saw when wandering through the streets of London- signs of misery and weakness on the faces of Londoners. The poem, having four stanzas, was first published in 1794 in his volume *Songs of Experience*. Ngũgĩ preferred to quote the fourth and final stanza, which suggests the most pervasive and frequently heard sound on London streets is the sound of a young mother.

Blake (1974) describes a prostitute mother cursing her newborn infant crying and "blight[ing] with plagues the marriage hearse"

> But most thro' midnight streets I hear
> How the youthful Harlots curse
> Blasts the new-born Infants tear
> And blights with plagues the Marriage hearse
>
> William Blake

The poem describes how the speaker is walking down the streets of London, observing the surroundings. The speaker hears the city's disastrous socioeconomic and political conditions, and the imagery of 'midnight' depicts the moral decadence from which London is striving to heal.

London is suffering from the injustices that reigned in London because of the institutionalized greed of the time (Grant C Roti and Donald L Kent, 1977). Similarly, Wanja, the prostitute character in *Petals of Blood*, passes through a similar experience as the harlot in *London*. This stanza vividly describes the gloomy setting and the corrupt socio-political situation.

This last stanza has been controversial and reveals diverse interpretations, unlike the first three stanzas. *London,* in short, is a bitter lamentation of the moral and political discrepancies in London.

The betrayed society by the state and the church, the exploited women and children because of industrialization, and the destitute ordinary people all receive special attention. By inserting this intertext, Ngũgĩ depicts the dark times in England during which the people finally managed to overcome these socio-political crises through struggle. So the author compares the social context of London with the post-independence Kenyan context, where both seem to be dark, despairing, and depressive.

Thus, it is also possible for Africans to attain success if they determinedly toil. Ngũgĩ's intention in quoting the final stanza from William Blake might be to boost the confidence of the Kenyan people in curbing the despairing condition with stiff resistance to any form of exploitation. Ngũgĩ knows well that colonial rule has destroyed not only material things but also caused deterioration of the self-esteem of the natives. One of the primary reasons for bringing such specific Western literary texts that describe socio-political situations is to lift the self-esteem of Africans. The intertext also depicts moral failures among some of the British colonialists, who pretend to have a God-like personality.

5.11 Beware the Looters!

Ngũgĩ posits another significant point to reinforce his agony against the distortion of African history backed by the monologic discourse of imperialism. By alluding to a particular literary history, the author insists that Africans carefully scrutinize the way the Imperialists stole wisdom from places they had been. He describes the robbery as: "In a situation of the robber and the robbed, in a situation in which the old man of the sea is sitting on Sindbad, there can be no neutral history and politics" (my emphasis) (Ngũgĩ, 1977, p. 200). There are lootings of African treasures by the Western colonial institutions. Ngũgĩ argues that intellectual properties are also robbed and re-introduced with 'made in Europe' tag.

In the above excerpt, Ngũgĩ employs onomastic allusion that deals with the use of names of literary characters from other texts (Hebel, 1991). *The Old Man and the Sea* is a novel by American author Ernest Hemingway. Following the publication of the novel in 1952, the author won the 1954 Nobel Prize for literature.

The story centers on an old fisherman who has an epic battle to catch a giant marlin (Hemingway, 2004). On the other hand, *Sindbad the Sailor*, hero of *The Thousand and One Nights*, recounts his adventures on seven voyages over the sea. The stories of Sinbad are found in "The Arabian Nights," a collection that was first introduced to the Western world through translations from Arabic to French in the 17th and 18th centuries (Malcom C. Lyon, 2008).

Hemingway's *The Old Man and The Sea* won the Pulitzer prize while the world had already enjoyed almost similar sea adventure stories in the *Arabian Nights*. The author alludes to some stories that depict similar adventurous sea voyages to help his criticism against the Eurocentric views of African history. The stories in Hemingway's *The Old Man and the Sea* have an intertextual connection to the stories of *Sindbad the Sailor*, but Hemingway's hero, the old man, is more famous than the adventurous Sindbad. Overall, imperialist discourse is oriented toward pushing other people's histories and values to the margins so that Western values remain the world's mainstream and governing narrative. Thus, this claim implies that the elites of the Western world are very good at stealing the histories, values, and heritage of the places they have been to.

The novel reveals the manoeuvres of imperial system in stealing raw materials, the wisdom, heritage, and intellectual wealth of African people. The allusion to literary characters of different times and places could be seen as an intention to direct readers to evaluate the mischievous nature of the western world. Ziva Ben-Porat (1976) defines (literary) allusion as "the simultaneous activation of two texts" (Ben-Porat, p. 107).

Therefore, Ngũgĩ seems to help his readers pay attention to these two literary texts as instances of looting. Simply put, Ngũgĩ wants readers to remember that writers of the empire have wisely robbed the pioneers of writing aesthetically pleasing stories about sea adventures.

The author criticizes historiographers for their reckless acceptance of Western scholars' made-up historical accounts about Africa. These historians failed the people of Africa by accepting every denigrating portrayal without any challenge.

The author attacked them for being irresponsible and ignorant towards their society. "The learned ones never wanted to confront the meaning of colonialism and of imperialism" (Ngũgĩ, 1977, p. 199). They never try to deconstruct those disfiguring historical narratives against Africans and the systematic looting. The narrator says, "the professors delighted in abusing and denigrating the efforts of the people and their struggles in the past" (Ngũgĩ, 1977, p. 199). These African scholars denigrated the glorious history of the masses for their benefit.

5.12 The Burden of Postcolonial Women

Ngũgĩ has not given big roll to women characters in *Weep Not, Child*. The women are usually hushed (Ngotho repeatedly does this against his wives) and they are seen accomplishing some household tasks. However, in *Petals of Blood,* Ngũgĩ showed minor improvement to depict a woman with a significant role to play in the struggle against the corrupt system and building the new Kenya. Initially, Wanja was abused by the post-colonial elites of Kenya. However, later on, she adjusted herself to escape the failed socio-political system in order to survive. James Ogude (1999) explains the sole reason that made Wanja a prostitute, contrary to her dream. Ogude (199) says:

> The dominant image of Wanja that emerges in the narrative is that of a victim of male bourgeois domination and capitalist forces engendered by colonialism. We have already seen that her exploitation by a wealthy former homeguard, Mr Kimeria, drives her to prostitution in the first instance. She tells Munira of how she had no choice but to become a bar-attendant – a job description which is synonymous with prostitution in Kenya (Ogude, 1999, p. 117).

In *Petals of Blood,* Ngũgĩ showed the oppression of women, for they are victims of double jeopardy in postcolonial Africa. He reveals the sufferings of African women more than their male counterparts. Some scholars believe that Ngũgĩ characterized Wanja as a woman who was not a morally upright person for becoming a prostitute. But, through Wanja, the author wanted to show the corrupt postcolonial elites that abort the dreams of visionary young Africans. Kenya is similar to the ‘London’ described by Blake.

As usual, it seems, Ngũgĩ once again created a dialogue with William Blake to help readers anticipate a glimpse of the issues that would follow in the third part of *Petals of Blood*. This time, the author creates a dialogue with an excerpt from *The Everlasting Gospel*. *The Everlasting Gospel* seems Blake's simultaneous reliance on and overturning of the Biblical narrative that has confused both novice readers and seasoned scholars alike. The poet himself created an intertextual dialogue with stories from the Bible.

The following stanza is quoted from William Blake, which suggests gender issues, especially the triple jeopardy postcolonial women experience.

> The morning blushed fiery red;
> Mary was found in adulterous bed.
> Earth groaned beneath and Heaven above
> trembled at discovery of love.
>
> William Blake

The reader learns that Mary is Mary Magdalene as the poem progresses, yet Blake seems to indicate that Mary is the Virgin at first. Blake juxtaposed the identities of the 'harlot' and virgin intentionally to introduce his criticism of the religion of chastity. In the opening lines of the 'Chaste' section, Blake introduces different incidents in the Bible to weave the stories together. For instance, in John 8:3, the scribes and Pharisees brought a woman caught in adultery, in John 12:3, Mary, Lazarus' sister, anointed Jesus' feet with perfume, and in Mark 16:9, Mary Magdalene is identified as the woman out of whom Jesus cast seven devils.

Like Blake, Ngũgĩ Wa Thiong'o consciously quotes part of Blake's poem that would endorse the theme he wanted to address in this part. He juxtaposed the stories of adulterous Mary and the 'polygamous' King Solomon, who owned seven hundred concubines.

Mary was brought before Jesus to be stoned as she was found adulterous, but Jesus refused, saying anyone free of sin shall cast the stone first. The patriarchal domination of women is shown through the stories of Mary Magdalene and the Songs of Solomon. Wanja was forced to be a prostitute because of the adulterous politician.

She was not mature enough to evaluate the consequences when she began an affair with a man equal to her father's age. Therefore, the corrupt colonial system brewed Kimeria, an immoral character who impregnates the student Wanja, an incident that changed her life forever.

Wanja's family, who are Christians, condemned her pregnancy as adultery. Therefore, Ngũgĩ wanted readers to observe how some ideas of Christianity are wrongly interpreted to oppress women. For example, Mary was on the verge of being stoned, yet King Solomon appears to be overlooked for a nearly similar situation. Blake tells us how humans get annoyed when a woman commits adultery.

On the other hand, Ngũgĩ quotes a verse from the Bible (Song of Solomon) that seems to contradict the idea of adultery raised in the poem by Blake.

Some critics claim that the *Song of Solomon* is a love story that is an allegory of God's love for a human being or the passionate divine love within the human heart for the kingdom of God. The song, however, seems to honour not only human love but also the sensuous and mystical nature of passionate yearning that a man has for a woman. The polygamous life style of King Solomon with seven hundred concubines may force him to admire the magnetic power of a woman's physical beauty.

> Your two breasts are like two fawns,
> twins of a gazelle,
> that feed among the lilies…
>
> Song of Solomon 4:5

Even this sacred book seems to ignore man's polygamous deed and condemns women for the same act. King Solomon had seven hundred concubines, which is polygamous.

The post-independence corrupt system forced Wanja to go through numerous vicissitudes that finally made her a prostitute. However, her father, who is a Christian himself, rejected her for being a prostitute. The interpretation of the scripture seems patriarchal. The Bible and the tradition condemn women for almost similar faults.

Finally, Wanja ended up in the capitalist system, where everything has a price, even friendship. She made her old friend Munira pay to spend one night with her. "No, Mwalimu. No free things in Kenya. A hundred shillings on the table if you want high-class treatment. (…) This is New Kenya. You want it, you pay for it, for the bed and the light and my time and the drink that I shall later give you and the breakfast tomorrow" (Ngũgĩ, 1977, p. 279).

Another quotation from the same part of the Bible is inserted that seems to imply the love between Wanja and Karega- Songs of Solomon 2:8. The dominant interpretation of this song among the different Christian sects is believed to be an allusion that the church pleases itself with thoughts of further communion with Christ. The church sees the Second Coming of Jesus Christ. "The vice of my beloved! // Behold he comes," song is thought to encourage divine favors, devoting the soul to follow Christ more fully and fervently than ever before.

A symbolic interpretation suggests the expectation of Wanja to be unchained from her work as a prostitute by Karega, the leader of labor unions. Her desire to connect with Karega would allow her to realize her dream of becoming a mother who bears children for Kenya's future. Thus, the song alludes to the strong desire of postcolonial women to be liberated from exploitation and oppression through Karega's return to Illmorog.

> The voice of my beloved!
> Behold he comes,
> leaping up on the mountains,
> bouncing over the hills.
>
> Song of Solomon 2:8

The expectation of Wanja is symbolic of Kenyan women who are longing for freedom from postcolonial oppression and exploitation. Karega is the man who fulfils the wishes of Wanja that fights against capitalists in the factories where he has worked. He mobilizes the workers and peasants to wipe out the capitalist system that exploits them. At face value, Wanja seems to wait for the return of the man with whom she has fallen in love. Ngũgĩ creates a dialogue with Songs of Solomon to convey that Wanja needs help to leave her prostitute life behind. Therefore, her waiting is symbolic that Kenyan women are waiting on someone to remove their burden. Ngũgĩ wants us to see the predicaments of African women and their yearning to be saved by a leader like Karega.

On the other hand, the author alludes to Karega through the 'lover' described in the songs of Solomon above. A lover does anything for his fiancé. Thus, the emancipation of Wanja could be the emancipation of Kenyan women, which indirectly implies the liberation of Kenya as a nation from the post-independence ogres. Wanja, the metonymic character, knows that Karega could lead the oppressed Kenyan women to their Canaan.

After wandering from one factory to another for five years, Karega returned to Illmorog to continue catalyzing the struggle of the proletariat and the peasants. Leaping and bouncing over the hills and mountains of ill fortune in post-independence Kenya, Karega mobilizes the workers through labour unions. Ngũgĩ Wa Thiong'o portrayed him as the man who would overthrow the oppressive capitalist economic system and replace it with socialism through a socialist revolution of the masses.

CHAPTER SIX

6. INTERPRETATION AND ANALYSIS OF *WIZARD OF THE CROW*

Ngũgĩ's dissatisfaction with postcolonial African leadership and the direct influence of neocolonialists on the continent seems to inspire him to write this thrilling novel. Unlike the previous works, the author composed a polyphonic fiction in which diverse views coexist in a neo-colonized Africa. Ngũgĩ is endowed with the courage to call "a spade a spade." His scathing criticism of sycophantic African leaders and crooked neocolonial powers is boldly depicted in *Wizard of the Crow*. Therefore, through intertextual connections to several texts, the novel depicts disillusionment, deep-rooted economic problems, corrupt political systems, and impediments in Africa. In short, the author conveys meaning through his intentional interaction with diverse intertexts to determine their role in exposing contemporary socio-political and economic matters.

6.1 Plot Summary

The socio-political and economic challenges of post-independence Kenya are explored in *Wizard of the Crow*, a narrative with a traditional African storytelling style. The voluminous novel is set in a fictional setting called the Aburirian Republic, led by a totalitarian dictator known as "The Ruler" throughout the novel. This Ruler is the second ruler of the free republic of Aburiria who does not allow any competing viewpoints other than his regime. It seems that Ngũgĩ wrote this novel allegorically to imply the time of Daniel Arap Moi, the second president of Kenya after Jomo Kenyatta.

The story begins with an extravagant festival for the Ruler‘s birthday. The corrupt officials in the government come up with an insane birthday gift for this personality cult dictator. The Ruler equates himself with God, acting as omniscient, omnipotent, and the only one in the land whom the entire country obeys and fears. Knowing the Ruler’s personality, the officials presented him with an architectural design of a building that was supposed to be the tallest in the world that surpassed the record of the Tower of Babel. The government planned to get a loan from the Global Bank to accomplish the project, which is called Marching to Heaven.

On the other hand, a group of people, led by Nyawira, stood against the project. Marching to Heaven is blamed as a project that officials hope to amass money from this ambitious project for their corrupt ways. The people understood the long-lasting effects of the debt on their country and stiffly resisted it. Then, Kamiti joins the people's struggle led by Nyawira. Later, Tajirika became a minister in the Ruler's administration. Kamiti, a jobless graduate of Masters of Business Administration, and Nyawira, the leader of the Movement for the Voice of the People, met in front of the restaurant where the guests from the Global Bank are served.

The beggars are organized deliberately to disfigure the project of Marching to Heaven for the envoys of the Global bank. Nyawira and Kamiti were among the beggars. To escape the police officer, Kamiti and Nyawira ran away and hid in a random house. Immediately, Kamiti posted a notice that read, "Wizard of the Crow; enter at your risk," along with chicken bones and strings attached to the sign to divert the attention of the police officer. Aregaigai Gathere, one of the police chasing them till the end, is terrified by the post, but he returns later, seeking advice from the *Wizard of the Crow*. Kamiti proceeded with the new identity he accidentally created to keep himself safe. The novel is a polyphonic fiction furnished with multiple intertexts.

6.2 African Dictators and the Neocolonial Powers

The way the characters reveal dialogic discourse is a significant departure from the previous novels in *Wizard of the Crow*. The unimaginable sufferings of Aburirians are told through the eyes and thoughts of Kamiti (the Wizard), Nyawira (the leader of the Movement for the Voice of the People), constable Arigaigai Gathere (A.G), and the omniscient narrator. Each of the characters has their point of view, which are the typical characteristics of a polyphonic novel. It seems a deliberate shift in the style of writing to suggest the need to begin tolerating diverse voices in African politics. As a result, *Wizard of the Crow* is a polyphonic novel in which Ngũgĩ purposefully presents diverse voices in which the author is an observer rather than a director of perspectives.

With a uniquely African story-telling tradition, the author weaves contradictory socio-political viewpoints together, balancing the novel's artistic excellence. It is a carnivalesque novel that creates a space for the centrifugal forces of language to promote unofficial societal directions. On first reading, readers can identify monologic and dialogic discourses. The novel vividly depicts the clashes between the Ruler's monologic utterances and the counter-discourse by the Movement for the Voice of the People. The Ruler's parrot Ministers, for example, are the instruments used to implement the official discourse against the will of the masses.

“I am a firm believer that You are the Country and the Country is You” (Ngũgĩ, 2006, p. 142) Minister Sikiokuu said on one occasion, echoing his Ruler. This is one of the monologic discourses; the people are doomed to accept the Ruler's mightiness. Citizens must obey the Ruler's orders without question. Ngũgĩ's criticism is that the political environment in Africa is full of immoral ministers who support repressive governments for their benefit.

The Ruler pledges to demolish any party that attempts to challenge the country's ruling party. Apart from the regime's ideas, voicing a different point of view is gravely punishable. The Ruler's voice is unalienable.

> In Aburiria there was only one party, and the Ruler was its leader. Let it be known to the entire world, he declaimed, that from this minute the Movement for the Voice of the People ceases to exist aboveground or underground. The Ruler was the sole voice of the people, and they loved it so (Ngũgĩ, 2006, p. 39).

No other ideas are permitted except its own in this typical monologic discourse. Through counter-discourse, the Movement for the Voice of the People challenges the regime's every move to restore the people's freedom.

Ngũgĩ tries to make the novel have a variety of voices, and the dialogue between these voices is typical of a polyphonic novel. The novel acknowledges various independent voices that contribute to the story's development.

The author refrains from exerting his control over the characters. "Let me say as the narrator that I cannot confirm the truth or falsity of the existence of the chamber [of secret daemons at the state house]," he says (Ngũgĩ, 2006, p. 11).

In *Wizard of the Crow*, Ngũgĩ urges African governments to tolerate the existence of different voices to make the world a better place for the masses. In *Wizard of the Crow*, the author blends several voices to mend African politics, which is quite different from his previous novels. According to Julia Kristeva (1986), poetic texts are open and go beyond the logic of definition, classification, and description. In narrating the rumors about the Ruler's illness, the narrator gave a glimpse of public viewpoints rather than defining them. "There were many theories about the strange illness of the second Ruler of the Free Republic of Aburiria, but the most frequent on people's lips were five" (Ngũgĩ , 2006, p. 3). The author repeatedly criticizes defined, classified, or described monologic perspectives.

Wizard of the Crow seems like an allegorical novel that alludes to Kenya's second and longest-serving president, Daniel Arap Moi. Moi's regime was widely regarded as a dictatorship that grossly violated human rights in the country. His regime is also regarded as a one-party system that stifles free expression. The novel alludes to Moi's entire sociopolitical and economic history. In this case, the novel is ambivalent, incorporating Kenyan history. In response to an American envoy's suggestion that different political parties be allowed, the Ministers roared in unison, "We in Aburiria know only One Truth, One Party, One Country, One Leader, One God" (Ngũgĩ, 2006, p. 701) in defense of the repressive system.

The Ruler and the Ministers' uproarious remarks are aimed at both domestic opponents and foreign allies. He emphasized that his regime is the only accurate system of governance. Even though the Ruler is seeking funding for the Marching to Heaven project from Western donors, he will not allow alternative viewpoints to compete in Aburiria.

Ngũgĩ exposes the insanity of African leaders and neocolonial powers as similar enemies of the ordinary people. The neocolonialists use "democracy" and "human rights" to intervene in the affairs of sovereign states and indirectly carry out what they want.

By intervening in sovereign states' affairs, the new gospel of globalization with its enabling institutions such as the IMF and World Bank carries out the robbery. Humanitarian aid and loans are the mechanisms by which the neocolonialists force third-world countries to obey the inhuman Western rule. These superpowers use these new slogans to plunder the resources of third-world nations and bring them under their murderous control.

Even the Ruler objected to the idea of allowing a multi-party system in his country, pointing out that this is Africa, a continent made up of sovereign states that do not require lectures on democracy from former colonial powers. At first glance, his response to the American envoy appears to be that of a patriot seeking to protect his people from neocolonialists. He responds:

> We have said good-bye to colonialism and left it on the dunghills of twentieth-century history. I want to remind you that we are in Africa, and we, too, have our African forms of governance. The democracy suitable for America and Europe is not necessarily suitable for Africa (Ngũgĩ, 2006, p. 702).

The Ruler's remark is quite ironic, given that the lives of the people have deteriorated as a result of his ignorance and self-cantered personality. His remark indicates that while parties and leaders change, the authoritarian system of government continues to make people's lives hell.

The neocolonial powers are responsible for the sufferings of the African people. They lend money and aid to flimsy projects like Marching to Heaven to control sovereign states and force them to serve the interests of the superpowers.

Inevitably, the country becomes a dependent state, and its leaders carry out orders from Western countries to maintain power at any cost. "One need only catalogue the ills the West has done to Africa to see that such blame has its basis in solid historical facts. We cannot lay back and wait for the West to realize the harm it has done and repent" (Ngũgĩ, 2004, p. 26).

The Ruler made another ironic remark when the envoy replied, "We are your friends," euphemizing the kind of direct order from his country. "Then let's agree to disagree," said the Ruler (Ngũgĩ, 2006, p. 702). The Ruler of Aburiria never entertains opposing viewpoints, but he desires the coexistence of opposing views with his foreign allies. He proudly informed the envoy of the execution of "…seven thousand and seven hundred citizens in just seven days for posing a threat to the stability through protests in the major cities demanding social change" (Ngũgĩ, 2006, p. 711). Apart from the demand for human and democratic rights, these people committed no crime. However, the Ruler has them killed for holding a different viewpoint that his regime has made illegal. The author mocks African dictators for having no room for opposing views and perspectives.

To appease his Western allies and secure some bounties, the Ruler attempted a superficial democracy. He knows how to keep them on his side with a fictitious promise of reform. The Ruler maintains a single point of view while pretending to be a democrat in front of his Western allies. As is customary for African leaders, the Ruler published a book about 'democracy' in the Aburirian republic. ″The Birth of Baby D: The Ruler and the Evolution of an African Statesman: An Objective Biography″ (Ngũgĩ, 2006, p. 905). The book is written for two reasons: first, to deceive the neocolonial powers' repeated requests for reform; and second, to consolidate the Ruler's monologic discourse and gain the people's trust through fake political changes. Nonetheless, the neocolonial powers' role in keeping Aburiria in poverty through maladministration is bold. Henry Morton Stanley, the author of the book on democratic reform, is an Englishman who understands Western interests very well.

6.3 Neocolonialism and Globalization

The globalization of nations in the world is the new international order created by neocolonialists to fulfil their interests, particularly in Africa. The core ideas of globalization contradict the actual plunder and repression that developing countries are experiencing. Ngũgĩ tells how the West began the invasion and continues it. The protagonist, Kamiti Wa Karimiri, re-tells the account of his time travelling and the horrors that Europe has perpetrated against Africa for years.

They created renegade Africans who willingly participated in their inhumane and selfish actions. As Kamiti explains:

> I saw this: around the seventeenth century Europe impregnated some in Africa with its evil. This pregnancy gave birth to the slave driver of the slave plantation, who mutated into the colonial driver of the colonial plantation, who years later mutated into the neo-colonial pilots of the postcolonial plantation. Is he now mutating into the modern driver and pilot of a global plantation? (Ngũgĩ, 2006, p. 681)

The current global system breeds submissive African leaders to the new global system. Ngũgĩ recalls past events that have caused the African people to suffer. The neocolonialists' deliberate toil through various institutions founded for this goal has resulted in the sophistication of African socio-political problems. Howard Nichols (2015) affirms, "Sub-Saharan Africa has a role to play as a raw material producer. We will not allow sub-Saharan Africa to escape that. We do everything to keep sub-Saharan Africa where it is, also impoverished. It is vital for the prosperity of everyone else (Nichols, 2015). The neocolonialists trigger every political, social, and economic crisis on the continent to loot the resources.

Ngũgĩ inserts the fake principles of globalization that claim it is based on the mutual benefits of nations in the form of system references. The author introduces the idea of globalization through system reference to criticize the continued hegemonic dominance of the neocolonialists in Africa.

The American ambassador delivered a speech at the ruler's birthday party praising the benefits of globalization. Ngũgĩ also demonstrates in the ambassador's speech that imperialists never regret the destruction they inflict on humanity, instead of boasting about its economic achievements.

> There was a time when slavery was good. It did its work, and when it finished creating capital, it withered and died (…) colonialism was good. It spread industrial culture of shared resources and markets. We are in the post-cold war era, and our calculations are affected by the laws and needs of globalization … So I have been sent to urge you to start thinking about turning your country into a democracy (Ngũgĩ, 2005, p. 580).

Ngũgĩ has been a farsighted writer who anticipates that the West's colonial rule will evolve and renew itself rather than wilting. In his first novel, *Weep Not, Child*, he urged African people to advance themselves with modern education not to be outwitted for the second time. In Wizard of the Crow, he warns again of the dangers of neocolonialism by comparing it with colonialism. He describes these two phenomena as:

> This is a second-degree invasion: the first invasion was physical and it failed; this second one, as we have been openly warned, is more subtle … subtle for the reason that you may feel you are wrong if you fight against it. It is a phantom: ignore it and you look a fool, fight it and you look outdated! (Ngũgĩ, 2006, p. 262).

Thus, globalization is the new method of robbery of resources and of voices that try to raise the consciousness of the masses.

6.4 Coup D'état in Africa

The novel again emphasizes the issue of political change in Africa that usually comes through either military force or coup d'état orchestrated by the neocolonial powers. However, the change brings nothing more than new faces within the old repressive system.*Wizard of the Crow*, the dictatorial regime of the Ruler ended with a palace coup led by Tajirika.

Tajirika became the next president of the Free Republic of Aburiria after he successfully dethroned the Ruler. However, the worst thing is that Tajirika always wanted to be a White man who is suffering from a disease called "White-ache". Tajirika once consulted the *Wizard of the Crow* on how to be a white man. "The cure the Wizard of the Crow had prescribed had been in response to Tajirika's desire to become a white Englishman, moreover an ex-colonial type" (Ngũgĩ, 2006, p. 902).

Tajirika's character symbolizes those submissive individuals in political power that trade national interests for neocolonial powers. He gets ashamed of his black skin; he wants to be like a white man. Because he has no self-esteem, he does anything that keeps him in power, even at the cost of his country.
Ngũgĩ explains that Tajirika is an allegorical character who is still unable to attain the confidence to stand alone. He is also a typical character who has been unable to get decolonized thus far.

The author wanted to emphasize the unchanging tradition of political change in Africa even after the coups d'état. The African political crisis changes from bad to worse. Even though there is a glimmer of hope, the struggle for freedom still awaits a long way ahead. Tajirika will not be different from the Ruler. The regime in Aburiria continues to be authoritarian, as it was.

African leaders begin wagging their tails at neocolonialists as soon as they grab control. The extract below shows the character of typical African leaders when they ascend to power. "Tajirika addressed the nation and pronounced the end of Baby D. A new era of imperial democracy had dawned, he said, and ordered the construction of a modern coliseum on the site once earmarked for Marching to Heave" (Ngũgĩ, 2006, p. 918). The novel shows how political changes are superficial in Africa. It is a superficial change, not a system change that builds institutions, protects citizens, and improves the lives of the masses.

The people are always doomed to follow a single perspective uttered by an authoritative regime. Almost everything will be destroyed when political change takes place in Africa. Even the most significant experience and administrative systems are doomed to fall, and a new system is adopted from scratch. Thus, in the above extract, the author criticizes starting everything from scratch for African countries like in Aburiria. Even though Baby D might be superficial and planned to deceive the Western allies, it could be transformed into a democratic administrative system.

6.5 Disruptive Carnivalesque Discourse

Contrary to the single viewpoint by the Ruler of Aburiria, the Movement for the Voice of the People, led by Nyawira, challenges this monologic discourse to curb it. In many parts of the novel, the people's anger and opposition are expressed through songs and performing arts that demand freedom.

> The people have spoken
> The people have spoken
> Give me back my voice
> The people have spoken
> Give me back the voice you took from me (Ngũgĩ, 2006, p. 591).

No matter how horrific the government's response is, the people never get intimidated and silenced totally as the government expected them to be. They use the dialogic nature of language to express their anguish over the repressive system. They demand their freedom of speech with a song that transgresses the repressive perspective of the state. Freedom of expression of ideas is a fundamental right of a human being. The people's demand that their voices be heard is a symbolic demand for the freedom to think and speak freely, even against the government. The people rejected the ideas of the authoritarian Ruler. Protesters chant, "Give me back the voice you took from me" (Ngũgĩ, 2006, p. 591), and vividly describe how the dictator intimidated them into submitting to his monologic discourse.

He silenced them from expressing their voice (perspective) by the bullet. However, even amidst such a chaotic and horrendous setting, the people keep pushing for their human and democratic rights.

The repetition of "The people have spoken" is one of the characteristics of the semiotic language in literary works. The repetition of "The people have spoken" is one of the characteristics of the semiotic language in literary works. The singers use the semiotic expression to attack the repressive regime that silences and kills those who stand for their freedom.

The novel is frequently furnished with spiritual and worldly songs sung by the masses and the characters to set the tone and theme. This song is inserted to denounce the suppressive and defiant authoritarian rule the people are tired of. In implying the pessimistic atmosphere of the country, the singers compose the following verses:

“I do not sing in a house at war
My song might become a cacophony
And my voice gets lost in my throat” (Ngũgĩ, 2006, p. 308).

The above extract is a direct reference to Aburiria's terrifying political climate. Citizens who fail to obey official laws are often killed, massacred, and imprisoned. Aburiria is at war, with the monarch pitted against the people. The Ruler has already designated any opposing party as a threat to the republic. It is not usual to sing (speak the truth) while the authorities have promised to silence someone who dares to sing/speak. The people’s song is not a song to praise the Ruler. "My song might become a cacophony"; the personas in the song imply that any quest for free speech and change in the system is a song that is cacophonous to the ears of the Ruler and his cabinet members. Defying the state's law results in death—"And my voice gets lost in my throat" is a reference to the regime's silencing strategy. The moment people begin speaking against the Ruler’s corrupt system; they get killed or treated brutally.

Ngũgĩ incorporates the discourse that counters the single point of view from the state that enchained the people for many years. Nyawira leads the ‘Movement for the Voice of the People’ which frequently destroys the image and regime of the Ruler. On different occasions, the members of the movement publicly denounce the authoritarian Ruler and his callous administration. In one episode, the members, disguised as beggars, appeared suddenly and denounced the project, 'Marching to Heaven.'

> …a group of beggars started shouting slogans beyond the decorum of begging. Marching to Heaven Is Marching to Hell. Your Strings of Loans Are Chains of Slavery. Your Loans Are the Cause of Begging. We Beggars Beg the End of Begging. The March to Heaven Is Led by Dangerous Snakes. This last slogan was chanted over and over (Ngũgĩ, 2006, p. 97).

The beggars confront the delegates from neocolonial financial institutions who have come to assess the project's feasibility. Here, neocolonial powers are criticized for exacerbating the lives of ordinary Africans. They indirectly control Africa by soaking the people into a debt in which the repayment could pass to future generations. According to Howard Nicholas (2015), "we give them [Africa] aid to keep repressive regimes in power." Therefore, Ngũgĩ is urging African people to resist the neocolonial institutions such as the Global Bank (a reference to the World Bank) and the Global Ministry of Finance (a reference to the International Monetary Fund) to stop funding the repressive governments on the continent. Ngũgĩ claims that "The present state of the continent can be blamed on the West" (Ngũgĩ, 2004, p. 26).

The project by itself is part of the magical realism that the author included to mock the crazy ideas of African leaders. The project is also a symbolic representation of a monologic discourse; the Ruler decided without dialogue with citizens. In a simple explanation, the leaders in Africa are crazy and victims of personality cults. A polyphonic novel blends monologic and dialogic discourses. Ngũgĩ meets such categorization by incorporating monologic discourse and the discourse that challenges them.

The Ruler proudly announced the launch of the building of Marching to Heaven to Aburirians, gathered under the scorching sun. The people would pay each penny with interest for generations to come. His crazy idea is going to leave debts to future generations. The author mocks African leaders through such fantastic stories. The leaders suffer from personality cults. The project is not directed to solving societal problems; rather, it is directed to showing the mightiness of the Ruler. To persuade the delegates of the Global Bank and Global Ministry of Finance, he pledged that:

> The Aburirian masses are ready to forgo clothes, houses, education, medicine, and even food in order to meet every condition the Bank may impose on the funds it release for Marching to Heaven…We swear by the children of the children of the children of the children of our children to the end of the world- yes we swear even by the generations that may be born after the end of the world- that we shall pay back every cent of the principle along with interests and infinitum (Ngũgĩ , 2006, p. 248).

This excerpt is a reference to the brainless leaders of most African countries. It is a mockery of African leaders. The leaders prioritize personality building over providing the basic needs their people so badly need. The Ruler listed the basic needs of human beings and claimed the people would give them up to materialize his ego. However, Aburirians are forced to share the debt to construct a project that never brings food.

Nyawira and members of the party knew the project would bring nothing to the Aburirian people; it may have satisfied the ego of the Ruler. As a result, the Movement for the Voice of the People, led by Nyawira, used the female to divert attention away from the event, knowing how irrelevant the project was to people's lives. Nyawira narrated the occasion to Kamiti proudly and triumphantly. She said:

> "…all of us in the arena suddenly faced the people, our backs turned to the platform. All together we lifted our skirts and exposed our butts to those on the platform, and squatted as if about to shit en masse in the arena. Those of us in the crowd started swearing: MARCHING TO HEAVEN IS A PILE OF SHIT! MARCHING TO HEAVEN IS A MOUNTAIN OF SHIT! And the crowd took this up (Ngũgĩ, 2006, p. 250).

In this formal state ceremony, showing butt in front of dignitary officials and ministers is unofficial and a sign of resistance to a dominant perspective or ideology practiced during carnival celebration. Bakhtin (1986) claims that it is common for unofficial language to be used during carnival celebrations that contravene official norms and regulations. Thus, Ngũgĩ brings two groups of performers representing the official ceremony of the state and the unofficial one. Each performer sings opposing viewpoints, ones that support Ruler's point of view, and those that oppose it.

The Movement for the Voice of the People of Aburiria is one of the major organized oppositions to the authoritarian regime. The group sharply criticize and harshly denounce the crazy ideas of the Ruler. Ngũgĩ Wa Thiong'o created Nyawira- a strong female character who challenges the authoritarian system of governance, different from his previous novels.

Nyawira is a conscious character whose background is from a middle-class family. The author portrays her confident enough to reflect on her perspective on different issues without the author's control. The author incorporates several perspectives in this novel, including a strong female leader who mobilizes society to bring about change and a wizard who advocates returning to indigenous ways (herbs) to heal society. The wizard is a symbolic figure who urges a return to indigenous wisdom to heal a diseased society.

Women in this novel are presented as change agents more than in any of the previous texts by Ngũgĩ. The author includes women in the ruler's birthday party to show that women should be part of any socio-political transformation. It is an insistence on women's power in materializing political and economic change. The patriarchal domination that has been marginalizing the contributions of women is deconstructed in The *Wizard of the Crow*. Nyawira explains the determination of the women at the birthday party that,"... we simply basked in the afterglow of having made it clear that not every Aburirian was happy with incurring more debt to finance Marching to Heaven or being ruled by a heartless despot" (Ngũgĩ, 2006, p. 307). Thus, despite receiving little credit for their role in combating maladministration since the anti-colonial period, women maintained their influence in the face of similar incidents.

Furthermore, beyond humiliating the Ruler's official birthday and his project, these women sang in unison to criticize the oppression of women in Aburiria. Rachael, the First Lady of Aburiria, is silenced for criticizing the adulterous behavior of the Ruler. Rachael is a metonymic figure that represents the oppressed women in the Republic. The novel alludes to the story of Rachel, who mourns for the Israelites oppressed by Pharaoh in Egypt. Nyawira also fights this deeply rooted gender inequality. Then, in the presence of all those people, the women raised their voice to the oppressed and voiceless women, "...You imprison a woman and you have imprisoned a nation, we sang in a song of celebration" (Ngũgĩ, 2006, p 307). In the novel, women are portrayed standing together against patriarchal domination.

Ngũgĩ has shown much improvement regarding women's characters. Nyawira is very concerned about the issues of women. She angrily calls the Ruler beast in human form because his tyrant personality would take him even to this much-imprisoned Rachael, who bore him four sons. By looking at Rachael's life, Nyawira visualizes the fate of ordinary women in the country.

> Rachael's fate speaks volumes: if a woman who had been at the mountaintop of power and visibility could be made to disappear, be silenced forever while alive, what about the ordinary woman worker and peasant? The condition of women in a nation is the real measure of its progress (Ngũgĩ, 2006, p. 307).

The Ruler is crazy; he thinks he can control everything, even the time. He promised to punish Rachael for expressing her opinion about the Ruler's affairs with different young women. He pledged to freeze everything on that particular day they had dinner together. He built a new mansion and let her reside inside without any interaction with the outside world. He promised,

> He would go away to give her time to think about the implications of her allegations, and since she would need space to think, he would bring to pass what had been written in the scriptures: In My Father's House Are Many Mansions. Even for sinners (Ngũgĩ, 2006, P. 20).

He took the quotation from the scripture to imply that he is the only God who can do whatever he wants. He boasts he could be merciful even after she spoke against his dignity. Because the Ruler has a personality cult, a typical affliction among African dictators, he sees himself as merciful as God. He repeatedly refers to scripture to equate his personality with the attributes of God.

The Ruler ordered, "Everything in the new mansion reproduced the exact same moment" (Ngũgĩ, 2006, P. 21) that had happened during that particular night. He thought Rachael's allegation was a result of her failure to understand that he was above everything. He intended to show her how capable Ruler he was so that she could confess his capability. Then, she would be liberated in his second coming to pass mercy. Rachael is a symbolic figure of how women in postcolonial Africa are victims of oppression.

The Ruler foolishly thought he could pause time when he made Rachael's life absurd and meaningless. The Ruler claims the punishment teaches her that she is nothing but his subject. He stubbornly compares himself with God. He fixed a single hymn to play through the speaker so that she would expect the Mighty Ruler to rescue her from this pain. The spiritual song is an about the second coming of the Lord, who will save his lambs.

> Our Lord will come back one day
> He will take us to his home above
> I will then know how much he loves me
> Whenever he comes back
> And when he comes back
> You the wicked will be left behind
> Moaning your wicked deeds
> Whenever our Lord comes back (Ngũgĩ, 2006, P. 21).

The Ruler acts like God. The patriarchal world created a common understanding towards women who were believed to be nothing without men. So the Ruler wanted Rachael to admit he was the lord over everything, including nature. "What were you before I made you my wife? He asked, and answered himself, a primary school teacher.

I am the past and the present you have been and I am your tomorrow take it or leave it…" (Ngũgĩ, 2006, P. 21). He wrongly perceived his human capacity. And he says to his wife, "Why do you go on and on about my enemies and those of the country? Is there a distinction between me and the country?" (Ngũgĩ, 2006, p. 136).

6.6 Dialogue between the Unequals

Wizard of the Crow is a novel rich in figurative languages, symbols, imagery, and Biblical allusions that allow us to contrast the novel's two major worlds. These worlds are the official and unofficial social worlds seen in the form of carnival. According to Bakhtin (1984), the carnival brings together disparate elements and effects a reversal of the order of hierarchical categories, bringing opposites together: "the sacred with the profane, the lofty with the low, the great with the insignificant, the wise with the stupid" (Bakhtin, 1984, p. 123). Thus, Ngũgĩ does bring the powerful, the dominant, the official, the monologic, with the powerless, the dominated, the unofficial, and the voiceless who struggle for their voice to be heard.

The Ruler of Aburiria designs the monologic discourse in the palace, and the ministers and police forces carry them out. Some of these discourses are built on superstitious assumptions and myths about the Ruler's eternal power and supernatural power. The Ruler, along with his ministers, can deceive, intimidate, and sometimes fool Aburirian citizens to make them abide by the authoritarian rule. The ministers support the monologic discourse by pledging their commitment to its eternity. Thus, to gain cheap appreciation from the Ruler, the ministers shower the Ruler with praise and vow to be loyal to his throne. One of the ministers said: "There is nobody in the whole world," Sikiokuu pleaded tremulously, "who does not know that the Ruler is this country and this country is His Mighty Country." […] I swear before Your Mighty presence that I shall myself make a motion in Parliament to amend the constitution accordingly "(Ngũgĩ, 2006, P. 200).

For Ngũgĩ, it is not only the dictators that impede the struggle for freedom and economic progress, but the ministers and other branches that are loyal to the throne are hurting the people.

So the whole political system is bound by corrupt people who are determined to keep the corrupt system. "...the Ruler is the Country and the Country is the Ruler..." implies that what the Ruler says is true and infallible and that the people should obey without question. The Ruler is described as the only righteous person on the land that the ordinary citizens must follow what he says. The cabinet members even work hard towards documenting the views of the Ruler on the constitution of Aburiria; "I am a firm believer that You are the Country and the Country is You, and I propose that this fact be stated in the constitution" (Ngũgĩ, 2006, P. 200).

Despite the Ruler's tyrant system of silencing any challenging views, the Movement for the Voice of the People always disturbs almost all official celebrations to show that the people want change. Upset by the movement's repeated and disguised destructions, the ruler, alluding to the Biblical story, intimidated to demolish what he refers to as terrorists.

> Emphasizing the warning he [the Ruler] was about to issue, he pointed at the cameras with his club-shaped staff as if at the terrorists of the Movement for the Voice of the People. He, the Ruler, would outsnake all their plastic terrorist snakes with real ones. In biblical times, it was the Mosaic snakes that swallowed the Pharaonic ones. Today in Aburiria, it is the Pharaonic snakes that will swallow all of you who think that you are the new Moses (Ngũgĩ, 2006, P. 40).

The excerpt shows that any movement that contradicts the regime's perspective is strictly forbidden. Those who consider themselves like Moses and try to liberate Aburirians from the hands of the Ruler remain futile.

The people of Aburiria are allowed only to form queues in support of the authoritarian regime. With military force, the Ruler suppresses any other alternative viewpoints. The government controls all print and broadcast media, and pro-government discourses are beamed across Aburiria's skies. Minister Sikiokuu proposed that "unlicensed queuing should be banned…" (Ngũgĩ, 2006, p 200), for it is the threat to the seat of His Majesty; pro-government queuing is allowed to pretend that the regime is building a culture of democracy through dialogue. The Ruler worries about satisfying the inquiries of the neocolonial powers and ignores his people, who are victims of his authoritarian regime.

The repressive government system is strengthened from time to time by recruiting college students from the new generation. The dominant and single viewpoint of the Ruler is preached as the only way to transform Aburiria. Ngũgĩ criticizes the power obsession of post-independence African leaders. By breaching pledges made during the anti-colonial struggle, African leaders deceived the people and become dictators. So Ngũgĩ tells us in The Wizard of the Crow about the vicious circle of a corrupt political system that has thrown the masses into a never-ending cycle of suffering. Leaders preach their inalienable power and impose a singular viewpoint as the only system of governance.

Because the leaders refuse to accommodate different viewpoints, they are frequently deposed through coups, rebellious uprisings, or military conflict. In *Wizard of the Crow*, the Ruler pledges to disseminate youth of college students to teach/persuade the masses about the mightiness of the Ruler and his ideas.

> To fight the lies of these terrorists he ordered the formation of a new squad, His Mighty Youth, and he asked all school and college students to join and become the Ruler's youth wings. Their main responsibility was to tell all the land that his might was the might and the light of the nation. The wingers would teach the catechism: Aburirians can never have a party except the Ruler's Party or worship political idols imitating the Ruler (Ngũgĩ, 2006, p 39).

For Aburirian people, it is impossible to have their perspective except that of the Rulers. Ngũgĩ perfectly revealed the struggle between those who try to suppress and those who destroy the suppression. Through the dialogue between these two interest groups, the author painted a clear picture of African politics. The Ruler told the people to queue in support of him, not his opponents, whom he named as terrorists.

> Fear not those who queue in hope but those who fear those who queue in hope. Take a cue from me: use the queue, don't abuse it. Instead of banning queuing, we should present it to the world as the very picture of a nation lining up behind its leader's vision" (Ngũgĩ, 2006, p 200).

The Ruler's only worries are his power and the image of his regime in the Western world.

One of the novel's topics is the condemnation of the corrupt political system in which the leaders are immersed. The themes in the novel have embellishing support from diverse intertexts deliberately inserted by the author. For example, the Ministers use a variety of texts to support their case for the Ruler's monologic viewpoint.

The Ministers endorsed the need to teach the Aburirian people the Ruler's ideology.

> …such a theory, bearing the Ruler's name, could be taught in all Aburirian schools and colleges, supplanting the outmoded theories of Plato, Aristotle, Hobbes, and Pope. Another minister said that the political theories of ancient Greece belonged to the dead and should be thrown out the window. "We cannot allow the sepulchral mud of the dead to besmirch the spectacular mind of the living," he said, and they all laughed. Even the Ruler graced the remark with a smile and a humble opinion (Ngũgĩ, 2006, P. 201).

The current discourse about democracy and other governance systems is inherited from the ancient Greeks. In particular, "democracy," the new gospel of the Western world, is used as an instrument to intrude into the affairs of sovereign states. For these ministers, the discourse of democracy and political dialogue is outdated that should be supplanted by the new single story of the Ruler of Aburiria. "He is the true dispenser of knowledge," said Kaniürü, "the teacher of teachers, the number one teacher. The Ruler is the source of all the knowledge in the world" (Ngũgĩ, 2006, P. 656). According to the text above, ministers preach a single perspective of the Ruler to blind the masses. These ministers are described as immoral politicians who never worry about the lives of ordinary Kenyans. The only worrying thing for them is their government position under the rule of the dictator king. Moreover, to secure their government positions, they utter the Ruler's ideology like a parrot.

6.7 Co-existence of Diverse Values

Ngũgĩ's ability to weave opposing ideas together to contribute to similar goals of resisting oppressive systems is another notable achievement in this novel. For example, in previous novels, the author had the main characters express similar viewpoints/solutions to Kenya's political and economic predicaments. They almost agree with every aspect of the struggle, and they feel comfortable with the perspective.

There are no controversies or arguments among the characters. For example, Karega's insistence on supplanting the capitalist economic system with a socialist one is accepted without challenging the ideology. Their resistance strategy is similar. The characters are controlled by the author and echo the views of the author.

However, in *Wizard of the Crow*, the author has reflected much maturity by allowing the characters to utter different views that aim to bring down the monologic ideologies that hindered alternative discourse. Kamiti is interested in the indigenous wisdom that was ignored in society after the distortion by colonialism, and Nyawira is politically conscious university graduate who strives for a democratic system of governance in Africa. Both characters received a modern education and earned their university degrees. The author shifted to nurturing the culture of coexistence of diverse voices in a given country.

A single perspective could not sufficiently solve the socio-political or economic problems of a nation. African leaders' 'I know better' rhetoric has so far failed to provide what the people demand. Kamiti said, "I now agree with you that the task of healing the land cannot be done by one person or by any number of people when each is acting on his own" (Ngũgĩ, P. 885). This suggests that diverse perspectives working together would help to heal the land rather than sticking to a single idea. Instead of fighting each other, the elites should work together to make the continent flourish.

Ngũgĩ went to the extreme of knotting the two characters in marriage despite their different perspectives to imply that differences are opportunities if treated in a progressive manner. Differences in political perspective should not be an obstacle to coming together to build a nation.

In the middle of the discussion regarding their marriage, Kamiti says:

> "Tell me more about the Movement for the Voice of the People," he asked. Caught by surprise, Nyawira turned to her left and faced him. "You know," she said after a pause, "you don't have to take a political stance just to please me. Even if we continue the way we now live, God willing, we shall have that home of our dreams" (Ngũgĩ, 2006, P. 885).

The marriage of the two characters signifies the possibility of the coexistence of two or more viewpoints in a country. Thus, the only thing needed is the big-heartedness to accept different ideologies and perspectives that could contribute their share to the betterment of a nation. Regardless of their stance, the love affair between Nyawira and Kamiti is a symbolic insistence on a nation built with diverse but harmonious voices. The two characters head through different routes and are finally destined for similar end goals of liberating the nation. This is what Bakhtin calls polyphonic voices.

Despite his success in modern education, Kamiti falls in love with superstitious stories and witchcraft powers. These stories are born out of an illusion for Nyawira. He believes he toured the world in bird form and saw different parts of the world.

Nyawira never took such fantastic stories seriously. The two characters have differences in their perspectives, but the differences do not antagonize each other. However, they pledged to unite in marriage, compromising their differences. Even with all his illusions, Nyawira admires the wisdom Kamiti possesses about medicinal herbs. Nyawira always wonders why Kmiti, an insightful man, believes in such an elusive superstitious thought.

The following extract is worth quoting in full where Nyawira tries to disprove Kamiti's illusion. She says:

> When Maritha and Mariko were telling me about the Soldiers of Christ believing in a Devil who resides in a cat, I felt like laughing but did not. Do you know why? The Soldiers of Christ remind me of my maternal great-grandmother. She was among the first or second generation of those who ran away from what they saw as savagery and sought refuge in the new Christian mission centers, though in her case she was also running away from a marriage forced on her. Do you know that my great-grandmother, to her dying day, when she was more than ninety years old, believed in the physical reality of devils and angels? That they often walked the earth? God was also real, and she described him as an old man with a white beard and long silvery hair reaching down to his feet. That was her explanation for why nobody could tell the gender and color of God. But what am I supposed to think when the one I love, whose judgment and insights I trust, tells me that he has been a bird and seems to believe it? (Ngũgĩ, 2006, P. 885).

In the above long quotation, Ngũgĩ suggests that there is no need to run away from one's tradition, labelling it as savage or primitive as portrayed by colonialist narratives. Africans could bring about improvements by staying true to their heritage, rooted in their ancestors. They can overcome the shortcomings of traditional practices by teaching the people. Nyawira tells Kamiti that those Africans who accepted the discourse of the white people for granted left their traditional values behind, believing they were backward. However, they were unable to avoid their almost superstitious beliefs. The soldiers of Jesus in the novel are concrete evidence that these Christians still act the same way as those who believe in traditional gods.

They changed their religion and lifestyle, but they have not changed their superstitious ways. Africans should not dismiss indigenous wisdom by replacing it with the shallow lifestyles injected by imperialists.

Further, this superstitious belief is not only the problem of ordinary people who have been influenced by either the Bible or traditional stories but also the problem of the learned ones whose modern education failed to divorce them. To heal the country, Ngũgĩ brings forward another significant remedy: blending indigenous wisdom with modern knowledge.

Kamiti is an admirer of the past and looks for a cure from it to heal society. He says, "I want to hear what the animals, plants, and hills have to tell me" (Ngũgĩ, 2006, p. 212). The quotation signifies the local wisdom and the natural resources Africa embraces in her womb. Before staring yonder, Africans have to observe keenly the wealth they possess.

Thus, the author urges us to search for wisdom from the old ways of the pre-colonial era and bring them forward because they are vital. Ngũgĩ still claims the good things could be re-adopted, excluding the harmful traditions. For instance, he criticizes the wrong perception of society towards women. The sayings by the Ruler and his ministers against women are one of the old-fashioned ways that must be abrogated. Tajirika says, "Two women together are a pot of poison", (Ngũgĩ, 2006, p. 228) and the Ruler's remark, "Never trust a woman…for a woman is a source of all evil" (Ngũgĩ, 2006, p. 263).

Ngũgĩ, as he did in *Petals of Blood,* brought Biblical stories which are against women, for these intertexts portray women with personalities such as betrayal, mischievous, ill-mannered, and weakness. Kaniuru, the ex-husband of Nyawira, betrayed her to get a government position. Stressing the wrong portrayal of women in society, the author alludes to similar stories in Scripture. According to the extract below, women are mischievously depicted, and they are blamed for using their femininity to deceive men.

Kaniuru made his wife responsible for his failure in the position he held.

> "Having been bitten once by the woman who later turned out to be an enemy of the State, I should have learned my lesson, but I was caught again in Kanyori's web of lies." But he was not going to blame himself too much, because even Samson, a war hero, was once lulled to sleep by Delilah. "Your Ever Mighty Excellency, my Delilah is actually my second wife, Jane Kanyori," said Kaniürü, claiming that the conception of the grand deception and its execution was all Kanyori's (Ngũgĩ, 2006, P. 872).

The above extract is an allusion to the biblical story of Delilah, who entrapped Samson to reveal the secret of his strength and betrayed him to his enemies.

On the other hand, Nyawira appreciates Kamiti's insistence on bringing back the good things from the past but appeals for gender equality. She argues that women should not keep silent while being abused by their male counterparts. Therefore, unless women take a stand against domestic violence, the problem grows to cause more harm against women. As Nyawira says, "The silence of women in the face of male violence is the nursemaid of more violence" (Ngũgĩ, 2006, p. 431). Women's voices should be heard, and they should stand till their equality with men is accepted in society. Thus, Nyawira firmly believes that bringing back the good old ways to coordinate with the modern perspective would ease the struggle to transform Aburiria in every aspect.

Even though Kamiti and Nyawira have opposing viewpoints, they are tied together to attain a similar purpose. Nyawira agrees with Kamiti in some aspects; so does Kamiti; and they decide to fight together against the people's common enemy, the Ruler, and his repressive administration. Kamiti, beyond the wizard thing, knows medicinal plants well. He accumulated wisdom from his keen observation of nature and his ability to learn it from Indians during his studies at the university.

His interest in nature represents the author's desire to return to the undiluted pre-colonial life.

> "I started here," Kamlti said. "When one is alone in the forest, one is forced to contemplate the universe and creation. My thoughts were mostly on African deities. I caught myself thinking: Why don't I carve a Pan-African pantheon of the sacred? They will keep me company. My heart and body trembled, and when I set out to work it was as if an invisible hand were guiding my hands" (Ngũgĩ, 2006, P. 324).

This excerpt tells the symbolic story of the African forests' virginity. For centuries, the dense forests of Africa have been described as the symbol of darkness, savagery, and the home of 'uncivilized' people. But Ngũgĩ keeps on deconstructing such disfigurement at every checkpoint. This is a counterargument to the neo-colonized African elites who still believe and amass the debris of the Western world's media about the image of Africa. In *Wizard of the Crow*, the author urges a paradigm shift in presenting his points resulting from the contemporary context. He used to criticize former colonial powers as harshly as local elites in his post-independence novels, but now he appears to give the lion's share to African leaders who are destroying their country by acting as agents for neocolonial forces.

Thus, the author insists that Africans should observe their environment to deal with problems with domestic means. So Kamiti's wisdom about the herbs plus Nyawira's knowledge of politics would cure the nation. Therefore, if Abririans want to achieve political and economic equality, they must get ready for dialogic viewpoints- like the marriage between Kamiti and Nyawira. Kamiti finally agreed with the Movement for the Voice of the People, led by Nyawira. He decided to contribute more of his knowledge of the herbs.

He said:

> “Nature is the source of all cures. But we have to be humble and willing to learn from it. I supplemented what I already knew with what I gleaned from my contact with Indian healers of the Western Ghat hills, places like Kottakkal, Ernakulam—siddhar healers especially. A siddhar is a poet, a seer, a soother of souls, and an expert in herbs (Ngũgĩ, 2006, P. 323).

In this extract, beyond looking carefully at what is in nature, the author says that appropriating good values, knowledge, and experiences from other areas is paramount. Kamiti’s African wisdom medicinal plants merged to elevate it to the next step. In this novel, the tone towards Indians and other Asians seems to be positive and welcoming. Ngũgĩ, with a calm and friendly tone, seems to suggest the significance of domesticating foreign knowledge side by side with domestic wisdom. In this novel, Ngũgĩ showed sympathy for the Indians and other Asians, contrary to the rival depiction of the Indians in *Weep Not, Child*.

This dialogic discourse has been pushed back to the margins by African leaders who are the direct legatees of colonialists. However, the era requires entertaining the diverse voices of the people to reach the zenith of political and economic development to lift the continent from poverty. Like an epic, this novel harbors diverse views and arguments against corrupt political, social, and economic systems in Africa, especially those orchestrated by African authoritarians and neocolonial powers. All gambling in people's lives, according to the author, must be abolished via discussion.

In *Wizard of the Crow*, Ngũgĩ is not only urging the harmony of diverse voices but also different racial groups, religious groups, genders, and professions to come together. On one occasion, Kamiti expresses his admiration for the women who disturbed the Ruler’s birthday party and the inauguration of the project, Marching to Heaven. Females' contributions in the struggle for freedom from an authoritarian regime are given equal weight with their male counterparts in the novel.

Ngũgĩ wanted to deconstruct the derogatory images women got from their society. Despite their historical accomplishments, women have yet to be accorded the status they deserve in society. The conversation between Nyawira and Kamiti is worth quoting in its entirety.

> "*You women of Eldares have shown the way*."
> "*What are you talking about?" Nyawira asked, now laughing. "Which way*?"
> Kamiti was silent for a while as if pondering the question. Then he responded with something that sounded like lines from a poem:
> *The way that can be told of is not the eternal way*
> *The name that can be named is not the eternal name*
> *The nameless is the origin of Heaven and Earth*
> "Excuse me, what's that?" Nyawira asked.
> "The lines are taken from *The Lao-Tzu or Tao-te Chung*, a small book written by a Chinese seer more than five hundred years before Christ was born (Ngũgĩ, 2006, P. 322).

This longer extract includes a marked quotation from Lao-Tzu to bolster the author's criticism of gender inequalities. The intertextual linkage to this specific piece from Lao supports Ngũgĩ's position on gender matter. Ngũgĩ is not only a critic of fraudulent sociopolitical and economic systems but also a shining star in the fight against gender inequalities in Africa. He usually reveals the double jeopardy that post-independent African women are suffering from.

The quotation is inserted to criticize the patriarchal dominated world that does not give credit for females' contributions to the world. Kamiti appreciated the women for showing a different way of struggling, such as transgressing the official ceremony with an unofficial carnival-like parade. He might be thinking that only men can remove the Ruler from his office. Or he might be thinking that men's armed struggle could be the solution to remove the King.

But the women came up with additional power in the struggle against injustices. Their commitment might have inspired him to pay them a compliment. The idea of the "inferior" female and the "superior" male was a societal construct that manipulated people's subconscious thinking. Ngũgĩ wants women to be acknowledged by society, which they deserve.

The author consciously includes intertext from Chinese literature to reveal those socially constructed gender biases. The author chose to include diverse perspectives in the novel-Christianity, with its sects, Islam, witchcraft, sorcery, etc. Ngũgĩ might be denouncing the monologic discourses transmitted from generation to generation and urged the possibility of marching in harmony even with different perspectives. For instance, Christianity came to dominate Africa, downgrading other indigenous and traditional beliefs to paganism. So the author, through the incorporation of contradicting beliefs prefers the coexistence of different views rather than privileging an authoritative point of view. Here and there in the novel, the author signifies the need to harmonize opposite voices. Kamiti says, "This tree and the stray animals who come to visit me are all my friends. Even the sun, the wind, and the rain are my friends". The source of nature’s beauty is the coexistence of diverse scenes" (Ngũgĩ, 2006, P. 931). In a nutshell, Ngũgĩ promotes the blossoming of different ideas and the ability to accommodate these differences to renew the continent.

CHAPTER SEVEN

7. OVERVIEW OF MAJOR INTERTEXTS EMPLOYED IN THE NOVELS

This chapter provides a brief overview of the most common types of intertexts employed in the selected novels and their usage in different contexts. The contexts cover the colonial, post-independence, and neocolonial periods where major incidents occurred locally and globally. The thesis identifies and explains the intertexts' impact within the contexts in which the novels are written. By comparing and contrasting the intertexts, we can learn more about Ngũgĩ's motivation for wandering through time and space in search of these intertexts. The intertexts are discussed under different subtopics that show their impact. In short, the chapter summarizes the overall usage and the role the intertexts play in the novels.

7.1 Preserve Traditional Values

Mythological stories about the ancestors are common intertexts in the selected novels. The stories enable the author to create a dialogue with the pre-colonial indigenous traditions as a counter-narrative to the current socio-political structures influenced by colonial values. In all of the novels, the author endorses the importance of preserving ancestor wisdom while avoiding harmful ones. For instance, in *Weep Not, Child*, the author describes mythological stories similar to the origin of the first human being in the Bible in response to colonialists' snobbish utterance of bringing the Biblical ideas for the first time to Africa.

In *Petals of Blood* and *Wizard of the Crow*, the author uses mythology to emphasize the need to embrace indigenous values above colonial ones. Karega and Kamiti, the wizard, are conscious characters who preach indigenous African traditional values and history. Karega emphasizes understanding the past in determining Africa's current and future fate. Similarly, Kamiti pleads to return to the ancestors' way of life and tries to unveil the wisdom hidden in the traditions. Thus, *Petals of Blood* and *Wizard of the Crow* created dialogue with African history and indigenous values to rewrite the distorted African history by imperialists.

In *Petals of Blood*, the revival of theng'eta drink by Wanja under the supervision of her grandmother Nyakinyua signifies the writer's effort to protect the wisdom and traditional practices from extinction. The carnival dance during circumcision immediately after harvesting season is also part of the practices the writer repeatedly employs. Through the carnival dances, the people have shown their grief against the corrupt political system of the government. Oral literature is used not only to criticize social ills but also to express disillusionment caused by mismanagement. The coexistence of traditional wisdom advocated by Kamiti and modern democratic governance sought by Nyawira in *Wizard of the Crow* implies that the author is consistent in his support for indigenous tradition.

In *Weep Not, Child*, Ngũgĩ preaches the significance of modern education through Njoroge's mother. In this novel, modern education is emphasized by comparing it with the criticism of superstitious thinking that the forefathers should have avoided escaping the tricks of the colonialists. So, despite coming from various settings, these three novels share intertexts that advocate for the revival of traditional values.

Wizard of the Crow is a novel that utilizes folk customs and folk literature. For instance, in the form of carnival celebrations, women perform dances inherited from their ancestors. These dances are not only for entertainment but also to disrupt official ceremonies. The female dancers fearlessly oppose the horrific military regime with their dance steps, stressing the portions of the ancient dance of resistance and defiance. They demonstrated that they had had enough of Aburiria's violence and persecution.

Beyond these folk social customs, folk narratives are also included in all three novels. Wanja in *Petals of Blood and* Nyawira in *Wizard of the Crow* helped the revival of the cultural dances and oral literature. The novels revealed people using oral narratives such as stories, songs, and proverbs to pass on to the next generation. In this regard, Nyakinyua, Njuguna, and other elders in *Petals of Blood* are the forerunners in passing traditional values through songs and tales. The wives of Ngotho in *Weep Not, Child* have also played a paramount role in preserving indigenous values through storytelling.

7.2 Decolonizing mission- Re-imagining '*Self*' and '*Other*' Narratives

One of the most common characteristics of the intertextuality used in the three novels is the re-narration of the distorted African history. *Weep Not, Child* blends historical incidents from Kenya and Europe, especially the world wars. The ambivalence towards the historical narratives of the world wars is emphasized to play a huge role in decolonizing the minds of African people. Ngũgĩ's project of decolonizing his people from the made-up stories by colonialists has begun in his first novel, *Weep Not, Child*. The dialogues with African history also enabled the author to re-narrate the distorted images of African people. Similarly, *Petals of Blood* focuses on recreating African history, which has been denigrated by imperial writers for ages. Both novels use historical accounts in order to depict the unadulterated history of Africa.

In an effort to decolonize the African mindset, the author incorporates several intertexts in the novels. For instance, in *Petals of Blood,* he alludes to the Arabian literary history of *Sindbad the Sailor* to reinforce his idea of how Africa was robbed of its heritage and resources by colonialists. One cannot separate history from its socio-political contexts and concrete physical settings. In *Wizard of the Crow*, beyond historical texts, the African milieu is beautifully described in contrast to previous disfiguring narratives by imperial authors and explorers. So *Wizard of the Crow* blends geographical descriptions and historical narrations to counter-argue the negative portrayal of Africa.

7.3 Disillusionment with the Status Quo

The root causes of the disillusionment of the protagonists emanate from the socio-political and economic deprivations. Roland Barthes (1975), in *The Pleasure of the Text*, says, "Literature is the expression of disappointment" (Barthes, p. 39). In *Weep Not, Child*, Njoroge wants to get an education like the children of Jacobo. His mother helped him join the school. He was unfortunate to achieve his goal, for the war worsened and disintegrated his family. He felt desperate and pessimistic about the future.

Boro expresses his rage repeatedly because he has done nothing to improve his life since returning from the European war. He keeps blaming the ancestors of Kenya for losing their property. As a result, the characters' disillusionment in *Weep Not, Child*, is also aggravated by the colonial system and world war. Disillusionment is portrayed from the vantage point of the historical contexts of colonialism and the Big Wars, along with the contemporary political upheavals.

Again, historical incidents and contemporary social, political, and economic contexts are intertwined in *Petals of Blood* to show the painful lives of African people. The characters have already become disillusioned with the failed socio-political system in Kenya. Wanja committed abortion; jobless Karega suffered a lot on the streets of Nairobi. Abdulla is pierced by the betrayal of the post-independence native bourgeois. On the other hand, Munira is disrespected by his family for being indifferent to making money like his father at any cost.

In *Wizard of the Crow*, social, political, and economic circumstances in a neocolonial Kenya are vividly described. Kamiti suffered while searching for a job in Aburiria after earning BA and MA degrees from Indian universities, but he could not secure a job in Aburiria, where the republic is soaked in corruption. He has been begging on the streets of ELDARES to sustain his life.

The analysis of the characters' disillusionment, particularly in *Petals of Blood* and *Wizard of the Crow*, is based on Kenya's broken political and economic structure. The former freedom fighters shattered the hopes and expectations of the people almost immediately after independence.

7.4 Resistance against Oppressive Systems

The novels selected deal with resistance against oppressive systems in different contexts. *Weep Not, Child* covers the resistance against colonial rule. *Petals of Blood* portrays post-independence predicaments and the pressure of the cold war on the newly liberated states. More recently, *Wizard of the Crow* reveals the dictatorship in Africa and the role of neocolonial powers in holding the continent more tightly than before. Thus, contrary to the different socio-political contexts of novels, they deal with similar predicaments—oppressive systems and protest against the systems. The author employs plenty of intertexts that enforce the themes of protest.

Scriptural texts are the most commonly used intertexts to reveal systemic exploitations, particularly in *Petals of Blood* and *Wizard of the Crow*. The young characters in *Petals of Blood* resist a capitalist system that exploits them. The dominant theme of *Petals of Blood* is a protest against the exploitive capitalist system. Instead, the novel provides socialism as the best substitute to unshackle the masses from the oppressive economic and political system. The author described this theme boldly with several biblical texts: revelation and the exodus. In addition, with biblical text, Ngũgĩ reinforced the greedy characteristics of post-independence political leaders and the so-called reverends-they manipulate the people through distorting the central message of the scriptures.

Another text that the three novels share in common is literary intertexts. Although the novels include literary texts from many sources, the frequent employment of the intertexts and their impact differ. Ngũgĩ borrows the title "Weep Not, Child" from the poem *On the Beach at Night* by Walt Whitman to frame the theme in the novel.

Beyond his first novel, Ngũgĩ continues his dialogue with different poems by Whitman in *Petals of Blood.* This time, Ngũgĩ brought Whitman's poems-composed to criticise economic exploitation of the common people in Europe.

The resistance against oppressive systems is also shown by intertexts from historical incidents in the novels selected. Historical ambivalence is almost the most common intertext the three novels share. In *Weep Not, Child*, the history of Kenya before the coming of colonialism is narrated through folk tales and stories told to children. To catalyze the resistance against colonial rule, the author re-tells the heroic history of Kenya through the eyes of the characters and the narrator. The characters and the narrator argue that Africa/Kenya has its own culture and history to proud of immensely.

7.5 The 'Road Not Taken'- Abrogating Capitalism

There are unique features that each of the novels reflects. For instance, *Weep Not, Child* peculiarly promotes Western education to solve African problems. Even though Njoroge did not finally succeed, he was eager to arm himself with European education to help his country alleviate its predicaments. The intertextual references to Britain as the "home of learning" and the insistence that African oral culture needs to evolve into written culture, makes *Weep Not, Child* unique from the others. However, in *Petals of Blood*, Ngũgĩ became apologetic and criticized Western education as a systematic trap of colonialism. The novel condemns the colonial education system that molded African historians to denigrate African history and culture. In this novel, post-independence disillusionment, the Cold War, capitalist exploitation, the struggle for a socialist system, and neocolonialism are emphasized.

There are biblical allusions that recurrently appear to show the greed of individuals, which represents the capitalist economic system. For instance, Munira's father, Wawiru, later named Ezkieli, exploits his plantation workers heartlessly. His personality is mocked by alluding to the prophet Ezekiel from the Bible. The author used allusions to the bible throughout the text mostly to condemn the corrupt capitalist system backed by political and religious leaders, depict settings, and characters.

On the other hand, *Wizard of the Crow* suggests African political elites to try the untravelled road to create conducive environment to the people that had suffered enough. It urges Africans to tolerate diversity of perspectives in which the combination of diverse views could solve African problems. After the collapse of formal colonial rule, Africa has been the testing ground for different socio-political and economic ideologies. However, each of them failed to serve the masses. *Wizard of the Crow* implores African leaders to put down their egoistic behaviour and harbor different perspectives that advance the continent.

In sheer, Ngũgĩ Wa Thiong'o addresses the themes he raises in the novels with suitable intertexts that fit into the contexts. Some of the intertexts include biblical allusions, mythological texts, historical incidents, system references to political ideologies, and literary texts.

7.6 Neocolonialism and African Dictators: Two Sides of a Coin

Neocolonialism and African dictators are portrayed boldly in the two novels—*Petals of Blood* and *Wizard of the Crow*. Even though there are almost three decades between the two novels, they share closely related local and global issues. Self-loving authoritarian leaders and neocolonialism-with its enabling institutions-are depicted in both novels through biblical, historical, carnivalesque, and other intertexts. Regarding the issues of neocolonialism, Ngũgĩ went deeper into them through system reference. In Wizard of the Crow, neocolonialism is stressed to reveal how the ideology reached its zenith, controlling the sub-conscious minds of Africans. Ngũgĩ in the novel describes it as: "This is a second-degree invasion: the first invasion was physical and it failed; this second one, as we have been openly warned, is more subtle … subtle for the reason that you may feel you are wrong if you fight against it" (Ngũgĩ, 2006, p. 262).

In most cases, the two novels share similar intertexts and similar roles. In *Petals of Blood*, the folk dance during the harvesting season, beyond showing African cultures, is intended to disrupt official rules and values inherited from the colonial period. Using the traditional lyrics, the elders (Nyakinyua and Nguguna) attack the younger generation for not resisting the alien culture and oppressive system.

Similarly, in *Wizard of the Crow*, the women dance and sing in an unofficial way to disrupt the official rules. The other intertexts commonly shared by the novels are historical incidents and traditional values.

Karega and Kamiti are portrayed as activists defending true African tradition and history. Karega insists on the significance of indigenous traditions and history in determining the fate of Africa. At the same time, Kamiti advocates the return to the ancestors' way of life and digs out the wisdom buried after the arrival of colonialists. He also firmly argues for close observation of the African natural environment, which is rich, to get the remedy for most problems.

7.7 Harmonizing Diverse Voices

Wizard of the Crow, which is a polyphonic novel, entertains the co-existence of diverse ideas to transform Africa. Different from his previous novels, Ngũgĩ brought contradictory views, implying that this is the time to embrace diversity as a blessing. There are diverse religions (indigenous beliefs, Christianity and Islam), racial groups (Indians and Kenyans), as well as socio-political perspectives (indigenous and modern) in the novel.

During the argument with Tajirika, Kamiti discusses the adaptable experiences from India that could help Africans grow economically. Kamiti also argued for embracing diversity, unlike Tajirika, who is adamant against such an idea. The history and culture of India are narrated widely through the eyes of Kamiti. In *Weep Not, Child*, the Indians were described as having elusive personalities who wagged their tails at white people. But in *Wizard of the Crow*, they are described positively, showing a clear shift in tone; they are treated as citizens of Kenya. The new generation seems to accept these Indians as part of the country rather than settlers.

The shift in tone could be attributed to the influence of the respective contexts in the novels. *Weep Not, Child* is written during the anti-colonial resistance period, the time when Africans were deprived of their freedom by the colonizers.

On the other hand, *Wizard of the Crow* is written in a contemporary period where globalization is the order of the day. Inescapable globalization is one of the dominant topics reflected in Wizard *of the Crow*. The novel advocates adopting beneficial practices that alter human lives through system references. The system reference also enforces the argument that Africans should reject the neocolonial powers that once worked to keep Africa in dire poverty.

Wizard of the Crow employs diverse intertexts that magnify its polyphonic nature. The advantage of having diverse social and economic perspectives to transform Africa is shown emphatically. In the previous novels, Ngũgĩ has been attacking the dividing strategy former colonial rulers used to create inter-ethnic conflicts.

The Western world has implanted fear and suspicion towards diversity in the minds of African people. So the author urges a paradigmatic shift in creating conducive environment for the co-existence of diverse viewpoints from diverse religious groups, political parties, and ethnic groups if carefully treated.

In conclusion, the selected novels' usage of intertextuality (the intertexts) may vary from one novel to the other. The impact of the intertexts in conveying topical issues is massive. Contemporary socio-political conditions, local and global historical incidents, indigenous values, and other topical issues are substantiated skillfully.

CHAPTER EIGHT

8. SUMMARY AND CONCLUSION

This chapter gives a glimpse of the most significant research findings concerning the study's objectives and questions. It summarizes the study's contribution to African literature in general. It also gives general conclusions drawn from the discussion and analysis of the novels. It further explains the study's limitations, significance, and prospects for future studies.

8.1 Summary

The study has shown how Ngũgĩ used intertexts to criticize imperialist ideology and resist oppressive and exploitive systems in Africa by analyzing several intertexts in the novels. From the several intertexts discussed thus far, some intertexts emerge more dominant than others do. Intertexts such as oral narratives, historical, literary, and scriptural texts, and references to socio-political ideologies are among the dominant intertexts. The author employed these intertexts to magnify various thematic issues. The intertexts criticise monologic views, refute racial stereotypes, and resist abusive systems. Further, the need to restore and protect indigenous values is frequently reflected through the recurrent use of oral narratives.

Some intertexts strengthened the response to the negative portrayal of Africa that colonial writers have disfigured intentionally. These intertexts challenge Western writers' monologic discourses and those renegade domestic historians who subscribe to the imperial narrative. The author frequently visits local and global historical phenomena that decolonize Africans' minds from the invented stories. Furthermore, the intertexts assist in the description of settings, show character traits, and indicate paradigm shifts of the author, and thematic concerns of different periods in African literature.

In general, the author inserts the intertexts to strengthen thematic issues such as resistance to the oppressive colonial system, repressive post-independence corrupt African leaders, and neocolonialising gestures of former colonizers. Beyond this, the intertexts have bolstered the literary excellence and semantic denseness of the novels.

8.2 Conclusion

Ngũgĩ Wa Thiong'o has created intertextual dialogues with written and oral texts from the surroundings and other parts of the world. This study attempted to investigate the use and role of intertexts within the contexts in which the novels are written. The comparative analysis of the usage of the intertexts over time revealed several issues about the author, the contexts, and the thematic concerns the intertexts helped to convey. This study revealed Ngũgĩ's intertextual choices, with possible variations and continuities in the intertexts in his works over the course of his career. The intertextual analysis uncovered the author's philosophy, ideological and political inclinations. It also revealed the dextrous descriptions of the suppressive socio-political and economic ideologies during the colonial, post-independence, and neocolonial periods-then the responses of African people to these oppressive systems.

This study contributes to the study of intertextuality in African literature, especially as a comparative study of the usage of intertexts by a single author in different novels. The theory offers African readers an alternative approach to examining intertexts and their impact on conveying vast ideas.

It is possible to conclude that the inclusion of intertexts in the novels effectively armored resistance against oppressive systems and counter-argued colonialist portrayals of Africa/ns. The intertexts helped to refute the lies of "backward," "tribalism," and "uncivilized" Africa narratives-imperialists keep telling to the world. In addition, the dialogue with diverse texts uncovered how imperial narratives conditioned Africans to such invented stories. Ngũgĩ takes a unique approach to dialogic interaction with historical facts to help Africans reconsider the made-up stories.

The author equally exposed readers to the monologic perspectives of tyrant African dictators. The inserted intertexts lay bare Africa's dictatorial leaders and the masses' response to liberate from oppressive political captivity.

Even though this study significantly fills research gaps and contributes to the field of intertextuality in African literature, it could have some limitations, which may affect the conclusions. There are potential limitations including the research experience of the researcher. The theoretical framework might also lack the depth of articulation to fit into the novels. The data could lack flawless articulation and in-depth analysis because of language constraints. Furthermore, the researcher's lack of expertise may result in biased reasoning and hasty generalizations that some readers may feel in this study.

Finally, based on the limitations identified, the study suggests additional research to fill the gap in intertextual studies in African fiction in general and Ngũgĩ's in particular. Researchers can delve into the theory of intertextuality and reformulate key concepts to discover the use and implications of intertexts in African fictions.

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