

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF TLEMCCEN



FACULTY OF LETTERS AND LANGUAGES
DEPARTMENT OF ENGLISH

**THE IMPLICATIONS OF DIALECT USE AND ORALITY IN MODERN
AFRICAN FICTION:**

Case Study of Ngugi Wa Thiong'O's Selected Novels

**This Thesis is Submitted in Candidacy for the Degree of Doctorate in Studies in
Language and Literature**

Submitted by: Ms. Fadhila HAMEL

Supervised by: Prof. Ghouti HADJOU

Panel of Examiners:

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Academic Year: 2020-2021

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DEDICATION

This doctoral dissertation is dedicated firstly to my lovely parents, and notably, to the ones who hail the power of the pen and search for awareness to reduce the hegemony of colonial languages and revive the mother tongue through decolonizing the minds.

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ABSTRACT

The main interest of this research work is the study of the implications of dialect use and orality in Modern African selected novels namely Weep Not, Child (1964) and Petals of Blood (1977) by Ngugi Wa Thiong'O. Hence, the use of dialect and orality in both novels do not only extract the enjoyable side about the character's background, but also offer a special glamour and beauty to Modern African literary works. Besides, this kind of language makes the reader eager to know the meanings of these words, and strange expressions and willing to figure out why they are merged within the standard language (English language in the case of this research). Thereon, the purpose of the present investigative work is to stylistically analyze both novels so as to bring out the most important elements of language style and literary devices employed by the Kenyan author. As well as to explore the effect of using the African orality that is mostly written into dialect in Ngugi's fictions. For that reason, many critics and researchers vary about what African literature is. Also, they disagree whether this literature is about the Africans themselves or because it is written in African languages. In the light of that, African literature has the specificity of oral literature that addresses the themes of African civilization, its manners, cultures, and practices. In short, it is the reflection of the image of ancestral Africa, and of course, a card of African identity. However, Modern African literature is recently introduced, and it was born in contact with two worlds, the Western and African world. Next to the issue of African language and literature, there is the issue of the English language in which there is an opposite view supported by the Kenyan writer and thinker Ngugi Wa Thiong'o who is considered as one of the most prominent advocates of writing in African mother languages. The language, according to Wa Thiong'o, is an extremely dangerous weapon in the hands of the colonizer to control the sons of his colonies from inside. Language is identity, and literature is the image that embodies the identity of the author in the eyes of readers. Consequently, this research work ends up with the fact that including dialect in literature creates an amusing side about the social and cultural environment of the character, also presents a special splendour and attractiveness to the Modern African literary works which stand on the significance of orality as a part of African culture and identity.

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List of Abbreviations and Acronyms

HV: High Variety.

KAU: Kenyan African Union.

KCO:The Kamwene Cultural Organization.

LV: Low Variety.

MP:Member of Parliament.

POB: Petals of Blood.

WNC:Weep Not, Child.

WOC:.....Wizard of the Crow.

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GENERAL INTRODUCTION

General Introduction

As African literary history presents itself, the use of foreign languages as a means of communication is very reasonable but problematic. This is one of the advantages of the colonial experience, which makes one argue that the relationship between the African writer and the language of expression is a cause-and-effect relationship. As an example of that, the Kenyan writer Ngugi Wa Thiong'O shows his radical thoughts about the necessity of the transition to the use of African languages as a means of communication, and this is revealed through the literary analysis of the author's selected novels namely Weep Not, Child (1964) and Petals of Blood (1977) where he sees that Gikuyu must take place as a language of Kenyan literature rather than English. At the same time, other writers such as the Nigerian Chinua Achebe, the Senegalese Cheikh Hamidou, and the South African author Es'kia Mphahlele are flexible and positively adapt to foreign languages. Yet, there is no doubt that most African authors defend their roots, culture, and oral tradition through personalized English, i.e., English plus African dialect with its own characteristics.

Furthermore, literature as a part of a culture is really a reflection of the material reality under which we live. In this context, the implications for the inclusion of orality and Gikuyu dialect in Ngugi's novels, that is to say, Weep Not, Child, and Petals of Blood are essential in highlighting the uniqueness of African novels in comparison with other works of literature. In other words, the linguistic diversity in Ngugi's novels between the Standard English and Gikuyu dialect is a strong marker of identity and sociocultural value, which must be accounted for in interlingual transfer.

In the light of that, our focus in this research work will be on the literary and stylistic analysis of Ngugi Wa Thiong'O's selected novels Weep Not, Child and Petals of Blood, with the view to examine the implications of dialect use and orality in Modern African fictions, and this is for the sake to confirm that Modern African literature includes a lot of dialects plus the oral tradition expressions within the standard language, and this is as a means to keep the identity and the culture of Africans.

The language in which each literature is written similarly defines its nature. Thereon, the African continent, according to UNESCO, is the most diverse linguistic area in the world, considering the use of more than two thousand languages today and this circumstance makes African literature an eclectic group where a great variety of cases and particular identities are located. Today Africa is a continent that speaks English; as

Osayimwese Osa has recognized and pointed out in UNESCO (1986) that this language went far beyond the British isles political boundaries when the imperial frontiers expanded and the language has remained behind in many countries no longer British colonies. (Cited in UNESCO, 1986, p. 38)

This is the case for most African countries after independence. Before this situation occurred, the suppression of local languages was the strategy carried out by colonialism to dominate and exert pressure on the colonized territories. It is obvious, due to this special situation, that the English language receives a unique treatment when adapting to this new African reality.

Hence, the world of arts, and especially that of literature, has become the interdisciplinary scenario through which political, social and linguistic debates on the issue of language that has constructed an argument in which the choice between literature written in English as the official language of the African countries, and literature produced in local languages or African dialect. So, due to the existence of these multilingual communities in Africa, the choice's processes between languages were common and led to the development of hybrid languages that have their presence in African literature, as will be analyzed in the selected works of Ngugi Wa Thiong'O.

Even so, many African authors including the Kenyan novelist Ngugi Wa Thiong'o successfully developed different linguistic tools, like the use of dialect and African orality in the texts which are written in the English language to transfer the oral histories of their communities to a written narrative accessible to the world. Concerning this idea, it would be interesting to give sight to novelists who write about the society and the environment that surround them even if this new reality implies a different, original, and unusual language. In addition, a lot of African writers choose to revive the African languages through their creative works as in the case of Ngugi Wa Thiong'O with the Gikuyu language although European languages or the colonial languages, in the eyes of many, are regarded as prestigious languages and “a cause for pride, for having proved oneself an exemplary product of the refashioning, the so-called –civilizing process” (OWOMOYELA, 1999, p. 9). Moreover, some critics see that the choice of local languages in writing novels or even to be included in it is mainly based on traditions.

Additionally, the use of dialect is supported by the reflections of Ngugi and Obiajunwa Wali among others. Ngugi underscored the inadequacy of the English language for

African discourse since it was a language forced in terms of psychological subjugation. Already during their school years, the native language of Ngugi had to face English and as a result, is imposed “a foreign language, and suppressing the native language spoken and written breaking the harmony previously existing” (Ngugi Wa Thiong’o, 1986, p. 16). This personal experience made Ngugi an African citizen who defends his traditions and his past through language. Perhaps with the sole exception of Ngugi, few authors decided to make the transition from English to the native languages of the villages from which they came. His choice of Kikuyu and consequent rejection of English as a means of expression had the primary objective of carrying the weight of his life experience as a man who owes his African origin “we African writers are bound by our calling to do for our languages what Spencer, Milton, and Shakespeare did for English but writing in our languages perse will not bring about the renaissance in African cultures if that literature does not carry the content of our people's anti-imperialist struggles” (Thiong’o, 1986, p. 19). Despite this reflection, not all writers develop the same feeling of hostility towards Europe and its literary history.

In this process, the post-independence African novel is generally marked by the seal of disillusionment that has invaded a large section of African populations once independence has been achieved. This observation is particularly valid for the English-speaking African novel of which Achebe, Soyinka, Armah, and Ngũgĩ are leading figures. The fictional productions of these writers, for the most part, consist of a vitriolic critique of the neocolonial ideology imposed on Africans. Such is singularly the case of Ngũgĩ, whose fictional works seek to defeat any attempt to perpetuate Western imperialism through its principal avatars of Western education and the Christian religion because literature, as part of culture, is really a reflection of the material reality under which we live (Ngugi Wa Thiong’O, 1981, p. 96).

- **Research Techniques and Methodology**

Focusing on both novels Weep Not, Child and Petals of Blood which are written by the Kenyan author Ngugi Wa Thiong'O in addition to some other resources such as his critical book Decolonising the Mind (1986) and the novel Matigari (1987), *the stylistic approach* is essential in this multidisciplinary approach, it is a language-based approach i.e., the study of language through literature that aims to analyze and fosters the interpretation of the text through the study of linguistic elements like the use of dialect and orality in both novels that

reflect the view of the author. It also studies literary works as kind of discourse and enquires into the communicative potential of the language concerned.

Besides, due to the situation and circumstances of Africa and African writer, *the historical approach* is present in this research; this approach is one of the methods to analyze literary works in which the author and the reader comprehend the message behind a literary work by remembering the historical moments, as well as, it seeks to understand a literary work by investigating the social, cultural, and intellectual context that are produced it. The purpose here is to gain a clear understanding of the impact of the past on the present in the life of the author.

It is obvious that literature is always produced from a social perspective, and that is why the last approach my dissertation relies on is the Sociological approach which examines literature in the cultural, economic, and political context in which it is written or received for the sake of exploring the relationship between the author and society. This fact makes sociological criticism focuses on the strong relationship between literature and society. Further, it is apparent to observe this through the analysis of both novels where Ngugi Wa Thiong'O criticizes the values of the Kenyan society in which his characters live.

Thereon, this research work is mainly based on four chapters. Chapter one "Language and Identity of African Literature" is a theoretical chapter deals with definitions and explanations of fundamental notions that my dissertation stands on. Such as, the definition of Modern African literature and what makes this literature unique, interesting, and different from the other works of literature, alongside, the meaning of orality and its functions, the distinction between language and dialect, plus, the purpose of linguistic diversity, namely the use of dialect, in literature.

Chapter Two "Literary Analysis of Weep Not, Child (1964) by Ngugi Wa Thiong'O" is devoted to the analysis of the first English novel written by the author in terms of the fiction itself, its themes, characters, and the message behind some specific quotes in the novel, together with the use of Gikuyu dialect and Orality..

Chapter Three "Petals of Blood...Silencing Voices in Kenya" focuses on the literary analysis of the Forth and last English fiction that is written by Ngugi, in addition to a critical analysis of the characters, themes and symbolism that are included in the novel. Furthermore,

in this chapter, I have tried to look over the language style that is used by the writer who includes a lot of elements of orality like songs and myths plus Gikuyu dialect in his fiction.

The last chapter “The Politics of Language in African Literature” is a comparison study between Weep Not, Child and Petals of Blood in terms of characters and author’s language style. Next to that, this chapter enables the reader to gain answers to the research questions and the provided hypotheses. Also, it aims at showing the role of language in empowering and defining the identity of the author and demonstrates that; although literature, language and dialect are explained differently, however, they are perfectly related to each other, for example, we can neither separate language from literature nor dialect from language and this is a fact none can deny.

- **Research Questions and Hypotheses**

As the title of the thesis suggests, the study of African literature, in general, and the two novels that are written by Wa Thiong'O, in particular, linked with the issue of language and dialect as an aesthetic technique that is used for a specific purpose by the author.

In the light of that, the research will focus on the following questions to raise a general comprehension concerning the implications of dialect use and orality in modern African fiction, particularly in Weep Not, Child and Petals of Blood by Ngugi Wa Thiong'o.

- 1) What is meant by Modern African literature?
- 2) How does linguistic diversity play a vital role in Ngugi’s novels?
- 3) What language should African literature use?
- 4) What is the role of dialect use and orality in the discourse of African characters in the novel?
- 5) Does the use of dialect in literature demean the value of literature?

- **Problematic Statement**

- 1) The problem of the multitude of languages and dialects in Africa: in which language should the African author write?

- **Hypotheses**

According to the above questions and problematic statement, the following hypotheses are set through the deep research in this dissertation which lays on the analysis of two African novels i.e. Weep Not, Child and Petals of Blood in terms of literary analysis and stylistic investigation in order to support the next hypotheses:

- 1) Modern African literature is all the literary works produced by writers of African origin and recognizing themselves as Africans whereas, African literature in European languages is a product of colonization and bears the fingerprints.

- 2) Language is the title of existence and identity. Thus, literature across generic boundaries is a fundamental indicator of identity. According to Ngugi, the use of linguistic diversity in his novels is a sign for strengthening African's cultural heritage, and therefore their identity, because the death of a language is the death of the soul. Thence, literature is empowered by identity as identity can also be empowered by literature.

- 3) For a long time, African authors had no choice but to emulate English literature which was the one taught in schools and universities. For many Africans literature should be written in both foreign and indigenous languages. Whereas, for Ngugi Wa Thiong'O, the African writer should take responsibility for writing for an African audience and in African languages.

- 4) The use of orality and literary dialect in the discourse of characters among African fictions is unique in that; it goes beyond mere communication, and it aims to please both the sender and receiver who belong to the same origins as the case of Ngugi Wa Thiong'O who uses his native language 'Gikuyu' within the English language just for the sake to show its beauty and, of course, as a sign of both the African culture and identity.

5) Dialect use in Modern African literature which is written in foreign languages is considered as a means to discover the cultural heritage and the origin i.e. the identity of the author. So, including dialect, in this case, is not a demeaning of the value of literature but is rather the faithful representation of both African languages and identity.

CHAPTER ONE

Language and Identity of African Literature

CHAPTER ONE: Language and Identity of African Literature

1.1. Introduction

1.2. Modern African Literature

1.2.1. African Oral Tradition

1.2.2. Functions of Orality

1.3. The Linguistic Diversity in Kenya

1.4. Literature and Presenting Identities

1.4.1. The Influence of Negritude

1.4.2. The African Awakening for Writing in Indigenous Language

1.5. Language Varieties

1.5.1. Language and Dialect

1.5.2. The Notion of Diglossia, Pidgin and Creole

1.6. Dialect in Literature

1.7. Conclusion.

“Written literature and orature are the main means by which a particular language transmits the images of the world contained in the culture it carries. Language as communication and as culture are then products of each other ... Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we perceive ourselves and our place in the world”

(Ngugi Wa Thiong’O, 1986, pp.15-16)

1.1. Introduction

Literature is any eloquent speech issued by the passion that influences the soul. It reflects the relationship between man and his world so that his works such as poems, novels and short stories are the basic core. Yet, African literature is one of the complex literature that one may give an exact definition, and the African novel seems a unique and interesting kind of literature that consists of a body of works in different languages and various genres ranging from oral tradition to literature that is written into colonial languages.

Thus, the concept of Negro-African literature is better suited to a study of African literature or a look at cultural diversity and peculiarities due to the origin of writers. Given this multiplicity, there is a literature specific to the Africans of the continent, another bearing the mark of those deported and subjugated in the past, and who, at a time of the evolution of the world, have freed themselves from the bondage of the invader. From this postulate, it is noticeable, if not a difference, at least a nuance in the tone and themes treated here and there by Negro-African writers. Nevertheless, it can be said that Negro-African literature is “a manifestation and an integral part of African civilization”.

In this context the father of the African literature Chinua Achebe stated many questions for the sake of bringing a meaningful definition concerning what is African literature. In his essay ‘English and the African Writer’ in 1965 he wondered; **“Is African Literature a literature that produced in Africa or about Africa? Could African literature be on any subject, or must it have an African theme? And then the question of language. Should it be in indigenous African languages or should it include Arabic, English, French, Portuguese, Afrikaans, etc.?”**(Achebe, 1965, p. 18).

Undoubtedly, modern African literature is one of the most commented literatures since it contains the most serious writers who go beyond their role as authors and critically examine the essence and meaning of their works such as Wole Soyinka, Chinua Achebe, Ngugi Wa Thiong'o, Askia Mphahlele, Leopold Senghor, Sembene Ousmane, Camara Laye and Mongo Beti.

Thereon, this chapter deals with definitions and explanations of the most important notions that are related to the general title of this research work, to have a concrete answer on what modern African literature is, and what makes this literature different from other kinds of literature, along with, getting an idea about the different concepts like the difference between language and dialect, plus the distinction between creole, pidgin and diglossia..

1.2. Modern African Literature

Africa has a rich storytelling heritage and more and more Africans are seizing the opportunity to tell their stories in their own way. Modern African fiction comes as a result of the combination among oral storytelling and Western narrative style i.e. novel. It describes the progress of socio-cultural in African community from pre to post colonial era. According to the German scholar August Seidel, the word African Literature was absent in the world until 1896 when he finished his first historical collection of black literature in the form of a large selection of oral literature in his book Stories and Songs of Africans (1896) where he convinced his European audience to see the wild African and imagine him thinking, feeling, imagining and organizing poetry like all the humanity.

In this process, the German ethnologist and archaeologist Leo Frobenius (1873-1938) who published many tales and stories inspired by the black African narrations and cultures under the title of “Der schwarze Dekameron” (The Black Decameron) which was as documents and procedural documents about love, humorousness and heroism in Central Africa that published in Berlin in 1910. Nevertheless, most African critics and even scholars consent that African literature is a literature of and from Africa as Séverine Kodjo-Grandvaux an Ivorian writer for magazine *Jeune Afrique* and the author of “Philosophies africaines” (African Philosophy) says that **‘African literatures known as literature that portrays the reality of Africa in all its dimensions, these dimensions do not include only struggles with powers that controlled the continent before , but also includes conflicts within the African continent itself’**. (Séverine Kodjo-Grandvaux, 2013)

Furthermore, the Nigerian poet Christopher Okigbo goes even further, saying that the modern African literature is simply literature that found in Africa. Whereas Chinua Achebe states that:

“You cannot cram African literature into a small, neat definition. I do not see African literature as one unit but as a group of associated units-in fact the sum total of all the national and ethnic literatures of Africa”. (Chinua Achebe, 1965, p.27)

Accordingly, Modern African literature may include oral tradition in addition to literature written in the languages of some African peoples such as, Hausa, Swahili, Yoruba; Ijaw, Gĩkũyũ and Bantu. However, Modern African literature is a text which was written in colonial languages and most fictional texts were produced in Portuguese, Spanish, French and English language. This type of fiction is far from being modern by European studies, it is traditional in its form and contents with the use of socialism in fiction and romanticism in its poetry in this sense Chinua Achebe states, **“to help my society regain belief in itself and put away the complexes of the years of denigration and self-abasement; but it is also the writer’s duty to explore in depth the human condition. In the African case therefore the novel and history are the same, the novel is history; it is record of the history as Africans have seen and live it”**. (Achebe, 1965, p. 204).

Thereon, the African folklore has become a more powerful and popular narrative with the continual growth of modern writing in the continent

1.2.1 African Oral Tradition

The indigenous African languages exist only in oral forms which refer as orality or orature that was seen as the main means of communication in the ancient African civilization. Ngugi Wa Thiong’O says that this form of literature is **“given inputs, shapes, directions and even an area of concern by politics, social and economic forces”** (Ngugi, 1975, p. XV). The news, legends, poems and riddles were passed from one tribe to another, from one generation to the next through the oral novels where the narrator is a special person distinct with prestige in his tribe for the possession of private rhetorical ability, and he enjoys strong memory in addition to the exchange of proverbs and poems and anecdotes. In this process, Carter notes that;

“Literature is as old as human language, and as new as tomorrow’s sunrise....The first literature in any culture is oral. The classical Greek epics, the Asian narratives of Gilgamesh...the earliest version of the Bible...were all communicated orally, and passed on from generation to generation- with variations, additions, omissions and embellishments until they were set down in written form in versions which have come down to us” (Carter, 2001, p. 3)

In addition to the both critics Goody and Watt who highlight the following sentence regarding Oratures communities, they mark that **“all beliefs and all values, all forms of knowledge, are communicated between individuals in face-to-face contact; and as distinct from the material context of the cultural tradition, whether it is cave-painting or hand-axe, they are stored only in human memory.”** (Goody and Watt, 1963, p. 306)

Accordingly, the most beautiful thing that arrived from this oral literature revolves around myths and legends which assorted by exaggeration and mixed the fact with imagination as well as some irrigated poems and the best example of the Oral tradition in literature was founded in Tutuola’s fictions such as *The Palm-Wine Drinkard* in 1952. Thus, the majority of African talk or as it is known “talking art” relies on African proverbs. Relating to this the Ibo people said, **“The proverbs are Edam speaks, they are the palm oil with which words are eaten”**. Besides, The oral heritage of Africa spread in the new world with the slave trade, and this heritage includes patterns of poetry and short stories of creation considered as rich and most divers of imagination as it is shown in the following table:

Table 1.1: Oraliture traces of some selected people

People	The Oraliture traces
People of Congo	The people of Congo believed that the real power in the world is the death existing before God.
People of Zambia	The people of Zambia thought that God falls desperately in front of human strength.
People of Ibo in (Niger)	Those people supposed that God as a creator allows for a person to choose his own destiny before he was born.
People of Dagon in (Republic Mali)	The Dagon’s people talked about creation stories of the first existence of human in the earth and the creation of the earth in seven days.

Source: Finnegan, Ruth. *Oral Literature in Africa*. 2012

<https://library.oapen.org/handle/20.500.12657/31251>

The above table shows the importance of orality in the life of Africans who handle some oral beliefs, and they use it to spin tales orally so as to attract the attention of the African tribes and strengthen those oraliture traces in their lives. From this context, the oral form or the oral tradition is the oldest literature and the most typical and genuine. The African Oral literature is often an important medium for the transmission of ideas, knowledge, and history.

1.2.2 Functions of Orality

The various forms of oral literature fulfill several functions in African society. They can be seen as sources of distraction; they also have educational value for young people, disseminate rituals and beliefs, encourage compliance with cultural norms, and provide psychological relief in an institutionalized setting. Often a good education instruction is added at the end of the tales that told to the children in order to insist on its moral implications. Moreover, the riddles are used to stretch the minds of young people while Myths are authoritative for supernatural belief and ritual practice, and serve to justify land ownership, social position, and political authority. Proverbs, on the other hand, can be used in everyday conversation to guide, encourage, compliment, admonish or disapprove. They are sometimes cited in the courts as precedents in the course of a pleading, or used as a rhetorical trick to impress the judges.

Among the oral literature properties, this kind of art in African literature is considered unique and essential because it fulfils the same functions of literature as the written form does. Orature is being committed literature that does not know the logic of art for art's sake neither the expression of emotions and individual selfishness. In this regard, the American professor and anthropologist Liz Gunner declares in her article “Africa and Orality” that;

“Orality was the means by which Africa made its existence and its history long before the colonial and imperial presence of the West manifested itself. In this sense, orality needs to be seen not simply as ‘the absence of literacy’ but as something self-constitutive”
(Liz Gunner, 2004, p.1).

Generally speaking, oral tradition or orality in Africa can be distinguished into poems, folktales, legends, storytelling, riddles and myths which are models of literary production. For Africans, effective speech and social success depend on a good

command of orality, because orature is the tongue of the idea and values of a collective community, according to the Algerian Professor in African literature, Hadjoui, G.

“The oral form or the oral tradition is the oldest literature and the most typical and genuine African because it has been practiced for many centuries. It is conveyed more through speech than through writing, oral literature is often an important medium for the transmission of ideas, knowledge, and history. This form of literature includes great varieties of genres such as legend, myths, ritual texts, curative chants, fables, genealogies, tales, folk tales, songs, poems, riddles, tongue twisters, recitations, historical narratives and mainly proverbs.” (Hadjoui, G, 2015, p. 608)

Likewise, the art of orality in African literature comes in different shapes not much different than the European literary forms. It consists of three literary genres ‘what is sung’ i.e., poetry which depends on oral poetic styles such as lullabies, songs of love, marriage, work and even songs of war, secondly, ‘what is spoken’ i.e., prose and here the one has all kinds of storytelling as anecdotes, folktales, idioms, legends, myths and proverbs, and the last genre is drama that refers to what is acted like dance. Thereon, this kind of literature seems as a mirror which reflects the life of the community in terms of the customs and beliefs and even the environment in which it is taking place. However, people most of the time bewildered in making a distinction between these narrative types.

A. Poetry:

The concept of poetry in the most literary poems is the predominance of light over darkness and right on falsehood, is a song of nightingale and murmur of water with shelling thunders. The poetry looks like both child’s smile and the bereaved tears furthermore is blushing cheeks of the virgin and wrinkle face of the old. In brief, the poem is life which carries with it the author’s emotions of crying and laughing, speaking and silence, wailing and cheering.

Likewise, there are many types of African poems which are filled with meanings of freedom and oppression, of independence and totalitarianism, justice and injustice, as well as the use of servitude and emancipation’s vocabulary as examples of the painful life that

experienced by the black continent that lives in continual conflict between them. Moreover, the reader may feel this vocabulary deeply, almost hears the clank chains, and sees the darkness of prisons through reading it or even hearing it.

• **Folk style:** In this type of poems the author is anonymous; it is also known as poetry in action and usually becomes a folk song that is formed through verbal local languages, that is to say, the use of orality as part of African folklore society and culture.

• **Popular style:** The author here is known, and a poem is said orally or in a written form as well as it is qualified to its writer who wrote it in a local language.

• **Written style:** This kind of poetry is written in African language by known person. As an example of that style S.E.K Mqhayi (1875-1945), a poet from South Africa who wrote his poem “AA! HAIL THE HERO OF BRITAIN!” In Xhosa language in 1925.

Xhosa version:

AA! ZWELIYAZUZA, ITSHAWE LASEBHILITANI!

Hay' kodw' iBritan' eNkulu –

Yeza nebhohle neBhayibhile;

Yeza nomfundis' exhag' ijoni;

Yeza nerhuluwa nesinandile;

Yeza nenkanunu nemfakadolo.

Tarhu, Bawo, sive yiphi na?

Gqithela phambili, Thol' esilo,

Nyashaz' ekad' inyashaza!

Gqitha, uz' ubuye kakuhle,

Ndlalifa yelakowethu.

Makadl' ubom uKumkani!

Ndee ntsho-ntshobololo!!

Ngokwalaa nkwenkwezi yayinomsila!!

(Mqhayi, SEK. 1925)

English version:

Hail, Great Britain

You come with a bottle in the one hand and a Bible in the other;

You come with a preacher assisted by a soldier;

You come with gunpowder and bullets;

You come with cannons and guns-which-bend-like-knees.

Please forgive me o God, but whom should we obey?
Go past, Calf-of-the-big-animal,
Trasher-with-the-feet, trashing us for a long time already!
Come past us and go nicely back,
You who feast on the inheritance of my country.
Long live the King!
Enough about him, I have nothing to add!!
Like that star with the tail, I disappear!!
(Krog, Antjie. et al. 2008)

- **Written style in foreign language:**

This style of African poems is written in European languages such as English, French, Portuguese and Spanish. Thereon, one of the famous African poets in this kind of poetry is Leopold Sedar Senghor (1906-2001), the first President of the Republic of Senegal after independence, and a great poet of his time whose poems were about negritude¹. One of his famous poems “Prayer to Masks” that demonstrates the struggle between vice and virtue, between wrong and truth, and this is repeatedly in all the African poets who have suffered from colonization that raped their land, their culture and their freedom and make them slaves.

Masks! Oh Masks!
Black mask red mask, you white-and-black masks
Mask of the four points from which the Spirit blows
In silence I salute you!
Nor you the least, the Lion-headed Ancestor
You guard this place forbidden to all laughter of women, to all smiles that fade
You distil this air of eternity in which I breathe the air of my Fathers.
Masks of unmasked faces, stripped of the marks of illness and the lines of age
You who have fashioned this portrait, this is my face bent over the alter of white paper
In your own image, hear me!
The Africa of the empires is dying, see, the agony of a pitiful princess
And Europe too where we are joined by the navel.

¹ Negritude : The word ‘Negritude’ had been coined by Aimé Césaire and Leopold Sedar Senghor which means the way how the ‘Negro’ thinks, his civilization and world. It is originally and ideological movement of French-speaking black intellectuals, reflects an important and comprehensive reaction to the colonial situation.

Fix your unchanging eyes upon your children, who are given orders
Who give away their lives like the poor their last clothes.
Let us report present at the rebirth of the World
Like the yeast which white flour needs.
For who would teach rhythm to a dead world of machines and guns?
Who would give the cry of joy to wake the dead and the bereaved at dawn?
Say, who would give back the memory of life to the man whose hopes are smashed?
They call us men of coffee cotton oil.
They call us men of death.
We are the men of the dance, whose feet draw new strength pounding the hardened earth.

(Senghor, 1945)

B. Storytelling:

Storytelling is one of the masterpieces of African literature which considers in traditional African societies as a transition from routine to an entertaining atmosphere that includes fun, moral education, and an opportunity for dialogue as well as formulating opinions between the audiences (the listeners).

Thus, storytelling gathers individuals after finishing their works in farming the lands, especially at night when they are free to meet around the fire and give their attention to the narrator. Thereby, the purpose of it is to stimulate the curiosity of the young Africans and to remind them about the African customs and traditions. Events may be factual or fictional as they can be prose or poetry-sensitive to attract the attention of listeners and readers. Thus, storytelling contains many essential elements such as:

- **Characters:**

Are personages that do the actions of literary works, and they can be human beings, animals or natural elements. Therefore, there are two categories of characters in the story, the round / main characters that are continued to be mentioned throughout the story, on the flip side, the flat/minor characters that are less mentioned in the story and even do not finish the plot. Furthermore, the character occupies an important place in the structure of the novelistic form as it is, from an objective side, a tool and means for the novelist to express his vision, and from the artistic point of view, it is the energy that activates all the elements of the narration. It is an essential part of the story that is made of speech that describes it, depicts it,

and conveys its actions, meaning that it differs from the real person, as it does not exist outside the words, ideas and connotations of the novel .i.e. it belongs to the story and not to the discourse that represents one of its effects.

• **Events of the story:**

Are the main ideas and the basic theme from the story, also, it is the structure on which the events of the story run. It is a set of incidents arranged in chronological order, in which the causes and consequences are emphasized, and the sequence of events leads to a narrative conclusion that is subject to a conflict and works to draw the reader. and through these events the teller can reach his thoughts to the listeners.

• **The plot:**

It is a set of incidents arranged in chronological order in which the emphasis is placed on the causes and results. The sequence of events, here, leads to a narrative conclusion that is subject to a conflict and works to attract the reader.

There are a set of stages in the plot (construction), firstly, the introduction or the beginning that enables the reader to know what is to come next, also it designates the place and time of accidents and characters. Secondly, the upward movement, and here, the writer sets out to build his story through the first event, and then the incidents begin to rise. Thirdly, the peak (node, crunch), is the most complex stage in the development of events. It is the charged decisive point that needs to be detonated. After the installation of events, we reach a complex moment which is the turning point in the story and is considered as a beginning that paves the way for a solution. The peak does not have a specific place in the literary structure; it may be in the middle or at the end. Then, the downward movement, which is the events that remove the obstacles little by little, and then the end (the solution) is revealed. Finally, the critical solution which is the end of events after reaching the peak of the crisis, and it is represented in the catastrophe if the story is a tragedy, or in its happy ending to a comedy.

• **The Setting:**

Setting is very important in the story it is composed of time and place. Time must be sequential, starting from a certain point and then moving forward until the story ends, and the events are arranged according to time, one event after another without regression in time. And time helps in the development of events, and it clarifies the causation that moves the events and pushes them forward.

The place, on the other hand, is the natural medium in which events take place and people move, and the importance of the environment stems from its role in shaping events and showing people's feelings and helping to understand them. The beautiful place suggests that the hero is happy, the gloomy view suggests sadness, and the change of place, i.e. the hero's movement from one place to another prepares the reader for new events

C. Folk tales:

Folk tales are fairytales about animals and humans, most of those stories do not specify the place or time of occurrence events of that story but it begins and ends typically in a certain way. For instance, a lot of folk tales begin with the words "once upon a time" and ends with the words "and they all lived happily." Furthermore, Stories on the tongues of animals is one of the most common tales of folk tales popular among the people and usually designed to uphold the people's good behaviour and morality. One of these tales, for example, describes a race between the tortoise and the rabbit and the gasket, although a very slow tortoise animal has won the race because the rabbit stopped foolishly and stupidity to sleep. Hence, this story gives a lesson, that it is working with resolve and determination can come to the forefront and precedes the one who is faster than him or beats him.

Nevertheless, in African folk tales, the hero who can be a human being or an animal leaves home looking for a particular goal. After many adventures, the character earns a reward or gets a life partner, in most cases; this partner is a prince or a princess. Therefore, folktales include the trick personality of the character, and each culture has its symbol for this special prankster where the majority of these misleading figures are animals which act like human, however, in African Folktale the one find the deception symbols in animals, such as, tortoise, hare and the spider, whereas the symbol of cheating in other cultures like Indian in North America is in the small wolf.

D. Riddles and Proverbs

- **Riddles**

Riddles are type of old folk cultures which are known since the ancient times, and contain various topics and information in all areas of life such as social, economic, political and cultural; riddles or popular puzzles are kind of questions which should be guessed or

answered by listeners and most of them show the connections between the African culture and cosmology² like this African riddle, “We drum in Gboji and we don’t hear in Gboji” the answer is Eyelid, the same thing in the Maasai riddle from east Africa, “Anaa keidurraki neini nanyokie?” in English, “Move from their homes, leaving behind a red born one” the answer here is “Enkima”, The fire, which is a cultural respond because the Massai peoole burn their old village while moving on from it . In addition to the excellence of riddles’ contradiction, ambiguity and thumb, it consists of words and significances that are differing or vehicle in a surprising manner. However, some riddles include an ambiguous answer for example in this Nigerian riddle, “*Ntop nyod, nyod okoduk odu, nsio uyio, uyio akayat owo*” The translation in English is as follow, “I throw a dice; the dice runs into a hole”. Hence, the answer is that when I talk or say something my speech bothered others, but this respond is somehow not clear enough for the listener or the audience. Generally speaking, riddles regard as a means which develop the mental capacity and intellectual skills as they should have meanings and benefits for everyone.

- **Models of African Riddles:**

Table 1.2: Examples of African riddles.

Riddles	Answers	Country
Who owns a house which doesn’t have rooms for the guests?	A turtle	Yoruba of Nigeria
Who is braver than a Maasai warrior?	Two Maasai warriors	East Africa
I have a house without a door or a window.	An egg	Kikuyu in Kenya
What is the thing which stays between two swords but never gets cut?	The tongue	Kikuyu in Kenya
What is the thing that cries in the bush without bowels?	A drums	Africa

² Cosmology: the science of the origin and development of the universe. Modern astronomy is dominated by the Big Bang theory, which brings together observational astronomy and particle physics.

When he is going, he faces Oyo, when he is returning, he faces Oyo. What is it?	A drum with a double face	Africa
People escape from her when she is pregnant, but they come back when she delivered.	A gun	Africa

Source: <https://www.ipl.org/essay/Essay-On-Folk-Tales-PCU7CCRAQU>

- **Proverbs**

African cultures are varied depending on the difference of their intellectual and contractual terms as well as the difference of the geographical and territorial borders. In addition to the human experience that based on many differentiation in cultural creations and productions which related to the human nature.

From this context, proverbs are considered as a fundamental aspect of indescribable heritage they are based on the output of certain cultural and linguistic group in particular chronological and ecological conditions. With regard to the Irish anthropologist Ruth Finnegan³ who wrote a book under the title of Oral Literature in Africa (1970) where she cited that proverbs could be seen as a **“Dark saying or metaphorical wording they were as a sort of secret and allusive language”**(380) adding that; **“without proverbs the language would be, but a skeleton, without flesh, a body without soul”**.(402).

(Cited in Ruth Finnegan, 1970, pp. 380 - 402)

Concerning the persons who use proverbs as an indispensable part of their oral speech, Phillip Hughes states that **“beliefs they hold about the universe and how to live in it are often found in their folk tales and their proverbs”** (Phillip Hughes, 1984: 251-252). What is more, Samovar et al in their critical book Communication between Cultures reveal that **“We as human beings study our culture through proverbs”** (Samovar et al,1998,p. 39)

³ Born in Northern Ireland in 1933, Ruth Finnegan studied classics at Oxford, followed by social anthropology, then fieldwork and university teaching in Africa. In 1969 she joined the Open University where she is now Emeritus Professor. Her books include Oral Literature in Africa (1970), Oral Poetry (1977/1992), Literacy and Orality (1988), Oral Traditions and the Verbal Arts (1992), South Pacific Oral Traditions (joint ed., 1995), Communicating (2002), and The Oral and Beyond: Doing Things with Words in Africa (2007).

In fact, proverbs play an essential role in the African traditional speech; they give an idea about people's wisdom in order to recognize natives and their views, opinions and beliefs and the degree of their intelligence or failure in their observations and ideas such as the next Lamba⁴ proverb that says “*Akalyo kamo takotowa--- citenje icitowe'citenje kanwa*” i.e., ‘a morsel of food doesn't cut a company but what destroys it is the mouth’. In addition to another famous proverb that is said among Gikuyu tribe which is, “Having rain clouds is not the same as having rain”. (Finnegan.R, 2012, p. 389).

Furthermore, most African novelists use the proverbs in their writing so as to be a magnet for the African oral traditions; For example, here are some novels that carry African proverbs as a traditional for the black culture, life and customs like “ *A Messenger doesn't choose his messages*” in chinua achebe's novel Arrow of God (1964), the same thing with the novelist Ngugi Wa Thiong’O in his novel Wizard of the Crow (2006) he used this proverb “*ire is more corrosive than fire, for it once eroded the soul of a Ruler*” (WOC: 3).

E. Legend

It demonstrates that the phenomenon of folklore is much older than the written literature where most European anthropologists show their interest in this African folklore and take part of it in their own languages; in addition to that, they try to bring out the implications of the use of those folks in human. According to the Nigerian professor EmmanuelObiechina⁵ (1933-2010), he explains the meaning of legend in his book Language and Theme: Essays on African Literature (1990), saying that;

“Legends and pseudo-history are usually stories about tribal heroes and the significant events and places with which they are associated. These stories deal with, among other things, military exploits, magical prowess, singular economic fortunes, feats of strength, skill, and wit”.

(Obiechina. 1990, p. 24)

⁴ The Lamba are a Bantu population of central and southern Africa living in extreme southeast of the Democratic Republic of Congo, also across the border in Zambia.

⁵ Professor Emmanuel Obiechina (1933-2010) received B.A. Honors degree of the University of London in English in 1961 at the University College Ibadan, Nigeria, and his Ph.D. degree in English from the University of Cambridge in 1967.

In addition to the concept of legend, the word myth refers to a belief or idea based on fantasies without a rational or logical reason based on science or knowledge. The myth is related to the folklore heritage of peoples, as it usually represents the historical heritage that is passed down through the generations. The myth has types: religious, cultural, social, and it may be personal. In this stream, the Canadian critic Northrop Frye (1912-1991) sees that literature is a reflection of myth and nature directly, which connects in his book Myth and Society (1976) between nature and legend, literature and its impact on the whole society. For him, both legends and myths attempt to see nature from a humanitarian perspective as well as it depicts the man and his origin, talents and activities.

Therefore, Legends or myths are fictitious stories which tell sacred tales so as to justify the natural phenomena, for instance, or the existence of both the world and the human being, in addition to other subjects that related to philosophy, mainly humanities and usually creation like the South African legend The Moon Child and the Kenyan Kaang. However, in most cases of narrating a legend the characters are gods and demigods whereas the existence of the human is no more than a complementary.

Likewise, Myth and legends are generally types of stories or tales of unknown origin which are related to heritage, religion or historical events. Moreover, it must be said, that the majority of legends and myths in traditional African societies give an explanation of the lack of scepticism within their individuals.

✓ **African Legends:**

A lot of African tradition stories, namely legends, deal with common descriptions and universal subjects, for instens, the origin of the world and the destiny of the person after death where much of it stem from the environments and history of the African continent . Thereon, the following legends are said to be one of the most famous African legends such as Kaang, Adu Ogyinae and The Biloko that were told by unknown narrators and still exist nowadays in many African regions.

a. Kaang:

Kaang is a Kenyan legend concerning the Bushmen who are also known as the Khoi or San, and they are members of African people who have no stable houses, and because of that, they tend to travel from place to place to find fresh pasture for their livestock. According to the beliefs of those people, Kaang is the topmost god who created the world, but also he made the death and demolition because of the hostility and non-obedience of people. So according to the legend, although Kaang lives in the sky, his spirit is vividly in the living things, and his wife gave birth to the African land.

Figure 1.1. Kaang



Source: Googl-image

b. Adu Ogyinae:

This legend is told in many areas in Africa, mostly in Ghana and the Ivory Coast for the reason to encourage men to resolve difficulties in their daily life. The story is about Adu Ogyinae who is a strong, wise African man. For Akan⁶ mythology, once, there were seven men, five women, a leopard and a dog who stuck in a hole which is guarded by a huge worm, this made people astonished and terrified, yet, Adu Ogyinae, the first man on the surface as they said, was smart in understanding the world and its wonders, he could calm them and made them work in groups to get out from this trouble together. Finally, Adu Ogyinae smartly killed the worm and saved the others.

Figure 1.2. Adu Ogyinae



Source: Googl-image

⁶ Akan are tribal inhabitants live in the southern Ghana and adjacent parts of Ivory Coast who speak the Kwa language with two main dialects namely, Ashanti and Fante.

c. The Biloko:

They are believed to be evil dwarves that spread in the areas of the rainforest in central Zaire. According to the legend, these creatures 'the Biloko' are thought to be spirits of the oldest also guardians of the forest and its beings. Moreover, many Africans believe in this story and support this thought due to the fact of women's disappearing in the forest because of the Biloko who refuse anyone to interfere in their region, and for the inhabitants, only the braves can enter into this forest and stay alive. Therefore, these evils are portrayed as ugly dwarves with no hair, tall acute claws, as well as they, have strong teeth that can be swallowing anyone. Additionally, they are witches who have evil minds, and they are ready to eat all that comes to their territory.

Figure 1.3. The Biloko



Source: Googl-image

1.3. The Linguistic Diversity in Kenya

Language is the source of communication, and it forms a pillar of democracy and good governance the language in which a society communicate or the lack of it can have a great effect on the person. Linguistically, Africa is considered as one of the complex areas in the world where linguistic diversity in Africa is characterized by many indigenous languages, as well as the languages inherited from colonization, such as English, French and Portuguese. This diversity in language is divided into a lot of linguistic families, for example, the Nilo-Saharan family, the Afro-Asian family, and the Niger-kordofanian which includes languages from West Africa to southern Africa, also covering central and east Africa.

By the same token, Kikuyu or Gĩkũyũ ([ɣēkōjó]) is the language of a very popular and huge racial tribe in Kenya which makes 22 per cent of Kenya's population. This variety of language or ethnic group has been known in the colonialism period, as well as, it is famous to be in charge of the political and economic contact in Kenya. The inhabitants of the Agikuyu tribe speak the Gikuyu language. It is said that the Agikuyu came from the west of Africa alongside the Bantu tribes and settled in the Kenyan mountains where they used practising farming as their main activity.

Historically, Kikuyus have a good connection with the Maasai in terms of business and inter-marriage. Yet, with the arrival of the English colonization, both the Gikuyu dialect and culture were negatively affected, for that reason; Agikuyu and the Mau Mau have formed a rebellion group against the British. In this subject, politics has been controlled and dominated by Gikuyus who had a big hand in the resistance of the colonizer in the Kenyan area also helped in maintaining the economic stability of the country. As an example of that, many famous names in decision making are from Gikuyu, such as Mzee Jomo Kenyatta, the first president of Kenya, in addition to Kenya's third and current president, Emilio Mwai Kibaki, as well as, the professor Wangari Maathai who is considered as the first African woman who won the Noble Prize for Peace. Consequently to the efforts of those activists, the Gikuyu language is now spoken mostly in the urban zones where the greater number of people talk in English and Swahili, in addition, the Kikuyu dialect has classified and become the third language of choice in Kenya.

➤ **Kikuyu faith and religion**

Christianity is the religion of most Kikuyus but parallels to the Kamba and Maasai tribes, Kikuyus show reverence and adoration for a single God called 'Ngai' who lived on the head of a Kenyan mountain and also was known as the provider. Their God 'Ngai' was believed to be the one who created the Kikuyu tribe by setting on the earth a male named 'Kikuyu' and a female named 'Mumbi', accordingly, the couple had nine daughters who ultimately married and brought the Kikuyu tribe to life because according to Agikuyu people there was no tribe called Gikuyu before, and thanks to 'Ngai' that Gikuyu existed before, however, due to many natural and humanly circumstances Kikuyu disappeared, then it returns to life again.

In terms of food, Kikuyu is very famous for its traditional food especially in the rural houses such as irio which contains the crushed dry beans, potatoes, and corn, besides, githeri which is a mixture of maize and beans, plus another famous dish called mukimo which consists of mashed green peas and potatoes.

➤ **Kenya's Indigenous Languages**

Apart from English and Swahili which are Kenya's two official languages, Kenya is a linguistically diverse country where many other unique dialects are spoken mostly in agricultural settings, and also with members who belong to the same ethnic group, thereon, the most and widely dominant Kenyan native languages are the Kikuyu which is spoken by the Gikuyu/Agikuyu people i.e. Kenya's biggest ethnic group, as well as, it is nearly connected with the neighbouring communities in the Mount Kenya region who speak the Embu, Mbeere, and Meru languages. Furthermore, they have the Luhya which is a set of mutual dialect that is spoken by people of Western Kenya namely the Maragoli and the Bukusu tribes.

Besides, the Maragoli and Bukusu are believed to be the second largest ethnic group coming after Kikuyu, and last but not least, the *Dholo* which is also considered as the third populous language of the Luo people, moreover, the Kenyan found that language so melodious and charming to listen to it. Thereon, the table below shows some of the Swahili words that are translated into English:

Table 1.3: English to Swahili:

English language	Kenyan Swahili
What?	Nini
Where?	Wapi
Who?	Nani
Why?	Kwa nini
Hello	Jambo
I like you	Nakupenda
Thank you	Asante
Please	Tafadhali
Excuse me	Samahani
Sorry	Pole
My name is	Ninaitwa / Jina langu ni...
I come from	Ninatoka...
Safe journey	Safari njema
You are welcome	Karibu
No problem!	Hakuna matata!

Source: <https://africanlanguages.com/swahili/>

1.4. Literature and Presenting Identities

Many researchers and authors agree on the idea that Modern African literature is a good example of postcolonial literature where most African writers have tried to rewrite the African empire. Thereon, African literature contains important features such as:

- 1- A modified or transformed use of the English language.
- 2- The passages on the cultural uniqueness of Africa as a whole.
- 3-The regional literature of different countries talks about their problems in their context.
- 4-The corrupt African leaders perpetuate the suffering of the African people even in the post-colonial period.

In retrospect, the use of European languages in African literature since its inception was not only a normal and acceptable thing but mostly inevitable. The African continent that has been historically stigmatized by the Eurocentric thesis could only, in a relevant and direct way, respond in the languages by which these criticisms were formulated. In this stage, African literature was defined, under the eyes of the critics from the outside, as Protestant literature like the African-American one at its beginning because most of the African writers started their creative art with the colonial languages, mostly French and English, as a prestigious language in their eyes. On this point, one has seen the birth of ideological literary movements including Negritude among French speakers under the influence of Léopold Sédar Senghor and Franz Fanon who wanted to prove the African Personality from the side of the English speakers.

Thereon, the issue of identity has systematically played a vital role in social, cultural and political case in and about Africa. Thus, most debates about identity take two serious shapes the psychodynamic and sociological, in addition, the African identification have been formed through complicated procedures which have pointed out into topics such as history, memory, culture, language, ethnicity, gender, religion and exile. Literature seems as a picture and an interpreter of people's culture through the ages which carries with it the language of that people, their culture, policy, philosophy, and national personality.

African literature with all its historical and mythical differences has a touch of identity because of the written literary works which have been based on the culture of peoples, in this process, The Nigerian writer Dr . Benedict Binebai mentions in his article "Literature and

Identity: Africa and the Diasporic Experience” that “**literature across generic boundaries is a fundamental indicator of identity**” adding that “**literature is empowered by identity as identity can also be empowered by literature**”. (Binebai, 2013, p. 204)

In the light of that, The African novel is portraying the crisis of an intellectual, as well as, the ruling leaders of African Society where most of the African authors’ works faced the process of spiritual Westernization in addition to the emergency in the sense of identity that faced most of the black writers who were writing in the colonial languages. And from this point of view, many African novels portrayed the historical stages in the conflict with the West, and the lack - if not absence - of African identity. Among these literary works, there are the works of the Nigerian writer and the father of African literature, Chinua Achebe like Things Fall Apart (1958), Arrow of God (1964) and Man of People (1966), so as to illustrate the conflict period between Africans and their enemies.

On the flip side, the Kenyan writer Ngugi Wa Thiong’O’s novels like Weep Not Child (1964), The River Between (1965) and A Grain of Wheat (1967) came to deal with the clash with the West in the pre-colonial, or colonialism, then Petals of Blood (1977) which portrayed the post-colonial period of African people, furthermore, the Guinean Camara Laye’s novel The African Child, which was also printed under the title The Dark Child in (1953) and Ghanaian story The Beautiful Ones Are Not Yet Born (1968) by Ayi Kwei Armah. Therefore, those stories contain the conflict with the West as a theme so as to show the struggles that faced Africa in the one hand, and to give a clear image concerning African culture on the other hand in order to embody their black identity in the minds of Europeans and the white in general.

Thus, the black continent has a decorated face in the memory of modern human; this face contains a lot of bruises and contusions because of the harsh conditions that were experienced by the African Man during the twentieth century, such as poverty, oppression, famine, colonialism, civil wars and sectarian conflicts. Hence, these images paved the way to the rupture and denudation of both the cultural and historical identity of the black man.

1.4.1 The Influence of Negritude

Black-African literature was born first in the United States. It was the black intellectuals of the American Diasporas who were the first to become aware of their conditions and to affirm the dignity of the black personality, hitherto violated by slavery and colonization. This commitment of Black American intellectuals has generated the same enthusiasm and determination among young African intellectuals who have settled abroad, mainly in Europe. From then on, the literary struggle has become the battle horse of all those who have made the pen their companion of denunciation.

Both in literature and politics, the conception of Negritude is regarded as a term that is developed by black African poets and appeared for the first time in the epic poem of the Martinique poet, dramatist and politician Aimé Césaire Cahier d'un Retour au Pays Natal (1939) i.e. 'Notebook of a Return to The Native Land' which means, in his words, **“the simple recognition of the fact that one is black, the acceptance of this fact and of our destiny as blacks, of our history and culture”** (Nichols, 1972, p. 157); as well as it turned into support for Frantz Fanon's *Black Skin, White Masks* (1967). As a matter of fact, this literary movement was affected by the African American culture's movement the Harlem Renaissance (1918–1937) which holds the notion of blackness/ nigger that has already appeared when Césaire has established with the cooperation of the Senegalese Leopold Sedar Senghor and the Guyanese poet Léon-Gontran Damas the newspaper of “L'Étudiant Noire” i.e. “The Black Student” in Paris (1934). Besides, this newspaper paved the way for the appearance of the term Negritude in Césaire's poem as follow;

Oh friendly light

Oh fresh source of light

Those who invented neither powder nor compass

Those who could harness neither steam nor electricity

Those who explored neither the seas nor the sky

But those without whom the earth would not be the earth

Gibbosity all the more beneficent as the bare earth even more earth

Silo where that which is earthiest about earth ferments and ripens

My negritude is not a stone, its deafness hurled against the clamor of the day

My negritude is not a leukoma of dead liquid over the earth's dead eye

My negritude is neither tower nor cathedral
It takes root in the red flesh of the soil
It takes root in the ardent flesh of the sky
It breaks through opaque prostration with its upright patience.

(Aimé Césaire, *Notbook of a Return to the Native Land*, 1939)

Hence, these words by Césaire demonstrate that the black identity is not a dead or a desolate topic in the white societies; instead, it is a lifelike creative force which faces the apartheid, imperialism and almost all the forms of hegemony. In the light of this, Senghor confirmed that **“the black African relates to the world in feeling and emotion, while white Westerner relates through analysis and reason”** (Senghor, 1964, p. 203).

As a result of this movement, many other parallels and inaudible journals were emerged in Paris at that time, and the role of these journals was to defend the case of the black African identity, as well as the Negro bilingualism, such as The Nardal sisters' journal, 'Revue du Monde Noir' (1931) which played a big role in the Negritude movement because it was written in both French and English language by bilingual literary writers, likewise, the Radical Légitime Défense (1932) in addition to the famous journal 'L'Étudiant Noir' (1934), and then, the seminal literary review 'Tropiques' (1942).

Furthermore, many publications were launched, for example 'La Voix des négres', 'Les Continents' (1924), 'La Race négre' (1927), 'L'Ouvrier négre', 'Ainsi Parla l'Oncle', 'La Dépêche Africaine' (1928), 'Le Cri des Négres and Revue Indigène' (1931) in order to reinforce race awareness so as to display the black identity where these publications had an impact on the debates about ethnic and personal identity.

Figure 1.4: Negritude journal « La Revue Du Monde Noir » (The Review of the Black World, 1931)

**LA REVUE DU
MONDE NOIR**

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EDITIONS DE LA REVUE MONDIALE
45. Rue Jacob, PARIS (VI^e)

Source: <http://exhibitions.nypl.org/africanaage/photos/negritude/1953803.jpg>

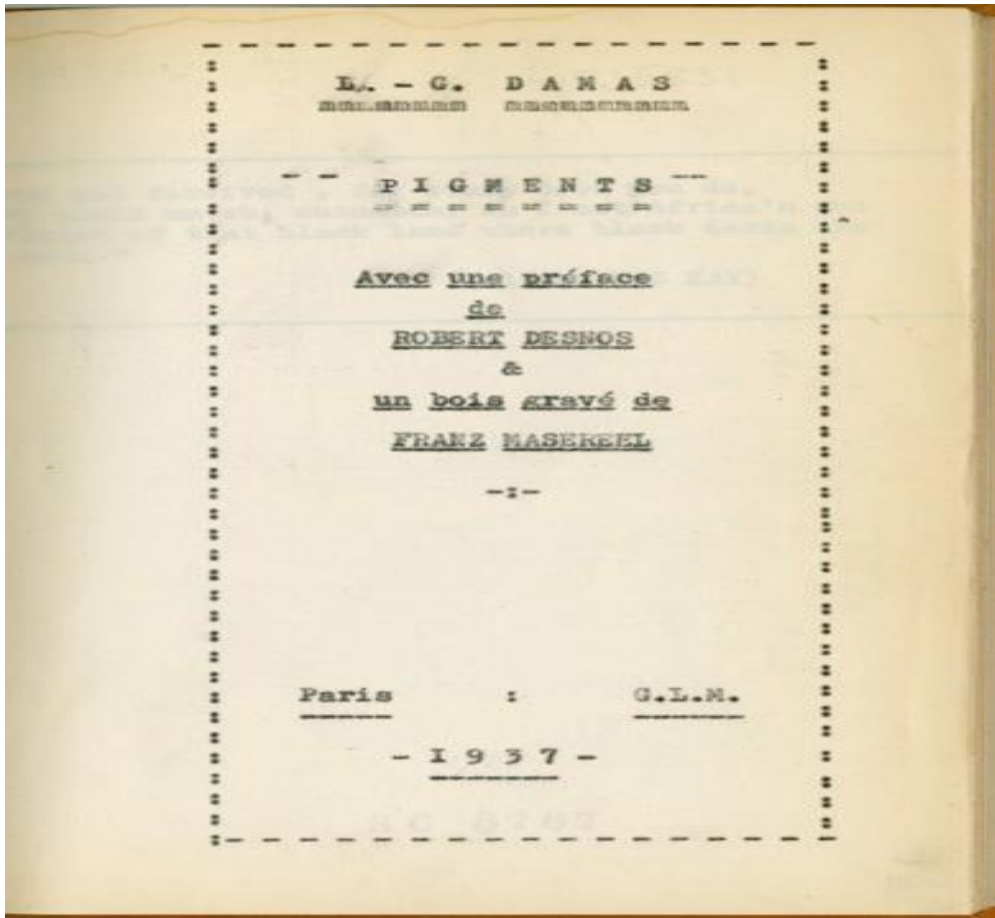
Figure 1.5: Negritude journal « L'étudiant noir (1934 -1940) » (The black student)



Source: <http://www.letudiantnoir.com/>

After the prohibition of the journal "Légitime défense" a group of activists succeeded to establish a new journal under the title "L'Étudiant Noir" in 1943. Moreover, a lot of thinkers, critics and activists who mostly were students in this journal proposed to put an end to the violence system against non-white in the Latin Quarter in 1940, besides, they demanded to connect blacks to their traditions, history and languages. The student corporatist newspaper 'L'Étudiant Noir' had the merit of bringing together all the black students of Paris, also worked to raise awareness of interests through African origin, culture and identity. Furthermore, it claimed the creative freedom of the Negro by returning to African sources. In this process, one of the leading figures of this group, Leopold Sedar Senghor, viewed the story of the Negroes as a tragedy.

Figure 1.6: Pigments (1937), a book of poems by Léon-Gontran Damas



Source: <http://exhibitions.nypl.org/africanaage/photos/negritude/1953720.jpg>

The picture above represents 'Pigments' which is a book of poems published by Léon-Gontran Damas in 1937 that Deals with African issues like segregation, slavery and assimilation, thereon, Pigments is reviewed as the Negritude manifesto. From this perspective, Bernth Lindfors, a Swedish professor of English and African Literature at the University of Texas and the author and editor of many books which are related to African literature such as, the latest being Early Soyinka (2008) Early Achebe (2009) and Early West African Writers (2010) observes negritude as follow, “**Negritude, originally a literary and philosophical movement, contributed directly to political change by informing the ideology of national leaders throughout Africa**”. (Bernth Lindfors, 1984, p. 120)

Therefore, this movement inspired many other African writers such as, Birago Diop from Senegal who wrote several narratives as "Les Contes d'Amadou Koumba (1947)" Tales of Amadou Koumba; "Contes et Lavanés (1963)" Tales and Commentaries, in addition to Mongo Beti and Ferdinand Oyono from Cameroon who wrote in anti-colonialist novels, as

well as, the Kenyan writer and activist Ngugi Wa Thiong'o with his political book Decolonising the Mind: The Politics of Language in African Literature (1986), plus the Congolese poet Tchicaya U Tam'si whose works portrayed the suffering of the African people like, "Les Cancrelats (1980)" (The Cockroaches), Ces Fruits si Doux de l'Arbre a Pain (1990) (These sweet fruits of the breadfruit).

1.4.2. The Awakening for Writing in Indigenous Language

Literature and language are closely related and this is a fact none can deny. Literature naturally includes different linguistic varieties and styles as it is a reproduction of real life through the eyes of an artist. Literature seems as a picture and an interpreter of people's culture which carries with it the language of that people, their culture, policy, philosophy, and identity. Generally speaking, language which relates to both communication and culture seems as a social creation which used to distinguish an individual, member of a specified group or class, it gives a notification of the persons' cultural essence and values, besides, it identifies the identity of any culture. In this sense, Ngugi Wa Thiong'o agrees that "**language as communication and as culture are then products of each other. Communication creates culture: culture is a means of communication.**"(Thiong'o, 1986, pp. 15-16).

Actually, the language of a particular work can have the power to identify who the person is and how he thinks. Frequently, the notion of identity, linguistically and socially, is the way how a person talks, eats, dresses and behaves, and this is an important way to display and indicate the person's social identity which is something the individual is constantly building and negotiating the life through the interaction with others, it is also multifaceted people switch into different roles and different times into different situations. In other words, identity contains many types for instance;

✓ **Master identities** which are relatively stable and unchanging such as, gender, ethnicity, age, and national and regional origins. Thus, the meaning of Master identities can change across time and space.

✓ **Interactional identities** refer to roles that people take on in a communicative context with specific other people.

✓ **Personal identities** are expected to be relatively stable and unique. Often reference ways in which people talk and behave towards others: hotheaded, honest, forthright, reasonable, overbearing and a gossip. Personal identities are frequently contested (e.g. my mother says that I am stubborn, but I don't think so...)

✓ **Relational identities** refer to the kind of relationship that a person enacts with a particular conversational partner in a specific situation i.e., are negotiated from moment to a moment and are highly a variable (e.g., ‘working’ a room, moving from group to group and ‘talking up’ that group. A server or a sales person.

Therefore, language is an essential aspect of literature because it is the way a novelist produces his thoughts, feelings including beliefs, and he does it with and through language. The language, in this context, is not just a tool that draws the knowledge and thinking, but instead is the thinking itself, and there is no cogitation naked from symbols of language. Moreover, many African writers and novelists such as Chinua Achebe, Wole Soyinka, Ngugi Wa Thiong’O, Ayi Kwei Armah, Cyperian Ekwensi, Camara Laye, Nadine Gordimer and many others have tried to evolve literature to be as an indirect message sends to readers as fiction and poetry works which are based on both African reality and African identity in all its complexities which go beyond political and racial compulsions. Foreby, those Africans base their attitude on the need for a “necessary and inevitable revolution against neo-colonialism” (Ngugi Wa Thiong’o, 1990), in addition, they strongly search for African identity through their literary works where they share the same opinion that an African novelist should write in his African indigenous language.

In this process, one may highlight many inquiries concerning the relation among languages, dialect and identities in a literary work, and whether the use of dialect in a written form demeans the value of literature.

1.5. Language Varieties

Critics discuss and write on languages, dialects, jargons, vernacular, and accents, and so on and so forth, however, none of them could give a fundamental determination of those terms because the majority of them are intractable to define in an acceptable method. Furthermore, if the term ‘language’ includes all the languages of the world, then, the term ‘variety’ is used to refer to different manifestations of language in general, or of one particular language. For example, a variety or as it is called in sociolinguistics an isolect/lect can include different forms of language, such as Standard / Polite / Formal, Colloquial / Informal, Dialect, Lingua Franca, Pidgin and Creole, plus Vernacular.

In the light of this, a variety or a 'dialect' belongs to the speech community; nevertheless, the concept of speech community is so complex with much overlapping that many definitions have been put forward.

According to John Lyons a speech community includes **“all people who use a given language or dialect”** (Lyons, 1970, p.326) whereas Leonard Bloomfield proposed a simple definition **“a speech community is a group of people who interact by means of speech”** (Bloomfield, 1933, p.42) but the point is that there is a great deal of internal variation in all languages and each language consists of the sum of its varieties thus speech community maybe defined as;

“A community of speakers who share the same verbal repertoire and who also share the same norms for linguistic behaviour, including both general norms for language use of the type studied in the ethnography of speaking, and more detailed norms for activities such as style-shifting of the type studied by secular linguistics.” (Trudgill, 1992, p. 69)

Thus, language has been studied from different points of view and as it has a social function many linguists have interested in the relationship between language and social factors. This field of features called 'sociolinguistic', according to the British linguist and author David Crystal **“sociolinguistic studies the way in which language interacts with society. It is the study of the way in which language's structure changes in response to its different social functions, and the definition of what these functions are”** (Crystal, 1985, p.260). Hence, sociolinguistic variation is the study of the way language varies and changes in speech communities, also gives attention to the communication of social factors such as gender, age, ethnicity and culture, in addition to the linguistic factors such as phonology, grammar, morphology and vocabulary.

In this concept, the British linguist Richard Hudson shows the distinction as follows; **“There are many ways of speaking, and each way of speaking is a variety. In a more precise manner, a variety may be defined as a set of linguistic items with similar social distribution.”** (Hudson, 1996, p. 21). Moreover, the complexities of sociolinguistic variation and attitude towards language behaviour in the African community, in general, are characterized by various interesting linguistic phenomena, particularly 'dialectic variation', or simply dialectology which is a natural reality that can be observed in all speech communities big cities, towns and urban cities. In the light of this, Jack Chambers and Peter Trudgill in

their book *Dialectology* (second edition) show the distinction between sociolinguistic and dialectology by saying that;

“For all their differences, dialectology and sociolinguistics converge at the deepest point. Both are dialectologies, so to speak. They share their essential subject matter. Both fix the attention on language in communities. Prototypically, one has been centrally concerned with rural communities and the other with urban centres, but these are accidental differences, not essential ones and certainly not axiomatic” (Chambers, Trudgill, 2004, pp. 187-188)

However, although dialectology and sociology vary in abundant points but they jointly seek to study language variation in several societies through representative results of a sample population,

“A decade or two ago, it might have been possible to think that the common subject matter of dialectology and sociolinguistics counted for next to nothing. Now we know it counts for everything. Dialectology without sociolinguistics at its core is a relic. No serious perspective on dialectology can grant urban research and variation theory less than a central role”. (ibid)

Linguistically speaking, dialectology is defined as the systematic study of the acoustic variables compositional and semantic in the field of a language. It is known that both dialectologists and typologies, without attentiveness to each other, are engaged in the study of linguistic distinction. On one hand, dialectologists give more concentration of their time and attention for the sake of studying the social and historical mobilization on different dialects; on the other hand, typologies focus their research on **“universal patterns of variation across languages and motivation by human cognition and discourse”**. (Bisang Walter, 2004, p. 12).

Table 1.4: Varieties of language

A	Standard English. No one has gone to the post office yet.
B	Jamaican Creole .Nobadi no gaan a puos yet.
C	Southern US white Non-Standard dialect from Atlanta. Nobody don't like a boss hardly. 'Hardly anybody likes a boss.'
D	New Guinea Pidgin (Tok Pisin). Papa, min bin mekim sin long God na long yu. 'Father, I have sinned against God and against you.'
E	Older Standard English of the 'King James version' Bible.Father, I have sinned against heaven, and in thy sight
F	Scots, from Leith. When ah wis a boy ma mither an faither died. 'When I was a boy my mother and father died.'
G	Standard English & English slang (ball-ache) Walking 5 miles to work is a real ball-ache. 'Walking 5 miles to work is really inconvenient.'
H	Chadian Spoken Arabic of Ulâd Eli.' Amm Muusa daxalat zeribt al-bagar. 'Mûsa's mother entered the enclosure of the cows.'
I	Moroccan Spoken Arabic.B!i't n©kri sayyara lmudd©t usbu~. 'I would like to hire a car for a week.'
J	Standard Maltese.Mart is-sultan marida afna. 'The sultan's wife is very ill.'
K	Standard Written Arabic.Ra&aytu na\san !ayra sukka\ni Makkata. 'I saw people who were not the inhabitants of Mecca'

Source: Kharis Subkhan, Language Variety in Sociolinguistics,

https://www.academia.edu/12237045/language_variety_in_sociolinguistics

The table above reinforces what Duranti has explained in his book Linguistic Anthropology by raising the point that language diversity in literature is related to many cultural factors including social class, gender, age, setting and style. In this process, it is obvious that many literary works contain a specific language such as the language of religion, language of history (wars, victories), language of politics and even language of taboo. In the light of that, the use of linguistic and cultural diversities in a novel attracts the reader to keep and enjoy reading literary works, thus, the novel cannot succeed unless the writer knows how to get the reader's attention and interest via using not only figures of speech, but also to mix both the cultural and linguistic varieties in the novel because this is a proof of the identity of

such a writer, as well as, a truth that the writer masters both the language and cultural elements in his literary writing.

1.5.1. Language and Dialect

All humans have a language; in fact a language is one of the things that make us human and it is the case that *only* humans have a language. According to Schilling-Estes a professor of Linguistics;

“the important point for linguists, and linguistic study, is whether we choose to call a variety a ‘language’ or a ‘dialect’ or whether we choose to uphold a particular variety as a ‘standard’, but that all language varieties, no matter what their label or their political or social standing, are equally linguistically well-formed and operate according to precise patterns or rules”. (Schilling-Estes, 2014, p. 323)

In this perspective, Individuals are able to exchange information with each other, they are capable of sharing knowledge, beliefs, views, desires, impedances, leaderships, words, statements and even feelings. Further, one may do all these through a language which is granted as the first relevant system of communication, besides, this method of human communication, either spoken or written, differs from one place to another from one social group to another, and from one situation to one more.

a) Language

Most non-human species are capable to exchange information with each other; however, none of them is apprehending the system of communication with the complexity that can be likened to language. Thus, some of the physical aspects of human teeth, larynx and others are the physiological properties of the human species that are not shared by other creatures as prerequisites for the production of language which is an exclusively human property. In this process, Stork and Widdowson argue that, **“man is a social animal using language to communicate in such a way that it is indispensable to the maintenance of his culture.”** (Stork, F. Widdowson, D, 1974, p. 15).

So, the distinction meant here is in terms of potential as a means of intentional language that is why there are nearly six features of language that was designed by the American linguists Charles Hockett and which are unlikely to be found in communication system but as part of human language features and unique to their linguistic system such as:

✓ *Displacement*: It has a relationship between time and place moreover is specific for a human being because human language property is more comprehensive, in addition, humans can give very accurate details, as well as he can refer to past and future time, not like animals which cannot give more information, however, it may have some degree of displacement.

✓ *Arbitrariness*: In arbitrariness, there is no natural reference to the meaning, which means that there is no natural connection between the linguistic form and its meaning, in addition, the name of the object has no iconic relationship with the object itself. However, some words have sounds that echo the sounds of the object or activities i.e., natural sound equal natural meaning, and we call it onomatopoeic features such as; cuckoo→ birds.

✓ *Productivity*: Productivity, creativity or open-mindedness is the ability to say things and create new signals that have never been saying before, and it is specific for the human being. A child who learns language is active in forming and producing words and utterances that he has never heard before. Productivity is a fact of creating new sentences; it is a neologism, nevertheless, non-humans can not create some new things because their communication is finite.

✓ *Cultural continuant transmission*: Language is never inherited by human but acquired. People acquire language from their society and their living environment (parents), language is passed on from one generation to another just as cultural transmission.

✓ *Discreetness*: It refers to the divergence of the sound and the meanings of the language e.g.; pack/back. Consequently, the sound which is different gives a different meaning e.g.; the word startling / starting (l) / staring (t) /string (a) /sting (r) / sing (r) / sin (g) / in (s) / I (n).

✓ *Duality*: Duality or double articulation is specific to human language thus language is organized at two levels happening at once where there is the physical level at which we can produce individual sounds like /c/, /a/and /t/, if we put the sounds together in order, we will get the meaning of a pet animal 'cat' and if we form them in another order we will have a new meaning like the verb 'act'. Notably, there is a distinct sound and distinct meaning, hence, this duality of levels is one of the most economical features of human language and never could be a property of non-human communication.

Moreover, one of the most difficult theoretical issues in linguistics is to distinguish between language and dialect, thus, according to Saussure, the linguistic object cannot be the "language". Taken as a whole, it is a reality to the physical, physiological and psychological, which involves various disciplines, as an example of that the physiology, psychology, anthropology, and philology. By diversity, the language should evolve a familiar and homogeneous theme of research i.e. the language that has been marked as a system of distinct signs corresponding to distinct ideas. For Saussure, language is the result of a kind of social crystallization. According to him, the practice of speech circuit would deposit in the brain of all subjects footprints almost identical, consisting of the combination of concepts and images acoustic.

Furthermore, Chomsky (1957) comes up with revolutionary ideas in his book Syntactic Structure. In particular, Chomsky rejects the idea that language is acquired just by imitation and on the basis of stimulus-response. He shows that the language systems are productive (creative), in the sense that, they allow for the construction and comprehension of indefinite sentences including in those that have not been produced before.

b) Dialect

Language is a combination of a set of dialects and dialect is a specific variety of a language that diverges from the variety of the same language which is spoken by a different group of people. From a linguistic standpoint, all dialects are equally correct, evenly expressive, likely logical and so forth. Hence, to distinguish between dialect and accent; dialect is differentiated in the process of pronunciation, vocabulary, and grammar whereas accent can be varied in pronunciation in that point, Crystal states,

“Accents have to be distinguished from dialects. An accent is a person's distinctive pronunciation. A dialect is a much broader notion: it refers to the distinctive vocabulary and grammar of someone's use of language. If you say *eether* and I say *iyther*, that's accent. We use the same word but pronounce it differently. But if you say *I've got a new dustbin* and I say *I've gotten a new garbage can*, that's dialect. We're using different word and sentence patterns to talk about the same thing.” (Ben Crystal & David Crystal, 2014, p. 15)

Many define dialect as a type of language which is spoken by uneducated or countryside people. As well as, as a corrupt form of the “correct” language where the standard language is the proper and the correct one whereas dialect is an inferior language with low quality, and it is deficient in some way to be judged against the criterion of the standard language and the names for this dialect situation are many and various plus they are all negative in their associations where critics talk about these varieties being ‘patois’, ‘cant’ or ‘a lingo of some kind’, ‘broken language’, ‘gutter language’ or ‘substandard language’. Hence, linguists, on the whole, have tried to get away from this kind of negative terminology as the British linguist professor David Crystal mentions, **“we talk a lot about non-standard English (language) as the most neutral way of expressing the relationship but even that is a negative way of looking at the situation; however something has gone horribly wrong with this because standard language is the minority dialect and always has been”** (ibid).

According to Crystal, one per cent of the English speakers in the world, mainly English writers, use standard English because this latter is actually a dialect of a written language that is defined by its grammar, spelling, punctuations and vocabulary.

Therefore, many linguists introduce dialect as if it is derived from the “correct” form, whereas a language is a collection of dialects, in light of this, dialect has been adopted as the standard variety, which people think of it as “correct language”. In this process, the Yiddish sociolinguist Max Weinreich brings an extra expression concerning the use of dialect with the standard language when he states in the Roman language *that a shprakh iz a dialekt mit an armey un flot* i.e. **“a language is a dialect with an army and a navy”**⁷ (Max Weinreich, 1945). This means that a language is determined by political power and a dialect is that power that reinforces the language.

Oftentimes, dialects are defined by mutual intelligibility, for example, if two people can understand each other, they are speaking dialects of the same language, while, if they can not understand each other, they must be speaking different languages which means they are strangers to each other.

⁷ The earliest known published source is Weinreich's article *Der YIVO un di problemen fun undzer tsayt* (דער ייִווע און די פּראָבלעמען פֿון אונדזער צײַט "The YIVO Faces the Post-War World"; literally "The YIVO and the problems of our time"), originally presented as a speech on 5 January 1945 at the annual YIVO conference

Furthermore, James Riley in his essay “Dialect in Literature”, affirms that,

“Dialect means something more than mere rude form of speech and action as well as it may convey to us a positive force of soul, truth, dignity, beauty, grace, purity and sweetness that may even touch us to the tenderness of tears. Yes, dialect as certainly does all this as that speech and act refined may do it, and for the same reason: it is simply, purely natural and human.” (Riley, 2011, p. 200).

The notion of dialect and language, even in their technical applications, they have no exceptions here. In this case, John McWhorter says,

“In popular usage, a language is written in addition to being spoken, while a dialect is just spoken. But in the scientific sense, the world is buzzing with a cacophony of qualitatively equal 'dialects,' often shading into one another like colors (and often mixing, too), all demonstrating how magnificently complicated human speech can be. If either the terms 'language' or 'dialect' have any objective use, the best anyone can do is to say that there is no such thing as a 'language': Dialects are all there is.”

(John McWhorter, January 2016)

Moreover, Crystal declares that **“everyone has, to a limited extent, a ‘personal dialect’. Dialects can thus be seen as an abstraction, deriving from an analysis of a number of idiolects; and languages, in turn, are an abstraction deriving from a number of dialects.”** (Crystal, 1987, p. 24).

Bearing in mind that, dialect indicates something more than a mere rude form of speech and action as well as it may carry to us a favourable impact of soul, beauty, dignity, grace, purity, truth and sweetness that may even touch us to the tenderness of tears, and dialect, undoubtedly, does all these feelings as the pure speech and sincere act may do it. For the same reason, dialect is simply, purely natural and human and one can apply and include dialect in literary art whether it is written or performed.

1.5.2. The Notion of Diglossia , Pidgin and Creole

A. Diglossia

Diglossia is a word that originated from Greek which means a state of being bilingual. This expression was primarily applied in English in 1959 by the linguist Charles Ferguson, moreover, diglossia is a situation in which a community uses two different varieties of the same language, the way it typically works is that one dialect or language is used in everyday casual speech, and we call it "Low Variety", in this situation, the speaker does not pay attention to the grammar rules or how to write in that language since it is the language of friendship, family and street. While the "High Variety" or as it is known the prestigious variety is considered as the first language that is used for more official and formal situations, such as in public speaking, as well as is the language that taught in schools and universities. In this sense, the Professor of Linguistics Ralph W. Fasold defines diglossia as,

“A very significant aspect of diglossia is the different patterns of language acquisition associated with the High [H] and Low [L] dialects. Most reasonably well-educated people in diglossic communities can recite the rules of H grammar, but not the rules for L. On the other hand, they unconsciously apply the grammatical rules of L in their normal speech with near perfection, whereas the corresponding ability in H is limited. In many diglossic communities, if speakers are asked, they will tell you L has no grammar, and that L speech is the result of the failure to follow the rules of H grammar.” (Fasold, Ralph.W, 1984, p.46)

In many cases, the community considers the High Variety to be the pure and correct form of a language, and they want to keep it the same and not let it change. The Low Variety, conversely, is more flexible and it is more likely to change over time because it is not restricted by rules of High Variety.

Example:

- Hi, what's up (Low Variety) → Hello, What is going on (High Variety)
- Yeah (Low Variety) → Yes (High Variety)
- Niagara Falls that bad? (Low Variety) → Is Niagara Falls that bad? (High Variety).

Furthermore, in a diglossic situation, each variety of the language has its own function; each of them corresponds to a set of behaviours, values, attitudes and roles. In connection with that, Ferguson (1959) calls the codified variety “High Variety” (HV) and the primary variety “Low Variety” (LV) where the former has high prestige and is used in formal situations such as the media, parliaments and schools, whereas, the latter has low prestige that may use in everyday conversations. In this process, Ferguson defines diglossia as follow,

“A relative stable language situation in which there is a very divergent, highly codified (often grammatically complex) superposed variety, the vehicle of a large and respected body of written literature, heir of an earlier period or another speech community, which is learned largely by formal education and is used for most written and formal education and is used for most written and formal spoken purposes, but is not used by any sector of the community for ordinary conversation.” (Ferguson, 1959, p. 325)

According to this quote, diglossia is not combined with literary but it is the outcome of the multitude of roles and functions that appear as a result of modern invention and hierarchical division in present-day society.

Thereon, diglossia is very common around the world such as the examples of Ferguson that consider Katharvousa as (HV) and Dimotiki as (LV) in Greece, another example of Germanic varieties, here, German has been seen as (HV) whereas Swiss German (LV), Standard French (HV) and Creole (LV) in Haiti. Along with the most commonly discussed example is probably the Arabic language where there are different dialects in every Arabic country that differ in grammar, vocabulary, and pronunciation from the standard Arabic which is the very codified language that is basically fixed in its rules.

However, in England, there is a difference between Standard English and regional or local dialects, within Standard English itself there are a few variations in pronunciation, vocabulary and grammar. These differences reflect the different functions of English.

For instance, Standard English is considered as a High Variety which is used in formal situations or settings, whereas, the Low Variety is related to distinct forms of vernaculars such as Black English Vernacular which is used by ordinary people in casual speech and even by authors in their literary works or novels to reflect the original speech to the readers.

B. Pidgin and Creole

Creoles and Pidgins have generally been regarded as uninteresting linguistic phenomena because of their origins. For Hymes Pidgin and Creole **“are marginal, in the circumstances of their origin, and in the attitudes towards them on the part of those who speak one of the languages from which they derive”** (Hymes, 1972, p. 03)

Recently, many linguists have given great importance to pidgins and creoles like Professor Ronald Wardhaugh who states that,

“The study of pidgins and creoles has become an important part of linguistics and, especially, sociolinguistic study, with its own literature and, of course, its own controversies... With pidgins and creoles we can see processes of language origin and change going on around us. We can also witness how people are attracted to languages, how they exploit what linguistic resources they have, and how they forge new identities.” (Wardhaugh, 2006, p. 59)

There is not just a single pidgin language or single Creole language; they are actually referring to categories of languages where there are many pidgins and creoles around the world. So, the common question that an individual may ask is, what do creole and pidgin have in common? And, what is the difference between the two? Well, pidgin and Creole are new languages that develop when speakers of different languages come into contact with each other, and they have a need to communicate. Many pidgins creoles have arisen when colonial powers come into contact with local people as they spread around the world, besides, pidgins are non-native Lingua fraca while creoles have native speakers.

Overall, pidgin languages have no native speakers, they are languages that arise very suddenly and so quickly when there is a need for communication in a certain situation, for example, the purpose of trade or labour, slavery or colonial contact. Pidgin language, in this regard, is a sort of a compromise between two different languages, and it usually arises when a group of people is dominant over another group, in this situation, finding a common language between the two groups is necessary. For that reason, both groups, especially the less dominant, adopt a sort of simplified language based on the most basic vocabulary of the dominant language and on the most basic grammar of the native language.

Nevertheless, when pidgins become expanded in a region, and people start using pidgin language in almost all domains of life, such as social, family, cultural and economic life, here the extended pidgins can be passed down from one generation to another as non-native lingua franca. In this case, pidgins have non-native speakers whose language appears due to the need for lingua franca, but if that language survives and becomes the native language of the next generation then it is called the Creole language.

Thus, Pidgins and Creoles are fascinating because they are proof that languages are living entities that are constantly changing and adapting to the needs of their speakers.

1.6. Dialect in Literature

Literature is famous to hold different varieties **“since literature must embrace all natural existing materials, physical, mental and spiritual we have no occasion to urge its acceptance of so-called dialect, for dialect is in literature, and has been there since the beginning of all written thought and utterances”** Adding that, it is good to have a writer who permits **“his rustic characters to think, talk, act and live, just as nature designed them”** (Riley, 1892, pp. 465-470).

In view of that, a lot of people speak dialect in everyday conversation to express their special needs while it is used by many authors in their literary works to highlight certain features that may reveal the character’s educational background and attitude.

Dialect in literature or literary dialect is a technique or an artistic technique that used by novelists producing standard literature, moreover, dialect is a form of language, is a style of speaking that comes from a language such as Arabic, English or French; but has its own special features and words, for the sake of this, many writers argue that using dialect in

literature is not a demeaning of the value of literature but is rather the faithful representation of a language, also, it can be seen as the implementation of non-standard spelling which is used in literary works such as novels, poems and short stories for the aim of providing and producing a real image of the socio-cultural environment of a given character in order to make the work more realistic in the eyes of a reader. Thus, there are a number of sociolinguistic parameters which play a big role in the influence of the individual's speech such as:

➤ Age: It has a huge effect on the way speakers use the language in any speech community, for example, the speech of an old person differs from the speech of a young person, in this sense, the American linguist Suzanne Romaine who is known for her work on *historical linguistics and sociolinguistics*, believes that **“the age attribution of a variable maybe an important clue to ongoing change in a community”**. (Romaine, 2000, p. 82)

➤ Gender: It is one of the main factors that distinct between individuals, i.e., male's speech differs from female one in a certain ways because the latter's speech is full of emotions, as well as, it consists of colorful and beautiful language rather than man's language, in addition to that, female shows more awareness of prestige norms in her speech. In this stream, American linguists Walt Wolfram and Ralph Fasold agree in their book The Study of Social Dialects in American English that **“females show more awareness of prestige norms in both their actual speech and their attitude toward speech”**. (Wolfram & Fasold, 1974, p. 93).

➤ Socio-cultural background: This factor reflects the speakers' level of education and attitudes, for example, an educated character uses formal language than an uneducated one. For Austin Warren and René Wellek **“literature is a social institution, using as its medium language. Literature occurs only in social context, as part of a culture, in a milieu”** (Wellek and Warren, 1978, p. 105)

➤ Social class: Language in this sense is the possession of the social group, not far from this point, an Oregon writer Lori L. Lake mentions that **“the use of proper dialect helps to vividly express a character's identity”** (Lake, 2005, p. 40).

Furthermore, many researchers bring various definitions in order to express the concept of dialect in literature, for example, the Spanish linguist and Professor Azevedo Milton states that, **“for centuries authors have sought to evoke orality through a variety of techniques, generally known as literary dialect, aiming at capturing salient features of speech.”** (Milton, 2002, p. 05). Accordingly, writers and novelists for a long time have looked for a specific technique so as to represent non-standard forms of speech in a narrative, and thus, it is now identifying as a literary dialect.

1.7. Conclusion

The perplexity that is modelled by the Black African literature raises a common question of whether this literature is for export only since this literature is, often, written in the colonial languages. To answer this question a lot of African researchers and scholars debated on the use of the former colonial's languages rather than their mother language.

Moreover, they view that the African writers of the twentieth century are "undoubtedly raped" since they have learned in a new world and absorbed new values. Also, they were cultural contractors because those African writers speak a language that no one hears, so no one will excuse them if they make their culture for export.

However, to be objective, one may understand that these African languages of a simple, oral nature in writing traditions do not provide - in the eyes of those writers - an appropriate objective framework for embracing those ideas and perceptions of a modernist nature. Thus, the colonial languages, mainly, English, French and Portuguese come in order to approach the voices of the African nations, their suffering and fateful issues, so that they can be heard and felt internationally, and make the others feel the collapse and the degradation that left by the European colonizer on various levels, Cultural and political. Nevertheless, a lot of African writers, unconsciously, forget that both the African language and identity were among the levels that have been drowned by the colonizer.

On the basis of this, the issue of ‘expressionism’ has been raised by many authors who see the expression in the mother tongue cannot be condemned by any other expression in any language, no matter how well the second language. According to Ngugi Wa Thiong’O who took a strong position when he neglected writing in the English language in favour of his

mother tongue the Gikuyu language, he says that, “**Language, any language, has a dual character; it is both a means of communication and a carrier of culture**”. (Thiong’o, 1996, p. 13).

Thereon, chapter two talks about Weep Not, Child a novel that is written by Ngugi in 1964 which was his first productive piece of writings. The novel describes both cultural and political events of Kenya in the period of colonialism; here the one will observe the style of the writer in his initial literature start.

CHAPTER TWO

Literary Analysis of Weep Not, Child (1964) by Ngugi Wa Thiong'O

CHAPTER TWO: Literary Analysis of Weep Not, Child (1964) by Ngugi Wa Thiong’O

2.1. Introduction

2.2. Weep Not, Child Summary

2.3. Characterization in the Novel

2.4. Ngugi’s Themes in the Novel

2.5.2.4.1. Weep Not, Child Major Themes

2.5.1.1. Education

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2.4.2. Weep Not, Child Sub-Themes

2.4.2.1. Grief

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2.4.2.5. Hope

2.4.2.6. Fidelity of the Family

2.5. Analysis of Weep Not, Child Quotes

2.6. The Use of Dialect in the Novel

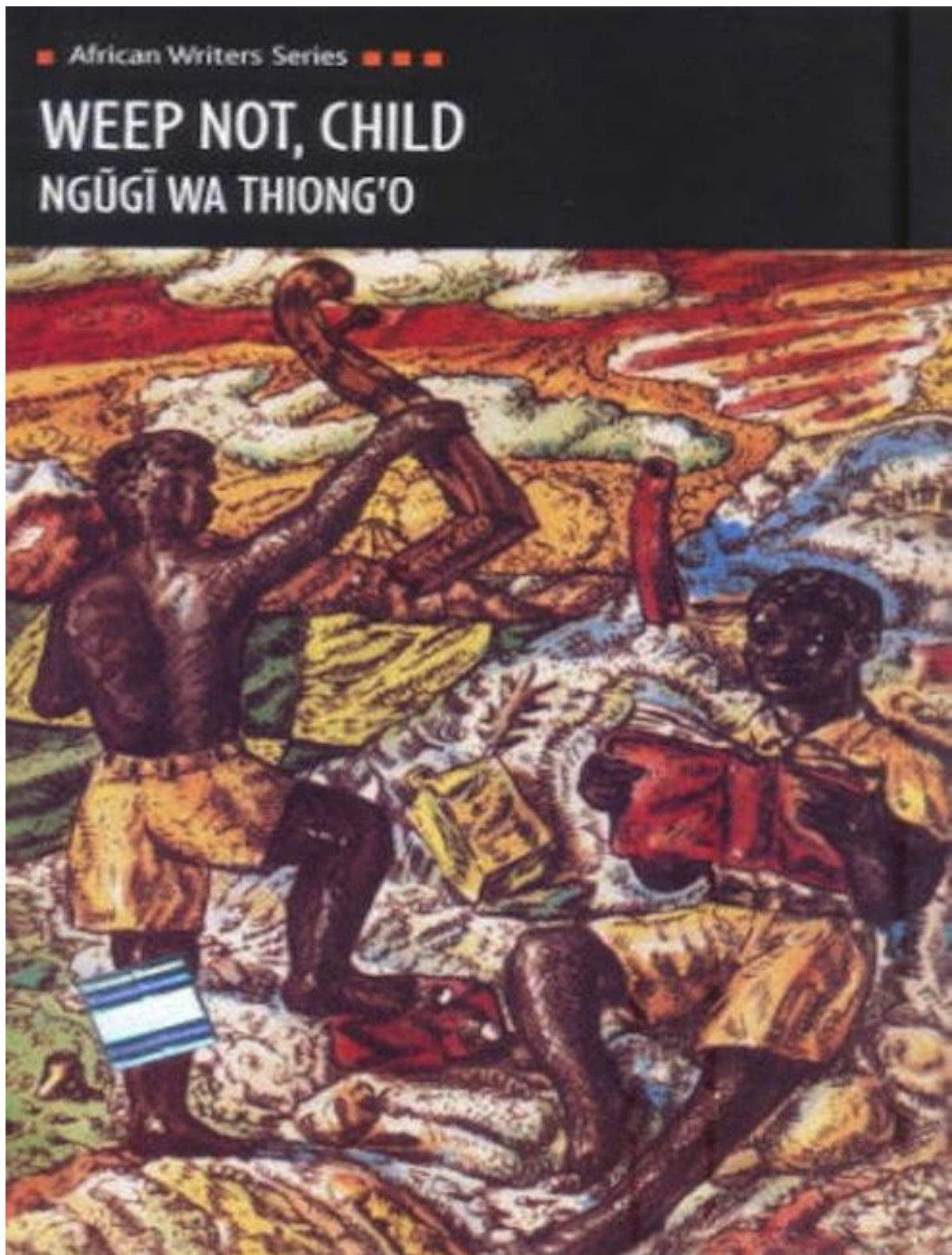
2.7. The Linguistic Variation in Fiction

2.8. Conclusion

*“Weep not, child Weep not, my darling...
With these kisses let me remove your tears,
The ravening clouds shall not be long victorious,
They shall not long possess the sky...”*

(Walt Whitman) American poet

Figure 2.1: Ngugi Wa Thiong'O, Weep Not, Child (Heinemann 1964). Series 823[F] PR9381.9.N45



Source: books.google.com

2.1. Introduction

For a number of years, writers and playwrights like Ngugi Wa Thiong'O and Binyavanga Wainaina in addition to many others have studied the crucial issue of which language should the African novelist write his literature with, as well as, they have addressed the issue of identity at the centre of their creative works. In this chapter, the focus will be on the literary side by giving a summary of the whole novel so as to make it easy for readers to understand the story and the theme from it, in addition to the language style used by the writer especially the use of Gikuyu dialect.

It is clear from reading these stories by Africans about Africa; probably the best writers ever come out of the Black continent, who could give a fine treatment of various themes that represent books which are hard to be forgotten comes a novel by a much known African Kenyan writer and activist whose name is Ngugi Wa Thiong'O. In addition, this African novelist is known as a dynamic campaigner for the African language and form. As well as he is one of the most important postcolonial and modern African thinkers whose works are based on the position of the African languages, English literature, and colonial education which is regarded as the source of stigmatizing, corroding and criminalizing indigenous African cultures as a way of devising how colonized people viewed themselves and their relations to the world around them.

Ngugi Wa Thiong'O is considered as an achievement to Kenyan and Kikuyu literature (the largest ethnic group in the country), as well as in Africa who exiled in the United States where he fights to defend the Kikuyu culture. Later on, Ngugi refuses to write in the English language, and he decided to write his fictions in Gikuyu, even if his works are widely distributed in the Anglo-Saxon world. In his critical book Decolonizing the Mind (1986) he argues that the African Orality should be fiercely defended by those who practice it against the omnipresence of the culture of the colonizer.

Ngugi was still a student at Makerere University when he paved the way for his pen to write his first novel Weep Not, Child that was published on the eve of Kenya's independence in (1964) under the name of James Ngugi.

The novel deals with the contradictions between the Kikuyu tradition and the European, where the British colonial power was not capable to rule the country except through spreading

the blood and desolation that led to the revolt of the peasants, humiliated of Kenyan people, and forced them to expropriate their properties and live in arid lands.

Ngugi recounts historical events out of this fictional novel, for example, the Mau Mau uprising, the story of true personas as leader Dedan Kemathi, the imprisonment of Jomo Kenyatta and the state of emergency in (1952).

This was followed by The River Between (1965), A Grain of Wheat (1967), Petals of Blood (1977), and Devil on the Cross (1980), plus the Gĩkũyũ novel Matigari that was published in (1986) than Wizard of the Crow (2004-2006) following by many other works. Thus, the selected Novel for this chapter is Weep Not, Child by Ngugi Wa Thiong’O a novel that was written in the 20th century where the fever of 20th-century in Africa is overborne by the lust of outsiders to rebuild a vast, diverse black continent to a white Western project and this was accomplished in three ways: colonialism, Cold War, and the sovereignty of the marketplace.

Thereon, Weep Not, Child (1964) is a novel that consists of eighteen chapters along with two parts. Part one entitled *The Waning Light* whereas the second part entitled *Darkness Falls* in which it adopts the historical events of the Mau Mau that emerging in Kenya, as well as points out the denudation and dispossessed of the whole people from their ancestral land. Weep Not, Child is a both a biographical and historical novel that traces the history, culture and lifestyle of the Kenyans in general, and the Gikuyu in particular. It is full of Gikuyu dialects, in addition to Oral tradition literature such as, myth, legends and folktales.

2.2. Weep Not, Child Summary

Part One: The Waning Light

Weep Not, Child is a novel that takes place in a small Gikuyu village called Mahua which situates in Kenya during the period (1952-1960). At that period, Kenya was witnessing a time of Emergency, and it is a drastic, turbulent and violent period that, later, would bring independence to Kenya from the British colonial.

Hence, the novel opens with the description of a woman called Nyokabi who has once been beautiful but due to the bad conditions, her beauty vanished because of the harsh life of poverty. Although the life of Nyokabi was not pleasant, she could open the door to her lovely

son Njoroge so as to get an opportunity to be educated and go to school. However, education was not an easy step that the family could afford for the previous siblings. When Njoroge heard the news from his mother's mouth, he enthusiastically accepted the offer, despite the fact that, he would not be able to take lunch with him since they had harsh financial conditions, and he should attend school every day. However, these negative points, in the eyes of Njoroge, did not frustrate him and he promised his mother that he would not bring shame either to her or to his family.

Njoroge in a happy face went rapidly to inform his step-brother Kamau, the son of Njeri, about the excellent news concerning his opportunity to be able to attend school. Kamau worked as an apprentice carpenter, he was almost at the same age as Njoroge, he chose to work instead of going to school. In the narration, Kamau reacted to the good tidings in a high spirit, and both boys started discussing their future with dreaming eyes in suspense that their training would bring cheerfulness and prosperity to their families, like their neighbour Jacobo who was a black Kenyan wealthy man, an educated local villager and an owner of the pyrethrum farm. Furthermore, Jacobo also possessed the land that Ngotho and his family lived on. Moreover, the brothers thought that maybe they would be like Mr. Howlands, a rich European settler man who used to live in the village for a long time and owned many properties, among them the land of Ngotho's predecessors.

The narrator then gave information about the local community as well as described the landscape and the isolation of the Kikuyu's village life. He told the reader that when the locals were feeling weary they went to Kipanga which was considered as a big city where the village was located nearby and was a home for a lot of characters who differentiated in skin colour, moreover, Kipanga was a town where villagers worked, and they have some entertainment activities. Thus, among those villagers was the Barber a popular character in the town and a well-known storyteller who narrated stories about the battles, particularly during WWII. Likewise, he liked to let others know about his sexual adventures with white women in Jerusalem and how it was not hard to get one and sleep with. For that kind of stories, Ngotho who was Njoroge's father felt cheery whenever he met the Barber.

Ngugi Wa Thiong'O describes the character Ngotho as a poor peasant man who worked as a farmer on the land owned by a white English settler. This land was given a Gikuyu name as the shamba which was once a property of Ngotho's family but the British colonizer stole it from him. Also, he was the father of the protagonist. Ngotho's only consolation was the news that his son would bring light at home through education like Jacobo's daughter, and this would make Ngotho felt so proud.

On Monday, Njoroge prepared himself and went to the village school with a companion named Mwihaki, Jacobo's daughter. Njoroge loved her since before; however, when they arrived at school, a group of local boys created a funny name for Njoroge and started shouting at him as a '*Njuka*'. The boys obliged him to hold their bags; fortunately, his friend Mwihaki protected him by saying that Njoroge was her '*Njuka*'. The boys left them in tranquillity because they felt afraid to be punished by the teacher Lucia, Mwihaki's sister, this action created a hard time for Njoroge in the beginning.

In the afternoon, Ngotho the father chose to narrate a tale about the legend of a traditional Gikuyu creation, and also to tell his family how the British robbed the land of Gikuyu's people, however, his wives Njeri and Nyukabi in addition to his children Kori, Boro, Kamau, and Njoroge were amazed because it was something strange that Ngotho would recount this evening instead of Nyukabi. Yet, these folk stories about the past made Boro's blood boils, because he felt sure of the truth that his father was a betrayer of the elders' spirit, as well as, a coward person who had a relation with the injustice of what was happening since he still working for Mr. Howlands, the white man who stole the land of his ancestors. The attitudes of Boro, the elder son of Ngotho, was changed completely after the death of his step-brother Mwangi, Nyukabi's son, who breathed his last breath in World War II when they were fighting together.

During the novel, Njoroge passed to level IV, and he was able to study English. He felt excited about being capable of reading the Bible, besides; both Njoroge and Mwihaki continued bonding together. Due to Njoroge's knowledge, Ngotho believed that there was a large resemblance connecting the Kikuyu struggle and the oppression of the Israelites. As a result, both the father and the son considered that education was the most fundamental pursuit because through education they would be able to return back their stolen land.

Moreover, in the intervening period of time, Kamau was expressing distress and annoyance, for the sake of inability to change the situation of his training because of the unhurried speed at which Nganga his boss in carpentering taught him. Sometimes men of Mahua gathered to discuss political stuff. Frequently, Boro and Kori returned home when they heard about a meeting, they usually come from the big city Nairobi to home bringing some political activists with them, in order to incite the black who worked under the white order. Their message was to reinforce villagers to demand more wages, also to organize for a strike against the rich people, their bosses and against the British colonizer in general.

Thereon, Njoroge loved catching a glance and listening to the discussion of those men that night. Njoroge prayed that the strike would go in a good way and that his father could gain high wages. Nevertheless, Ngotho, from one hand, felt a strong desire that participating in the strike and be present at the mass gathering in which his son Boro and his friend Kiarie are arranged to speak, it would be one of his duties towards his family first, then his country; on the other hand, he is anxious about losing his job as a farmer because Mr. Howlands warned his workers that he would expel anyone wanted to be a part of that strike, the thing which made Ngotho for the first time appeared angry with his wife Nyokabi who was against that weak rally and said to her husband that he would be fired if he went on it, because of that Ngotho hit her in front of her son Njoroge.

It was the beginning of the New Year, and the whole pupils gather in the school waiting for the fruit of their studying efforts. After a while of anxiety, Njoroge, and his best friend Mwihaki had both passed, and it is their moment to carry on education in intermediate school. Afterwards, they run together at home facetiously holding each other's hands. Unfortunately, their happiness did not last. When each returned home they knew that the strike carried serious consequences; Jacobo who pressured the strikers to return to work was attacked by Ngotho who saw Jacobo as a Traitor. Thus, the conflict between these two persons leading up to a riot that ended with the loss of Ngotho's job on the farm that was owned by Mr Howlands also driven out from his house which was situated on the land of Jacobo, but fortunately, Ngotho's family was allowed to live on the land of Nganga.

After two years and a half, Kenya experienced the appearance of one of the well-known rebellious groups called the Mau Mau which made the country testified many events of violence as well as built a state full of enmity and worries. In addition to that, many revolutionary were arrested and Njoroge's champion Jomo Kenyatta was among them.

Part Two: Darkness Falls

About Two years have passed, things changed in the village and an atmosphere of terror spread throughout it because of the police and Mau Mau besides people started hearing many different revolutionary stories, one of them the story about Dedan Kimathi a leader of the African Freedom Army who could cheat the police cleverly. Kori and Boro were fugitives from the police whereas, Jacobo became the chief of the police who had many bodyguards that protected him, and meanwhile, Mr Howlands turned into the district officer these two persons arrested Ngotho for his insubordination, they also plotted to arrest Kori and Ngotho's

first wife Njeri who broke the new law “ the curfew law”. In this process, Ngotho paid the fine for the offence; however, the police and Jacobo on their head released only Njeri and sent Kori to a detention camp without any formal examination of evidence before a judge, and typically before a jury to decide guilt in breaking the curfew law.

However, Mr Howlands felt sorry about the situation that turned Ngotho into an enemy though he was good, admired and active farmer in the land, furthermore, boys at school started talking politically about the Mau Mau that threatened Njoroge school through a menacing letter on school wall but Njoroge was not afraid and he continued attending his lectures with the support of his brother Kamau.

The situation in Kenya advanced to be unpleasant where the daily life in the village deteriorated day after day because of what happened in the riot. Besides, Ngotho changed after the loss of his ancestors' land, the thing that made Kamau financially responsible for his family, on other hand, Njoroge who was often thinking about Mwihaki who did not appear in the village for a long time, still going to school with the faith that education was the only solution for dealing with the difficult situation and to make the country changed for better. One day, Kamau carried with him bad news he told his stepbrother that almost six persons were taken to the forest by the Mau Mau who killed them and Nganga plus the Barber were among the murdered.

A few days later, Njoroge heard a voice calling his name while he was walking into the village, then, suddenly he saw Mwihaki who now was a young lady, she returned from a boarding school to home after years of absence. The two friends were so happy to see each other again, on this occasion; Mwihaki invited Njoroge to her home. He felt amazed because of Jacobo's reaction who dealt so gently with him. Afterwards, they promised each other to stay together after their graduation and then both escaped mentally to their world which was full of hope and wishes for a better tomorrow.

Not much later, Isaka the old teacher who became a revivalist brought Njoroge and his friends in addition to many others to go on a church retreat but sooner the white police stopped them and they murdered their leader Isaka for his position towards independence. As luck would have it, the boys were holding school documents to show that they were schoolboys. For the moment, Boro the leader of Freedom Fighters and the chief of the Mau Mau group was planning to kill Jacobo, he was fighting not for freedom as the first goal but for revenge, the revenge for Mwangi's death in WWII.

Njoroge was the only village boy who passed to the high school by contrary to Mwihaki who did not do well enough in exams to promote to high school, instead, she chose to attend

the teacher's training college, moreover, Mwihaki seemed to be disappointed and melancholic about the circumstances of the state and the Gikuyu village, whereas Njoroge felt sure about the power of education and that through education people would give a shining future to Kenya as a whole.

Everything was different at Seriana high school and students were coloured, for the first time, Njoroge communicated with the white teachers who treated him and others equally and taught them with kindness and respect.

One day, Njoroge had a football game in the high school where he had a conversation with a white young boy who was Mr Howlands' son Stephen Howlands. Stephen said to Njoroge that he wanted to talk and made a friendship with the black boys in Kipanga but he always felt afraid they would reject him, on that occasion, both boys noticed that they had many things in common, then they talked about the reasons that made them afraid to communicate with each other when they were children.

On a cold Monday morning, Njoroge felt happy in his high school but sooner his happiness ended when the headmaster took him out of his class and told him that his family was passing through a sad dilemma, then he was handed to two police officers who took him to home guards. Njoroge came to an office well-known as the House of Pain where he was surprised by seeing Mr Howlands there waiting for him, at that moment Njoroge know that the situation was extremely serious and unpleasant things happened in the village. After a while, the policemen started questioning Njoroge about the place of Boro and beating him harshly, ultimately the police officers revealed that Jacobo had been assassinated by Boro, for that reason Njoroge should tell them about his brother's place immediately, otherwise they would not stop hitting him. However, Njoroge refused to give them any information.

Finally, they informed him that Ngotho had already confessed to the crime that he killed Jacobo, and if Njoroge did not confirm his father's guilt he would be castrated too, however, Njoroge refused to give up, but the home guards put pincers to his penis under the eyes of Mr Howlands who left the office without saying anything. Though, a few days later, the police released Njoroge and his mothers from the prison.

As it turns out, Ngotho seemed satisfied with the death of Jacobo, in the Novel, the writer gives signs that Ngotho was not guilty and he confessed just to help Kamau who was seen as a suspect. Thereon, Ngotho was interrogated horribly by Mr Howlands who made the police officers felt scared. Mr Howlands considered Ngotho as a nemesis through all these events, Ngotho was glad that he would die soon, in fact, Boro was the one who killed Jacobo

to revenge for his brother's death in the war and when Mr Howlands eventually knew that Ngotho's confess was wrong he released him. Several days later, Ngotho passed away and Boro saw that his father died due to the bad treatment in the police office, so with cold blood, he killed Mr Howlands in his house.

After Ngotho's death and all that happened recently, Njoroge gave up his school and came back home. Five months later, Njoroge started working in an Indian shop where he felt shame and disappointed that all his dreams about finishing education and being someone important in this life were disappeared, unfortunately even this job did not satisfy him, and he sooner was fired from that job. All these events made Njoroge a pessimist without any hope in a new and beautiful life; he some kind felt guilty and thought that he brought bad luck to the whole family because of his relationship with Mwihaki, but in return, for Njoroge, Mwihaki was the last source of hope.

On Saturday, Njoroge met Mwihaki declared his love and devotion to her, at first, she resisted him but sooner she accepted him and announced her love too. Moreover, Njoroge wanted Mwihaki to escape with him and live together in another place rather than Kenya, however, she refused to leave her family in that condition. Njoroge, after the decision of Mwihaki, found himself in a closed-door and tasted as if he was betrayed and lost his last hope in this life.

On Sunday night, Njoroge decided to get suicide, fortunately, Nyokabi reached him and took him home, after that, he felt guilty about the moment of his weakness and the desire for self-destruction as if he let down his mothers, his dead father and Mwihaki who requested him to wait until things get better and the sun rose again in the life of the villagers.

Thereon, Ngugi Wa Thiong'o as the author of this fiction ends Weep Not, Child (1964) with an open-end where he does not give a direct conclusion about his hero Njoroge. The author wanted to give the occasion to readers in order to guess what will happen to the protagonist and his dream about a new day full of prosperity.

2.3. Weep Not, Child Characters

The novel may tend to characterize events or ideas, but it must also describe the characters, i.e., persons, animals or things in which these acts and ideas affect. Furthermore, the characters are seen as the master focus of many novels and plays in a literary work and often the narrator is the main character in the story. Thus, the writers should know their characters in a deep and well-informed way along with a clear picture of the form and the way of think and talk of each figure.

The characters in literary works are the same as they are in real life, they are the decision-makers who decide events and live inside them. In this sense, it is difficult for Njoroge, the hero of Weep Not, Child by Ngugi, and the hero of any other African novel, for instance, Okonkwo the protagonist in Things Fall Apart by Chinua Achebe to exchange the positions of their roles. If Njoroge replaced Okonkwo, the story of Weep Not, Child would change, and the same thing would happen in the narrative of Things Fall Apart because the writers of both stories are different in both the manner of thinking and observing things although they are both Africans who experienced colonialism.

➤ Major Characters

Weep Not, Child is Ngugi Wa Thiong'o's first East African novel which is full of interesting characters as well as it contains a lot of primary and secondary characters by which specific roles are given to different characters within the novel by the author. The book traces the adolescence of a Kikuyu child from a poor family named Njoroge who is being told to not weep. Njoroge is the protagonist in this story, he is the youngest son of Ngotho and Nyokabi as well as he has a lot of stepbrothers and sisters and his only true brother Mwangi was killed in World War II. Njoroge is the only son who has the opportunity to go to school and be educated; his major goal throughout the novel is to have the possibility and capacity to become as educated as possible.

Thus, Ngugi describes his protagonist as **“a dreamer, a visionary who consoled himself faced by the difficulties of the moment by a look at a better day to come”** (Weep Not, Child, p. 120) One of the keys to his character is the challenges that face his optimism which constitute the primary arc of the novel. However, through the events of the story, the

writer puts his main character in dark dawn where he lost his hope in life; although Weep Not, Child gives him support to not weep but Njoroge has a good reason to weep evermore.

Even though Njoroge is the main character in the novel, Ngotho the father is also a personality that is worth studying. He is the husband of two women Njeri the first wife and Nyokabi a Njoroge's mother and the father of all of Boro, Kori, Kamau, Mwangi, and Njoroge. In this novel, the husband in the family shows his feelings towards his wives and children he jokes and discusses topics with them unlike the character of the Nigerian writer Chinua Achebe Okonkwo in Things Fall Apart. Thereon, from the point of view of society, Ngotho regards as an effective partner. He is a good story teller who was a World War I veteran; in addition, he works as a farmer on Mr. Howlands's land which was once the land of Ngotho's ancestors. He always feels sure of the truth that the white will go out from Kenya and he can possess his family's land back.

➤ **Minor Characters**

Moreover, Ngugi's novel includes characters such as Nyokabi a Njoroge's mother and Ngotho's second wife. The writer describes her as a small, black woman, with a bold but grave face. One could tell by her small eyes full of life and warmth that she had once been beautiful. But time and bad conditions do not favor beauty (WNC, p. 03). Nyokabi loves her children and cares deeply for her only son Njoroge and she is delighted that her son will go to school and be able to speak English as the children of rich families Nyokabi embodied the strong Kikuyu woman who strives to maintain peace and quiet in the family.

Mr. Howlands is a British settler in Kenya who escapes from his troubled past as well as he may be seen as an antagonist in the novel. Physically, he was tall, heavily built, with an oval-shaped face that ended in a double chin and a big stomach (WNC, p. 30). His wife Suzannah known also as Mem sahib is a nice girl neither beautiful nor ugly she is severe with African servants, they have two sons and a daughter, Peter the big son who died in the war and the daughter who turns to a missionary after the death of her brother then Stephen the only son of Mr. Howlands who is in the same age with Njoroge.

In the novel Ngugi mentions that Mr. Howlands has the land which once was possessed by Ngotho's ancestor. It is the same land which built tension between him and

Ngotho. Through the events of the story, Mr. Howlands becomes the district officer of the village who struggles with the rebellion.

Stephen Howlands on the other hand, is Mr. Howlands the youngest son and the only one who is alive during the events of the novel he is described as shy and thoughtful boy with very white skin the thing that makes Mr. Howlands not sure about the suitability of his son to inherit the farm after him, late in the novel Stephen and Njoroge have a deep conversation.

Jacobo, the pro-system man who profits from the skewed distribution systems of the British colonialism takes the role of a rich Kenyan pyrethrum farmer who has been allowed to grow the crop in the village and he is the owner of the land where Ngotho and his family live on. Jacobo is married to Juliana a fat woman with a beautiful round face and haughty eyes and he is Mwhiki's father, in addition, he has other small boys among them John the eldest son who plans to go and study in England, and a big daughter who is a teacher at elementary school named Lucia. Jacobo works against the rise of the Mau Mau and becomes the enemy of Ngotho after the events of the strike. This character can be seen as another antagonist because Jacobo is a really despicable character in the novel.

On the other hand, Mwhiki the daughter of Jacobo looks small and delicate, and one of the wealthy girls in the village. She is Njoroge closest friend and ultimately his big love. Their deep discussion on the country's prospects takes an interesting part in the structure of the novel. Ngugi describes her physically in chapter eleven as **“tall, slim, with small pointed breasts. Her soft dark eyes looked burningly alive.”** (WNC, p. 86)

Kamau is the stepbrother of Njoroge and the son of Njeri, Ngotho's first wife; he is training as a carpenter at Nganga the thing that makes him unable to join Njoroge at school because they are slightly in the same age. He prefers to work and go directly into a career because time and conditions forced him to mature rapidly. Through the story, Kamau becomes the main support for his family after Ngotho gets older and His other brothers join the Mau Mau.

Boro is the oldest son of Ngotho who drinks a lot because it seems that he suffers from post-traumatic stress disorder, he is always sad and withdrawn due to the death of his stepbrother Mwangi who died in the World War II where they were fighting in the war

together. As a result, Boro joins the Mau Mau rebellion and sooner he becomes the leader of a guerrilla group.

Kori is another adult son of Ngotho and Njeri. He works in an African tea shop at the Green Hotel in Kipanga which is known as a dirty place. As it is said, like the son like the father Kori, like his father Ngotho, is a good story-teller who could keep a whole company listening and laughing.

The barber is a short brown man with hair very carefully brushed. He is very funny and he likes to tell stories about his fighting achievements in World War II which made people laugh. (WNC, p. 09). In chapter eleven, the writer mentions the death of the barber under the hands of the Mau Mau.

Nganga is the village carpenter, who trains Kamau to become good in that field. He is a rich Gikuyu man who has a land. In Kenya, each one owns a land he considered as a rich man he also clever although he is a little bit rough and not honest (WNC, pp. 19-20). Despite the fact that at first of the novel Nganga is characterized as cheeseparing, later in the story he appears his generosity by giving Ngotho and his family a spot to live after they are forced to drive out from Jacobo's land. Later on in the novel, Nganga is killed by the rebellions.

Murungu is the name of the Gikuyu Creator. According to the oral tradition history Murungu is the Creator who takes the man 'Gikuyu' and the woman 'Mumbi' from his holy mountain to the country of ridges near Siriana then to Mukuruwe Wa Gathanga. (WNC, p. 24). Mugo wa Kibiro was a Gikuyu seer of old in the past years who saw a prophecy about the coming of the white people who would take the land of Kenyans years ago before the arriving of the British to the country, as well as he predicted that one day they will leave the land and come back to their homes the thing that makes Ngotho Holds on to hope.

Likewise, in the novel Isaka is a jovial teacher at Njoroge's school, he is a short man with a small moustache which he is fond of touching and fondling. Later in the story, Isaka introduced as a Christian revivalist when the country witnessed the appearance of the rebellion.

Jomo Kenyatta is not just a fictitious character in the novel but instead, he is a real historical figure is among the African nationalist who selected as the first prime minister

during (1963–1964) and then he became the first African president (1964–1978) of independent Kenya. Thereon, Jomo in Weep Not, Child is a character that never appears directly in the novel but his role as a Gikuyu leader of The Kenya African Union K.A.U.⁸ makes him a hero in the eyes of many villagers and Njoroje in particular.

Kiarie is a man from the city and one of Boro's politically active friends, he is a short man with a black beard, is a good, compelling speaker who usually walked with Boro in many Gikuyu events.

Karanja is a boy from the village who knows much news about the rebellions, in addition to that, he tends to bring the village news about the revolutionaries, and moreover, Karanja tells Ngoroje and others the significant story about Dedan Kimathi.

Dedan Kimathi is the leader of the African Freedom Army, and an active persona in the Kenyan revolution. Even though the character doesn't appear directly in the novel, but his reputation builds fearfulness in the hearts of many Kenyan villagers. Historically, Dedan Kimathi is another real historical figure that Ngugi Wa Thiong'o mentions in his novel. In fact, Dedan Kimathi Waciuri was a leader of the Mau Mau uprising against the British colonial government in Kenya in the 1950s. Eventually, the use of violence by the Mau Mau led to a separation between Kimathi's Mau Mau and Jomo Kenyatta's the KAU.

⁸ K.A.U. was a society of black people who wanted *Wiyathi* and the return of the stolen lands. The society also wanted bigger salaries for black people and the abolition of colour-bar. (Chapter Seven: 64)

2.4. Themes of Weep Not, Child

The African writer is born as a world viewer but with the historical coincidence, he becomes more aware of the cultural heritage which links to a rational actuality of his identity as an African. In that point, several African writings which are written in European languages express varied themes such as assimilation, apartheid, dual identity, rareness of education and ethnocentrism. Yet, those themes represent the effectiveness and impact of Western civilization on many African tribal life and customs and this is the thing that influences their piece of literary writings especially in novels and short stories which are particular to the African literature.

Even so, Weep Not, Child (1964) is considered as an impressive first East African novel, therewith, is a grim story of the individual fragility where Ngugi puts the reader in the middle of testing violence and the difficult decisions that most Kenyan people confronted in the early days of the independence movement. Ngugi Wa Thiong'o, in his novels and plays, has drawn a line to many subjects which are embodied in culture, political power, language and indigenous languages, identity, colonialism, decolonization and postcolonialism. Thus, the novel consists of two major themes namely 'Education' and 'Land', in addition to many other sub-themes that include in developing novel's genre and therefore reflect more deeply, more essentially, more sensitively and rapidly the events of the story. Moreover, these themes can be explained in Grief, Social class, Deep affection, Women's role in society, Hope, and Family loyalty.

2.4.1. Weep Not, Child Major Themes

2.4.1.1. Education

Education is one of the most fundamental themes that are used by the Kenyan author Ngugi Wa Thiong'O who believes that education is a significant tool of empowerment that may change a lot of situations from badness to goodness. In another word, the term education is quite illustrated by John Dewey a famous educationist who explains the relationship between education and life as complementary, he says that education **“begins at birth and**

ends only with death” invoking that **“What nutrition and reproduction are to the psychological life, education is to social life”**(John Dewey, p. 6).

In this respect, education is a system by which social life continues and has no limits because it includes every aspect of life, collective or individual.

In the novel, education can be seen in different elements that not limited only to raising the economic and social status but also bridge the gap between different issues like race and social classes within the community, in this point, Bharat (2003) believes that **“the role of education in nations struggling for freedom and identity is the central concern of *Weep Not, Child*”** (Bharat M, 2003, p. 35). Moreover, the use of sentimental approach by the author to the theme of education is a reflection of his own attitude toward the society that is pictured in the fiction through a formal declaration that education would economically and politically set them free from their bad situation, especially from colonialism in which their liberty is severely restricted.

Ngugi Wa Thiong'O focuses his first chapter of Weep Not, Child on the topic of education which is very fundamental to Njoroge as well as it is worth a lot to his family, the opportunity of education grants Njoroge as a boy from a poor family the occasion to rear into the upper class;

“Nyokabi called him. She was a small, black woman, with a bold but grave face. One could tell by her small eyes full of life and warmth that she had once been beautiful. But time and bad conditions do not favour beauty. All the same, Nyokabi had retained her full smile – a smile that lit up her dark face.

‘Would you like to go to school?’

‘O mother!’ Njoroge gasped. He half feared that the woman might withdraw her words. There was a little silence till she said;

‘We are poor. You know that.’

‘Yes, mother.’ His heart pounded against his ribs

slightly. His voice was shaky.

‘So you won’t be getting a mid-day meal like other

children.'

'I understand.'

'You won't bring shame to me by one day refusing to attend school?'" (WNC, p. 3)

For Nguni, "education is everything", it is the solution and the only way for returning back the land of his ancestors which was taken by force and given to the British settlers like Mr. Howlands. Also, in the novel Ngugi shows that education is the light of Kenya. Besides, Nyobaki also believes that the education of her son is as a reward to her motherhood; she wanted to test the same feeling of Juliana, Jacobo's wife, and this is perfectly mentioned in chapter two as follow,

"It was to her the greatest reward she would get from her motherhood if she one day found her son writing letters, doing arithmetic and speaking English. She tried to imagine what the Howlands woman must have felt to have a daughter and a son in school. She wanted to be the same. Or like Juliana." (WNC, p. 16)

Through the events of the story, the reader may notice that the main character of the novel has a big target towards education and a step for achieving his parents' anticipation, also to fulfil his dreams. For instance, learning is the key to bring equality and freedom to Kenyans. This is further shown when Njoroge strives to compete against Mwihaki and feels happy when he succeeds. Also, the narrator in Chapter Fifteen describes school and education in general as a paradise; **"this seems a little paradise, a paradise where children from all walks of life and of different religious faiths could work together without any consciousness."** (WNC, p. 115).

Unfortunately, among the story, one may become aware that all this passion about school and the benefits that could be rewarded from it disappeared when Njoroge was forced to quit school

2.4.1.2. The Importance of the Land

According to the Kikuyu people, Land is very important with the common belief that a man without land equals nothing and a rich man without land also refers to none. It is a substantial part that represents their identity and spirituality.

Thus, in the story, one may notice that people of Eastern Africa have a connection and sense of belonging to their shamba by which they gain their energy from it. Furthermore, Gikuyu people have always had a sacred linkage to their land and this is because of the belief of the old oral story that was mentioned by Ngugi in the novel utilizing Nguni's old tale that Land was selected and given to the Kenyan and specifically To the Kikuyu tribes through their God Murungu. The importance of owning land in Kenya is equal to political liberty and this kind of contention becomes an essential aspect in the novel.

For Ngugi, the land is more worthy than money and cattle but instead, it has a spiritual connection with the Gikuyu tribes and this is inspired by Nguni in the story when he told his children the traditional oral story about the Gikuyu and the land as follows,

“And the creator who is also called Murungu took Gikuyu and Mumbi from his holy mountain. He took them to the country of ridges near Siriana and there stood them on a big ridge before he finally took them to Mukuruwe wa Gathanga about which you have heard so much. But he had shown the mall the land - yes, children, God showed Gikuyu and Mumbi all the land and told them, this land I hand over to you. O, Man and woman, it’s yours to rule and till in serenity sacrificing only to me, your God, under my sacred tree...” (WNC, p. 24)

Besides, Ngugi demonstrates that both Nguni and Mr. Howlands, despite his racism, share a vicious devotion towards the land which is described as the centre of their relationship, as well as the issue of the British colonial existence in Kenya and hence to the novel's main conflicts.

However, the concept of the land in this novel does not mean only the territory that used for farming and living but it has obtained diverse denotations by the end of the novel. With regard to Mr. Howlands, living in East Africa was the solution to escape from the war in his country and the land was a big deal for him to forget his pain after the loss of his eldest son in the war that was made by European. For him, **the land was his god that came to the rescue where he turned all his efforts and energy into it. He seemed to worship the soil.** (WNC, p. 31) Also, when Njoroge passed to high school and with approaching the time to leave, Ngugi mentions that many of Gikuyu people **contributed money so that he could go. He was no longer the son of Ngotho but the son of the land** (WNC, p. 105).

2.4.2 Weep Not, Child Sub-Themes

2.4.2.1 Grief

Grief is one of the important themes in the novel, in this point, the reader can feel the grief in each character's role, starting with Boro and his deep sorrow for the loss of his stepbrother Mwangi who was the reason that made Boro joining the Mau Mau, to Ngotho's Grief upon the loss of the land of his ancestors which makes him hates the British who took his land by force. Likewise, Grief drives Njoroge's faith in God to be weakened, and he stops praying. Moreover, the fact of Ngotho's death shatters Njoroge's strength, then the assassination of Jacobo under the hands of Boro keeps Njoroge away from his love 'Mwihaki'.

In this novel, Ngugi culturally shows that whenever death kidnaps the life of a member of the Gikuyu family, the character faces deep sorrow which slowly fades into a sense of duty, the thing that gives them relief from their unhappiness. Furthermore, this point is illustrated in the last chapter when Njoroge decides to put an end to his life through suicide due to the rejection of Mwihaki and the death of his father, however, although Njoroge's grief was immense he gives up the idea of suicide and recognizes that **he had failed his mother and the last words of his father when he had told him to look after the women as he had failed the voice of Mwihaki that asked him to wait for a new day.** (WNC, p. 136)

2.4.2.2 Deep Affection

Love with passion and erotic has a powerful impact in most African works of literature which has been the center of African oral traditions study in both indigenous and European languages. In Weep Not, Child the theme of love raises many questions whether deep affection is strong power in order to go beyond all the pain and suffering or is just another feeling of desire and sexuality.

Accordingly, the pure love that connects Njoroge and Mwhiki demonstrates the force of that feeling which illustrated by Ngugi when he writes **“Her world and Njoroge’s world stood somewhere outside petty prejudices, hatreds and class differences”** (WNC, p. 88). Nevertheless, by the end of the novel the writer, the one may notice that love can continue but it cannot shift the circumstances of a person and this is perfectly shown when Njoroge and Mwhiki have the desire to run away from their hometown and live far in Uganda, however, they found themselves in a dilemma that puts both of them in a strong sense of duty to take care of their family and country.

2.4.2.3 Social Class

As it is observed by Ngugi, the race is not the only problem that faces the majority of the novel's characters from reaching their aims in life; but they are hampered by the situation of their social status and this symbolizes to the poor characters such as Kamau who dislikes working for Nganga as an apprenticeship in carpentry, nevertheless, he is obliged to do so for the sake of helping his family.

On the other hand, characters of the upper-class are preventing from being free due to their upbringing. For instance, Stephen Howlands, although he likes being in Kenya his home more than living in a European country, he finds himself compelled to go to England so as to attend boarding school there. Correspondingly, the huge affection by Mwhiki for Njoroge is curbed because of the social class differentiated between the two and the expectations that may turn up from that. That is why for Njoroge and many other villagers, Education is the solution for ending the trouble of social class among the Kenyans. Moreover, Njoroge has a strong feeling and a great desire that education has the power to fill the gap of social class in the country, unfortunately, the circumstances which slap Njoroge's life come against him and his education before reaching that point.

2.4.2.4 Woman's Role in Society

In some situations, it is uncomfortable and unfamiliar for Western readers to accept some cultural aspects of Kikuyu society such as polygamy, female circumcision, and violence against wives like beating. However, regardless of these unsupported realities Weep, Not Child is strongly reflected the role of Kenyan woman in a traditional society and this can be viewed when Mwhaki failed to pass to high school the thing which does not reflect the capacities of women to succeed in general, but instead, it shows the desire of such young ladies to follow their dreams and in the case of Mwhaki she didn't give up to pursue an education but she **'she will attend a teacher's training college'** (WNC; p. 13).

Although is not better than attending school. Then again, her sister Lucia and others are working as teachers at school which gives an idea that black women are not only for home but have also the right to work like men. Another example of strong African women is mentioned by the narrator are Nyokabi and Njeri the mothers of Njoroge who represent traditional roles in Kikuyu society, not like Jacobo's daughters.

Nyokabi, as a female character in this novel, has a big role and an important favour in paving the way and the chance for her son Njoroge to go to school and be an educated boy. Although female characters are abusively ignored by men, especially in decision making, they can be trusted in putting an effective plan to achieve liberty and equality in rights, because the woman is clever enough to put a target and achieves it. In the light of this, Ngugi Wa Thiong'O states,

“My mother was the one who took care of us; that is, we three brothers and three sisters. She virtually shouldered every responsibility of our struggle for food, shelter, clothing, and education. It was my mother who initially suggested that I go to school. I remember those nights when I would come back home from school, and not knowing that she could not read or write, I would tell her everything that I had learned in school or read to her something, and she would listen very keenly and give me a word of advice here and there.”

(As cited in Sicherman, 1990, p. 18)

Furthermore, Ngugi also shows the important role of a female in the unity of the family as it is shown in the novel *Njeri*, the elder wife of Ngotho, who represents the strength and the courage of the African woman when she was arrested by the police. Generally, Ngugi Wa Thiong'O wants to highlight the point that Kenyan women could play a fundamental role in both empowering and improving society as men do.

2.4.2.5 Hope

During the event of the novel, hope is a stable theme in the story and symbolically is indicated as light. Moreover, the novel firstly starts with a strong desire for hope i.e., the education of Njoroge, the friendship with Mwhaki who is from an upper-class family and the unity of Ngotho's family, everything was pictured in a peaceful image but later on, in the advancement of the story, there is a lingering lack of hope that touches most of the novel's characters.

However, Njoroge as a main character in the story is repeatedly saying to others that "Sun will rise tomorrow" this famous sentence is frequently aforementioned in the story in order to give hope to others, for instance, in chapter eleven, Njoroge says to Mwhaki that **“sunshine always follows a dark night. We sleep knowing and trusting that the sun will rise tomorrow.”** (WNC, p. 95). This expresses his deep confidence and a strong hope in which the situation of his country will become better. Njoroge in the novel always believes in a good future, this belief was his main hope and a kind of escaping from the present life.

Hence, during the novel, this image is supported when Njoroge talks to Mwhaki about the future, in this perspective the narrator says that **“Njoroge still believed in the future. Hope of a better day was the only comfort he could give to a weeping child. He did not know that his faith in the future could be a form of escaping from the reality of the present.”** (ibid) And here, the author wants to instill hope in the heart of the readers by putting two central sources of hope that clearly shown as a true evidence in the novel that is Njoroge's strong faith towards his education that would permit him to change and somehow rescue his country from darkness in the future in addition to his religious belief where Njoroge has a strong faith in God and learning English at school enable him to read the Bible and be more aware about religious stuff.

Ngugi in Chapter Six makes a connection between religion and black people through the eyes of his hero Njoroje who sees Jomo as Black Moses of whom he read about in the Old Testament;

“For Njoroje was sure that he had read about him in the Old Testament. Moses had led the children of Israel from Misri to the Promised Land. And because black people were really the children of Israel. Moses was no other than Jomo himself. It was obvious.”

(WNC, p. 50)

These two elements ‘education and religion’ are the ones that inspired Njoroje throughout the beginning of the novel in addition to the respect of his religious teacher Isaka who later on has been murdered in the novel; this belief filled Njoroje with hope but unfortunately, this wasn't the case by the end of the novel. However, by the end of the novel, Njoroje's life, dream, and hope are completely crashed when the government decides to close all the Gikuyu schools, on one hand, he finds himself expelled from school after he was removed from his class by two officers who tortured him in a severe way,

“Mr. Howlands rose and came to Njoroje. He was terrible to look at. He said, 'I'll show you.' He held Njoroje's private parts with a pair of pincers and started to press tentatively” (WNC, p. 118)

Thereon, this description shows how much and severe pain Njoroje has experienced during his torture, while the only remembrance that stays in his mind about school and education, in general, is the memory of “the serenity of his school, it was a lost paradise” On the other hand, When Njoroje witnesses the death of his father and the collapse of the family's unity these things build a kind of depression and the loss of faith in Njoroje' life and this is mentioned in the closing words from Chapter Fifteen when the narrator says that, **“that day for the first time, he wept with fear and guilt. And he did not pray”**. (WNC, p. 121) to put the character in front of such circumstances and to produce such high anticipation of hope in the mind of the readers, thereafter, it all disappeared and taken away indeed it conveys a message of the complete loss and absence of hope i.e., despair.

2.4.2.6 Fidelity of the Family

One of the essential challenges that face Weep Not, Child characters in a period full of violence and conflicts is the decision about how to stay loyal to the family and protect each other. For example, Njoroge the main character in the novel finds comfort and peace in some sources such as school, his emotions towards Mwhaki and the stories of the Bible in spite of the deterioration of the village conditions.

Later in the story, when Mwhaki rejects Njoroge not because she dislikes him but she must care for her mother Njoroge decides to suicide, yet the only force that stops him from doing so is his loyalty to his family that embodies his sense of duty to his mothers who will be alone and impecunious if he dies. For Ngugi, the fidelity of the family is very important to keep the house united. However, Boro is seen as a complex example of this unity, even though Ngotho orders him to keep away from the rebellions Mau Mau feels that he should stick to the Mau Mau in order to take revenge for the death of his father as well as to fight for a better future for his brothers. Thereon, Ngugi observes that family is contemplated as the focal aspect of society and a part that is tightly unified into the community of the Kenyan families where it is connected together.

2.5. Analysis of Weep Not, Child Quotes

This novel is a mirror that reflects the Kenyan life in the time of the British colonized. The process of character developing is easy to be understood there is no much description and elaboration concerning the most of the characters where the one just gets the feeling and the utopian belief of the protagonist who sees that both the education and the religion of the white can be seen as the key to freedom from the nonsense of the insanity which damages his and his family's life. In this process, the one may say that Weep Not, Child is a novel which is rich in the plot rather than characters.

“Aaa! You could never tell what these people would do. In spite of the fact that they were all white, they killed one another with poison, fire and big bombs that destroyed the land.” (Narrator, Weep Not, Child, p. 6)

This quotation represents the case of racial unity in addition to the conflict between them as well topics which were serious in the uprising of the true Mau Mau in both reality and in the novel. Njoroge's father Ngotho attempts to understand the cause of the WWI and WWII, but he doesn't realize that Europeans give attention to their national identity over their skin color "their whiteness", furthermore, Ngotho sees that it is fundamental for Africans to unite and fight against the white colonials that oppress and insult them. Moreover, Ngugi puts his faith into question over his novel by highlighting the struggles which grow inside the Kikuyu tribe. In spite of that, the writer illustrates that both people the white and the black have a similar trouble that with the intraracial struggle which they should avoid if they want to live in a good society.

'Y- e- e- e - s. They are not the gods we had thought of them to be. 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.'

(The berber & Ngotho, Weep Not, Child, p. 9)

The berber in this conversation explains to Ngotho that the white men are not gods that they thought and as a consequence, their madonnas are not untouched women. Moreover, he makes the point more obvious when he says that those white females accept to have sexual relations i.e., 'to intercourse' with colored people including the black soldiers. The berber here centers the attention on the body of the woman regardless of its color, black or white.

However, the woman in some passages in the novel is portrayed and looked at into a negative way, for instance, in this quote the Berber makes juxtaposition between the body of the other gender the same as children compare their toys to figure out which one is suited and good enough for feeding their passion. For him, women are all alike in a bed with a small difference which is 'white' here does not mean beautiful or pure but instead is ugly in contrary to the 'good fleshy black body' European women's body seems nothing. This means that white female is less powerful and confident to black woman.

“Ngotho at times wondered if the woman had flesh at all. What did a man want such a wife for? A man wanted a fat woman. Such a woman he had in Njeri and

Nyokabi especially when he married them”. (Narrator, *Weep Not, Child*, p. 11)

However, in the passage above, Nguni views Memsaheb's body shape who is a white woman and Mr. Howlands' wife as a fluffy in comparison with his wives Nyokabi and Njeri and he finds her very thin parallel to what the berber told him about the white women. Nevertheless, these passages and others explicitly analyze how do black man observes the sexual relations and woman in general where most of them see female as an object of desire and beauty.

“Any man who had land was considered rich. If a man had plenty of money, many motor cars, but no land, he could never be counted as rich. A man who went with tattered clothes but had at least an acre of red earth was better off than the man with money.” (Narrator, *Weep Not, Child*, p. 19)

Throughout the events of *Weep Not, Child* story, the author precisely illustrates the view of the traditional Gikuyu towards wealth where he explains that land is considered as an essential part of people's lives more than any other tools. Thereon, these values play an important role to both Nguni and Mr. Howlands who is unlike other European colonists, he believes that the Gikuyu opinion in the respect of the land is a true fact and that the one should have a land as his own priority because a man without land at that time equal nothing even if he is a rich with other materials rather than land.

Nevertheless, this common passion of the land builds a conflict and a violent struggle between Mr. Howlands and Nguni for the land's possession during the (1952-1960) emergency. Furthermore, when Nguni shows the importance of the land in this passage, Nguni indicates the role of the land as a determining power in his life as well as in the last chapters he helps the reader to understand the consequences of the loss of the land like dissatisfaction and anger which cover the bloody end that faced Nguni and his society.

‘Blackness is not all that makes a man.’ Kamau said bitterly. ‘There are some people, be they black or white, who don’t want others to rise above them. They want to be the source of all knowledge and share it piecemeal to others less endowed. That is what’s wrong with all these

carpenters and men who have a certain knowledge. It is the same with rich people. A rich man does not want others to get rich because he wants to be the only man with wealth' (Kamau, Weep Not, Child, p. 21).

Ngugi in this quote by Kamau shows that whatever a person race is, black or white, he does not want to see someone else better than him although they are of the same race. In this process, the narrator takes the example of Nganga the carpenter who is a rich black man who disfavours to make it easier for others (Kamau) to do carpentry in order to not take his craft neither to rise above him. Here lies the crux of the case where Ngugi in this passage is not putting up the charge on the Europeans but instead he blames the Africans who imitate the colonialists' way of life and who used to behave and treat the other blacks in a harsh and barbarian way more than the British colonial themselves.

In the light of this circumstance, Ngotho preferred to work for a white man instead of a black who sees himself as a white master.

“That’s why you at times hear Father say that he would rather work for a white man. A white man is a white man. But a black man trying to be a white man is bad and harsh.” (Kamau, Weep Not, Child, p. 21)

Weep Not, Child characters have distinct judgments about the action of the different races in Kenya. Kamau, for instance, takes a strict vision of ethnic identity by which he sees it as a stable indicator of the identity and the destiny of a person, furthermore, the vision of Kamau about the black people who shouldn't imitate the white is related with his deficient in education and travel. In contrary to Njoroge who understands as he grows up that it is not fair to generalize thoughts about what different people of another color should be all alike.

Of course, in the novel, approximately all villagers have a similar feeling like Kamau rather than Njoroge and this demonstrates the hatred of Jacobo. Consequently, Njoroge's hopefulness and confidence about the future of his view contains a tragic result the thing that the reader could sense it.

“She picked flowers and threw them at him. He liked this and wanted to retaliate but he did not like plucking a flower in bloom because it lost colour. He said, let’s not play with flowers.” (Njoroge, Weep Not, Child, p. 36)

This passage by Ngugi shows the passion for the beauty and the pureness of land. Thereon, in the novel, Njoroge is represented as the dispossessed farmer i.e., the ahoi, and this means that Njoroge and all the other peasantries who once owned a land and then were inventoried from it have a big love of the land and his both esteem and magnification for the flower refer to the politic of keeping the land and its issues safe.

“[Njoroge] always thought that schooling was the very best that a boy could have. It was the end of all living. And he wanted everyone to go to school.” (Narrator, Weep Not, Child, p. 38)

The Gikuyu culture and Njoroge, in particular, sees education as a precious thing which has a special importance in the life of a person so as to improve himself and help the society to achieve. It is obvious in the novel that Njoroge observes learning as "the end of all living". On the other word, he has a faith that knowledge itself contains a pure value despite what a person makes with it and this can be nearly seen as unfailing belief in the effectiveness of education. Furthermore, Njoroge's view distinguishes him from other characters in the novel such as Ngotho and Nyokabi who find schooling as a tool for a good social status as well as a means to regain Land.

Although Njoroge likes the idea that everyone should have education, hence, the novel's characters find it uncommon as an example for that, Kamau, Boro and Kori who respect their youngest brother's opinion towards the importance of education and even they all share in his tuition but each of them follows other methods to chase their aims. Njoroge's opinion towards education ends tragically, he eventually realizes that everything has an end and even education has limits which cannot change the violence.

“All white people stick together. But we black people are very divided. And because they stick together, they’ve imprisoned Jomo, the only hope we had. Now they’ll make us slaves. They took us to their wars and they killed all that was of value to us”. (Boro, Weep Not, Child, p. 82)

Boro's view of separated blacks is necessary in order to comprehend the portrayal of the Mau Mau uprising. For Ngugi, the split between the rebels is one of the reasons for the outbreak of the uprising in a disastrous and violent manner where the Mau Mau starts putting an end for Africans who suspected to be a betrayal the action which makes them became more dangerous and scary than the British were.

Moreover, Mr. Howalds as a British settler and a chief is very pleased with the division among Africans the issue that has made it easier for the white to suppress and colonize them without any difficulties. Here, as elsewhere, Ngugi shows that the divisions through which the people are divided and remain oppressed are not caused by the external factor but in fact sometimes come from within, which makes the original human being selfish and sometimes traitorous.

“I was thinking that if Jesus knew, really knew, about this thing in our country, He could have stopped it.” (Mwihaki, WNC, p. 102)

It can be said that Mwihaki is more than a personality in Weep Not, Child novel because most of the time she symbolizes pureness and safety and these symbols are all that Njoroge yearns for. Nevertheless, in the late of the novel, Mwihaki starts indicating a political awareness about her country but her lack of religious faith is a harbinger of Njoroge's disappointment and this loss of faith represents a common feeling that takes part of Kikuyu people at that particular time especially that the quote is written after the assassination of the teacher Isaka who was Christian revivalist. However, Njoroge at first disagrees with Mwihaki's sentiment towards her lack of God's belief but sooner the novel's events will force him to repudiate God more than Mwihaki does.

“The dreamer and visionary, who consoled himself faced by the difficulties of the moment by a look of a better day to come, is shocked and shown a different world from the one he had believed himself living in.”

(Thiong'o, WNC, p. 120)

In this passage, the author explains that, at first, the protagonist of the story was hopeful and confident about the future of his family and country which will be good through time while things could change thanks to education. Unfortunately, all Njoroge's dreams and hopes were broken and he badly felt gloomy and pessimistic when he has been abandoned from school because he was charged with an offense of taking an oath the thing that made the police tortured him hard.

Hence, the case behind this was the assassination of Jacobo which made Ngotho's family looked as the first suspects; in addition, Mr. Howlands made an order to arrest Ngotho where he was abused. At this level of the novel, Njoroge was facing an inner struggle, he tried to avoid the social strife as well as he did all his best to not let the pain nor the hate control him however his escapist position could no longer supply him protection.

“Mwihaki you are the one dear thing left to me. I feel bound to you and I know that I can fully depend upon you. I have no hope but for you, for now I know that my tomorrow was an illusion ...” (Njoroge, Weep Not, Child, p. 132- 133)

“Our duty to other people is our biggest responsibility as grown men and women.” (Mwihaki, Weep Not, Child, p. 134)

Njoroge wanted to escape from everything that was happening to him so he asked Mwihaki, his childhood friend to leave with him and to run away from Kenya but Mwihaki mentioned that she has a duty towards her mother who is now an alone woman. This answer transferred Njoroge into a despairing person who surrounded into a deep isolation and defeated by his depression, Moreover, these negative feelings committed him to suicide, fortunately, his mother Nyokabi saved him.

The author through the last events of the story showed to the reader that Njoroge seemed as selfish character together with an uncommitted persona towards his community and committed only to his individual aims, in this process Njoroge was punished by his own society the issue which made him a weeping child with a burned heart.

2.5. The Use of Dialect in the Novel

The art of literature which is a shape of a human process is not limited only to the words mention on the page but instead, it is the technique of a craft of literary writing. What is more, is that literature can be seen as the collection and the organization of utterances and through this art of literature the experiences will rise and convert so as to represent the society as a symbolic criticism of values. In the light of this, a large number of writers resort to the use of non - standard language or as it is known dialect, whether in their stories or in their novels alongside the standard language in which they write their creative output, in this process, the literary text has two linguistic levels, the Standard language and non-standard language (dialect).

The use of dialect in the novel adds authenticity to the setting and gives an image of the cultural heritage of such a country or a tribe which makes it looks more original and veritable to the story. Thereon, The Kenyan writer Ngugi relied on the classical in his novel using the vernacular in some cases, such as relying on popular figures or expressing the names of characters that can only be expressed through colloquial, thus, many research shows that *Weep Not, Child*, by Ngugi Wa Thiong'O includes the dialect of Gikuyu and this fact can be illustrated in the words below:

❖ **Akin:** Is a word that refers to similar, related, and close.

“Njoroge saw the dark face of hos father. His face always wore something akin to a frown ever since that strike.” (WNC: 69).

❖ **Cassava:** Is a root that used in order to produce flour and it is safe to be eaten by humans.

“So when Njoroge came from school and found Nyokabi crying, he was shocked, He could remember vaguely only one time when his mother cried. It was probably during the famine of cassava or earlier.” (WNC: 52)

❖ **Homeguard:** A force composed of a members of volunteer military force basis for local defense or domestic protection.

“He would never forget his experience in the post. That particular homeguard post was popularly known as The House of Pain.” (WNC: 116)

❖ **Ihii cia mutitu:** Freedom Boys of the Forest.

“He moved with one or two policemen always by his side, carrying guns to protect him against the ihii cia mutitu.” (WNC: 68)

❖ **Jovial:** It is an adjective that gives to a person who is cheerful and lively

“But Isaka was a jovial man and children loved him.” (WNC: 33).

❖ **Kikuyu:** Is also spelled as Gikuyu; the name of the biggest Kenyan tribe where Ngugi Wa Thiong'O wrote his novel *Weep Not, Child* that consists of many Gikuyu characters.

“In a country of ridges, such as Kikuyu land, there are many valleys and small plains.” (WNC: 07).

❖ **KAU:** An abbreviation formed from the initial letters of the Kenyan African Union which that is often compared with the most severe and violent rebellion group the Mau Mau. KAU is a revolutionary association that established in 1942 and continued to exist and remained active till Kenya accomplished liberty in 1963.

“He could still remember a meeting arranged in the market place by K.A.U. It was many months after the strike that failed. K.A.U. was a society of black people who wanted Wiyathi” (WNC: 64)

❖ **Kihii:** The effects propose that there are some differences in sexual health between men who are circumcised and uncircumcised and kihii here means uncircumcised man.

“Njoroge had won. But he saw that Kamau was growing into a big kihii, now ready for circumcision.” (WNC: 48)

❖ **Lorry:** A truck

“The one road that ran across the land passed near the Indian shops. A few human voices mingled with an occasional hooting of a passing lorry or car.” (WNC: 126).

❖ **Muhoi:** persons who hire their lands on which they live and cultivate; in a similar way with slaves, moreover, the singular form of that word is ahoi.

“Mwihaki was a daughter of Jacobo. Jacobo owned the land on which Ngotho lived. Ngotho was a Muhoi. Njoroge had never come to understand how his father had become a Muhoi.” (WNC: 13).

“Again, would they as a family continue living as Ahoi in another man’s land, a man who clearly resented their stay” (WNC: 16)

❖ **Ni Wega:** It is a Kikuyu idiom signifies, 'okay' or 'all right'

“Ni wega, all right. I’ll tell you some in the evening....” (WNC: 17)

❖ **Njahi:** An edible seed, typically kidney-shaped, growing in long pods on certain leguminous plants so generally it is a kind of beans, very known in Eastern Africa and some places in the world.

“Grass is this country was green in wet weather and flowers bloomed white all over the land, especially in Njahi season.” (WNC: 14)

❖ **Njuka:** As it is mentioned in the novel Njuka in a name that is given to a newcomer.

“One boy told him, ‘You are a Njuka.’

‘No! I am not a Nju-u-ka.’

‘What are you?’

‘I am Njoroge’.” (WNC: 13)

**‘Nitugu-u-kugoca Je-e-Jesu
Jesus Ga-a-tuurume Ka Ngai,
Jesus, Thakami yaku iithera-agia mehia
Ndakugo-o-ca Mwathani’**

This is a religious prayer song that was sung by Gikuyu tribe and it discusses the saving power of Christ as it is mentioned in the novel which means;

‘We praise you Jesus.

Jesus the Lamb of God.

Jesus Thy blood cleans away my sins.

I praise you O Lord.’ (WNC: 99)

❖ **Panga:** It is like the machete a broad and heavy blade.

“But he was said to be clever, although he was a little bit rough and not quite honest.

Everybody in the village took a panga, a jembe or a knife to him for the repair of their handles.” (WNC: 20)

- ❖ **Pyrethrum:** An aromatic plant of the daisy family, typically having fluffy leaves and brightly colored flowers. Thus, this type of flower grows in Kenya and it can be used to produce insecticide and medicines.

“Njoroge had been there, out in the courtyard, a number of times when he and others went to collect money for picking perythrum flowers for Jacobo.” (WNC: 18)

- ❖ **Rika:** Is a group of young people from the Gikuyu society who have been circumcised at the same time, as a result of that, their place in the community would be determined.

“Njoroge watched him with fear. When Kamau was initiated, he would probably walk with men of his Rika.” (WNC: 48).

- ❖ **Serikali:** As it is mentioned in the novel, serikali is a name that was given to the British colonial government of Kenya.

“When people rose to demand their right they were shot down. But still the Serikali and settlers were not satisfied.” (WNC: 57)

- ❖ **Shamba:** Is the possession of a small land that made for agriculture.

“His mind was always directed towards the shamba. His life and soul were in the shamba. Everything else with him counted only in so far as it was related to the shamba.” (WNC: 29)

- ❖ **Thingira:** In the novel, this word is mentioned as a cottage where Gikuyu people assemble so as to meet and get familiar with each other in order to discuss the current events of the tribe.

“If you all come to my Thingira, I’ll tell you one or two.” (WNC: 23)

- ❖ **Ustaarabu:** Is a word that used for 'civilization'.

“But her children would never have done such a thing. She had brought them up to value Ustaarabu, and the rules of good manners.” (WNC: 18)

❖ **Wiyathi:** Simply it means 'freedom'.

“K.A.U. was a society of black people who wanted Wiyathi and the return of the stolen lands” (WNC: 64).

Last but not least, Ngugi sets a famous statement, he says that in order *to free our minds from colonial domination, we should not see our personal experiences as small islands separate from other interactions*. Accordingly Weep Not, Child addresses two main axes which embodied in the importance of education so as to develop the knowledge of man as well as to build the future of black Africa; the second axis is to resist colonization without compromise. In his writing of the novel, he adopted the method of building the protagonist's character from childhood to maturity through monitoring and developing the psychological, moral and influence of the surrounding society.

2.7. The Linguistic Variation in Fiction

The dialect in the novel appears when the author decides to spell his narration or dialogues according to the variant of a geographic area, a social class, a time or a particular way of speaking. The function and the dialect are to show the way of speaking of a linguistic community, then it is the mirror in which a society or the situation is reflected that lives, or the one to serve the author to establish oppositions between the characters.

Then again, the importance of linguistic variation in literature has been highlighted by many authors aware of its stylistic value like Bakhtin (1989), for example, summed up very well the nature of literature as the expression of ideas immersed in the human language, both on the street, as in ministries, guilds and the family, of the regions and countries, of the present and of the past. The thought of this Ngugi Wa Thinog'O in his novels includes the omnipresence of linguistic variety in literature as an inescapable element, so that different voices and records will be common in literary works. These voices, although taken from real communities, are recreated, modified, exaggerated, undermined and, ultimately, designed at the whim of the author to achieve certain effects.

In the light of that, Bakhtin agrees with the idea that literary elaboration represents the socio-ideological position of the author within the plurilingualism of his time, so the

ideological configurations are highlighted and the intention of the author, creator of the work, is at stake. According to this approach, the polyphony that, consciously or unconsciously, the author reflects in his work has a more than relevant position.

Moreover, the African texts are senses of self-aware forms that the reader senses of its words so that suppressing its form will also undermine the meaning. Given this fact, one of the main causes of that is the personal touch of the African writer i.e., dialect use in fiction that is written in English or in any European language. However, in the problem of including the dialect, Moreno says that dialect should be understood as a separate literary genre, with its own norms and purposes, adding that,

“The translation of dialect would be only a path to the original work, a device or technical artifice that brings us closer to it without trying to repeat or replace it. Both the original and the culture from which it arises are not separable from the artifact that is created to access them, whose degree of excellence consists of serving more or less adequate access to that original and its culture” (Moreno, 2009, p. 30).

Concerning the translation of the dialect in novels aspires to be placed in the centre, in the balance between adequacy and acceptability. Thereon, linguistic variation is a phenomenon inherent in the language to which many scholars have paid attention from different points of view. At present, linguistic variation refers to the varieties functionalities of the language that have to do both with the person who uses it, and with the context of its particular use (Hurtado, 2001, p. 544). Furthermore, the dialectal variation represents a problem of translation that many scholars have taken charge of, either to define and classify it or to give possible solutions.

2.8. Conclusion

The Kenyan writer Ngugi Wa Thiong'O remains a landmark in contemporary culture, as well as his novels and interesting literature. He is the author of many literary works which manifested in his philosophical-oriented political writings, when he has been asked about his ability to transfer knowledge through one of the languages that can be described as neglected language, Ngugi said that the basic dilemma is not in the language itself, but in the ability of the writer to produce knowledge in his native language which can penetrate the hearts of its citizens, the writer can also undertake the task of translating the work from the dominant language to the vernacular language (dialect) then gaining additional readers of elite readers who speak in his native language.

Weep Not, Child is the first novel, written in 1962, by the Kenyan novelist Ngugi Wa Thiong'O. The author approaches, through the eyes of his young hero Njoroge, the tensions between whites and blacks, between African and European culture between two worlds influencing each other, fighting each other, during the years 1952-1956 when the rebellion Kikuyus as it is known by the name of the Mau Mau who rise against the English colonial authority. Hence, the novel is read quickly and easily where the writing style is not yet very assertive and just waiting to grow but on the other hand is simple and pleasant, the reader feels in these writings the gropings of a young writer since that Weep Not, Child is his first production. The story itself, although with some twists is rather linear and the one may see the end coming from a long way. Fortunately, the author catches up in the psychology of his characters that are very well developed through the event of the story.

Furthermore, the use of language in postcolonial African Literature includes the issue of imitation and hybridization. In this sense, Gendzier, Irene L. Fanon says that, **“the use of language as a tool of assimilation and subsequent rebellion against linguistic integration and alienation have become familiar aspects of colonial life”** (Gendzier, Irene L. Fanon, 1973, p. 47). Moreover, many researchers regard the use of foreign languages in a literary work as an instrument of colonial control. That is why they advocate the African authenticity by trying to avoid the colonial languages on their pure African writings, especially in post-colonial African literature which involves the historical events.

According to their arguments that either mimicry or submission of a foreign language requires the imitator's inferiority, Ngugi points that,

“The bullet was the means of the physical subjugation. Language was the means of the spiritual subjugation”, adding, “Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world” (Ngugi, Homecoming, 1972, pp. 282-290).

Thereon, the next chapter which is under the title, “Petals of Blood... Silencing Voices in Kenya” deals with the analysis of the last novel that is written in English language by the African novelist Ngugi Wa Thiong’O Petals of Blood (1977) in terms of the narration, characters, themes plus the use of Orality such as songs, myths and folktales, in addition to the implication of non-standard language in the novel.

CHAPTER THREE

Petals of Blood... Silencing voices in Kenya

CHAPTER THREE: Petals of Blood... Silencing voices in Kenya

3.1. Introduction

3.2. Petals of Blood: Critical Review.

3.3. Summary of the Novel

3.4. Petals of Blood Characterization

3.4.1. Critical Analysis of Main Characters

3.4.2. Minor Characters in the Novel

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3.6. Ngugi's Themes in Petals of Blood

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3.8.1. The Use of Dialect in Songs

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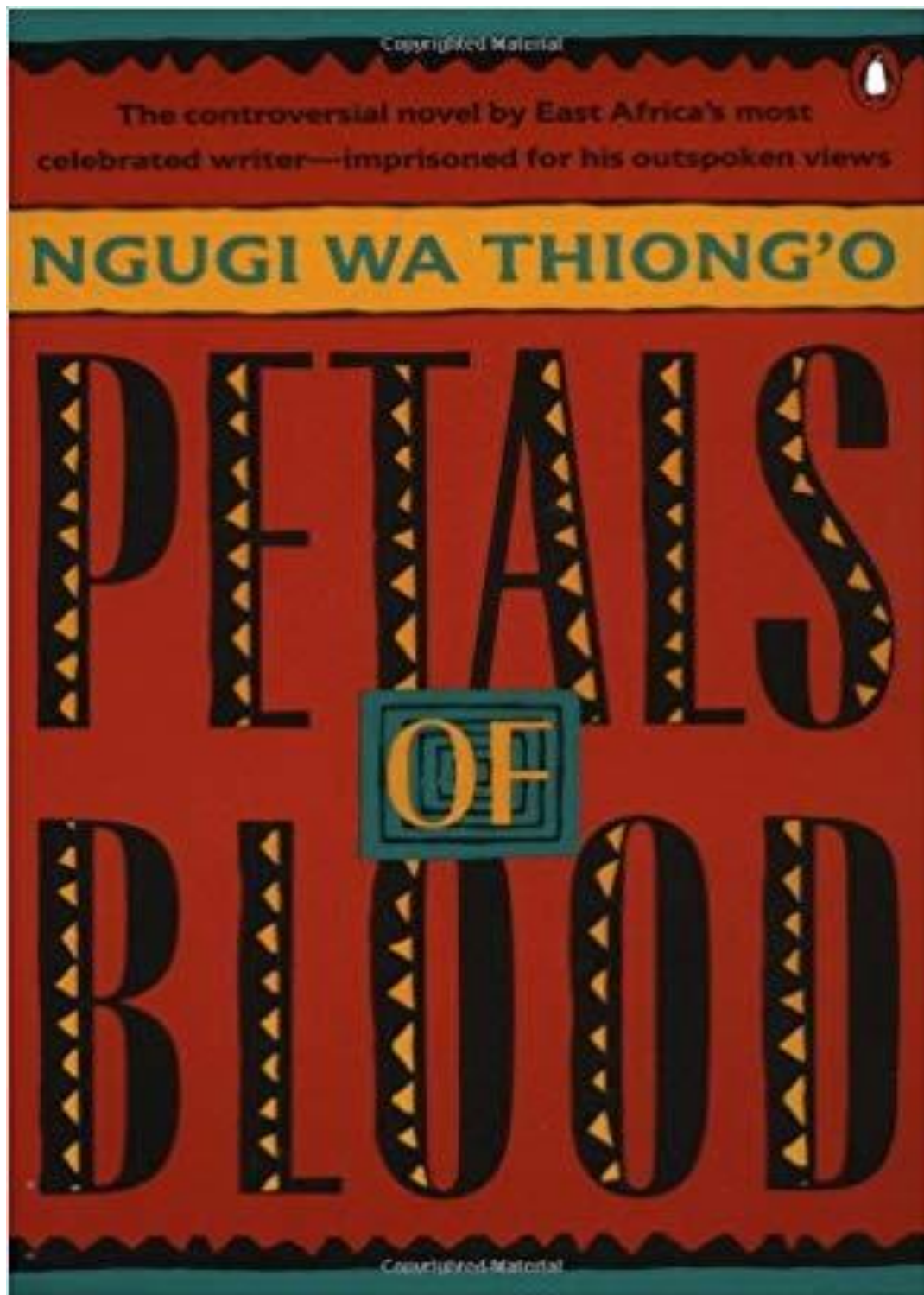
3.8.3. The Use of Folktales in the Novel

3.9. Conclusion

“...we are all prostitutes, for in a world of grab and take, in a world built on a structure of inequality and injustice, in a world where some can eat while others can only toil, some can send their children to schools and others cannot, in a world where a prince, a monarch, a businessman can sit on billions while people stare or hit their heads against church works for divine deliverance from hunger...”

(Karega in Petals of Blood: 140)

Figure 3.1: Ngugi Wa Thiong'O Petals of Blood (Penguin Books 1977). ISBN 0 14 01.5351 9



Source: books.google.com

3.1. Introduction

Literature plays an important role in preserving and upgrading the African languages, through its various creative forms in poetry, criticism, and novel that developed a stunning development in recent years, as well as, theatre in its various forms and short story and the art of the article and other forms that can restore the African language to the place it deserves. Hence, it is common that language is the mirror of society, reflecting the formulas of giving in order to know the logic of verbal suggestion of the phenomenon of understanding. At the same time, it is the instrument by which the individual has the power to defend himself and to communicate his ideas in an understood way as well as to think of linking the meaning of the expression in a coherent manner.

In the light of this, a lot of African tribes will rejoice if an educated person is born and grow in a tribe; because he will be the defender of the black culture and identity and the appearance of their places of excellence. This is what one finds in many modern African novels which carry important linguistic and historical documents by which the writer's status, as guardian of the language and its patterns, is remarkable.

Therefore, chapter three is concentrated on the discussion and the analysis of the controversial novel, Petals of Blood (1977) by East Africa's common celebrated writer, Ngugi Wa Thiong'O, who imprisoned for his outspoken views. Before was known as James Ngugi, however, when he noticed that this name is only a dependency of the colonizer who plundered Africa and pillaged its wealth, he changes it into Ngugi Wa Thiong'O, a pure African name, in addition, he willingly changed the language of his creative writings from English to a local Kenyan dialect 'Gikuyu', such as Caitani Mutharaba-ini (1980) i.e., Devil on the Cross, Matigari ma Njiruungi (1986) i.e., Matigari and Mũrogi were Kagogo (2004) i.e., Wizard of the Crow.

3.2. Petals of Blood: Critical Review

The title of Ngugi's novel Petals of Blood (1977) comes from a poem "The Swamp" by Derek Walcott that was mentioned in the dedication of the novel as follow;

*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.*

(Derek Walcott, from the Swamp)

In the beginning Ngugi wanted to title this novel as the "Ballad of a Barmaid", thus, Barmaid is a reference to one of the most important character in the novel whose name is "Wanja". Nevertheless no one knows the real reason behind this change, thereon, the term Petals of Blood appears many times differently during the novel, starting with a child among the pupils of Munira who tries to describe the color of a flower as it is mentioned in the novel,

"He picked flowers and taught them the name of the various parts: the stigma, the pistil, pollen, the petal. He told them a little about fertilization. One child cried out: 'Look. A flower with petals of blood'".
(Petals of Blood, p. 21)

Then, it is applied through the story for the purpose of describing flames which have a nexus to virginity, and this was shown in Munira's fantasies about sexual relationships,

"He walked away toward Ilmorog Hill. He stood on the hill and watched the whorehouse burn, the tongues of

**flame from the four corners forming petals of blood,
making a twilight of the dark sky”. (POB, p. 333)**

Despite all of that, there is no explanation for the purpose to not highlight individual “Wanja”, and here many critics argue that the reason may lay on the belief of Ngugi that naming the novel after one individual it goes against Ngugi’s belief that individual qualities shouldn’t over take community action so probably calling it “Ballad of Barmaid” would unnecessary highlight the individual character rather than the collective conscious of the people, the novel Petals of Blood deals with the social and economic situation in Kenya after the independence and it also deals with several issues like history and origin; the novel gives light to an ideal socialist vision that the urgent needs to create a socialist society in which the peasants and workers are no longer exploited by foreign and indigenous capitalists, in this sense, Eustace Palmer author of The Growth of the African Novel states that “... **of all African novels...Petals of Blood probably presents the most comprehensive analysis to date of the evils perpetrated in independent African society by Black imperialists and capitalists.**” (Palmer, 1979, p. 228).

The Mau Mau rebellion of the 1950s defined as the anti-colonialist aggressive violent revolution at that time. Many believe that the Mau Mau was the reason of freedom in Kenya but many who fought in it do not receive any gratitude from the government the reason that made most Kenyans believe that the real heroes of Kenya’s freedom struggle have never received the recognition which they deserve and Ngugi himself was a close witness of the Mau Mau rebellion in his childhood and he always felt that their spirit has been betrayed by the politicians of the Post-independent Kenya.

Thus, Petals of Blood is Ngugi Wa Thiong’O’s fourth and last novel which is written in English language, the novel released by a Kenyan minister in July 1977, who in that occasion spoke in defense of the freedom of speech, the need of free flow of ideas and democratic spirit, but ironically, after five months Ngugi was arrested in prison where he spent one year without being charged.

Ngugi Wa Thiong'O in his novel Petals of Blood (1977) uses an omniscient narrator who has a deep knowledge of characters, and **behind the narrator's story we read a second story, the author's story; he is the one who tells us how the narrator tells us stories and also tells us about the narrator himself. We sense two levels at each moment in the story, the level of the narrator and the level of the author.** (Bakhtin, 1981, p. 314).

Besides, it is composed of four parts namely part one: The Walking, part two: Toward Bethlehem, part three: To Be Born, and part four: Again...La Luta Continua. In addition, the whole novel contains thirteen chapters.

3.3. Summary of the Novel

Petals of a Blood (1977) is a novel that composed of Four Parts begins with ‘Walking’ as part one, following by part two ‘Towards Bethlehem’, then part three called ‘To Be Born’ and finally part four under the title of ‘Again...*La Luta Continua*’.

The series of the story happens in a village called Ilmorog in Kenya during the independence period. It begins with the arrest and interrogation of the central characters, beginning with the director of school Munira while he was at home two policemen came to take him in the police station and this mentioned in the novel as follow;

“They came for him that Sunday. He had just returned from a night's vigil on the mountain. He was resting on his bed, Bible open at the Book of Revelation, when two police constables, one tall, the other short, knocked at the door.”

(Petals of Blood: 02).

Next, Abdulla **“who was sitting on a chair outside his hovel in the section of Ilmorog called the New Jerusalem”** (POB, p. 03), the writer describes him as a man who lost his leg and found a place in the village as the possessor of a shop and a bar, and then there is Wanja who is still recovering in the hospital, she is a beautiful woman who at the beginning of the story works at Abdullah's shop but soon in the narrative she turns to become a prostitute.

The novel also features a prominent character called Karega an untrained teacher in the Ilmorog, Karega was in a deep sleep when the police came to arrest him. These characters are summoned by the Kenyan police headed by the inspector Godfrey who came from Nairobi to investigate the case and questioning them about the assassination of well-known aspects of Ilmorog who died in fire namely Chui and Kimeria who were prominent and founding fathers of KCO, in addition to Mzigo; these three persons are known as directors of a local Theng'eta Breweries which are famous in Kenya and even internationally.

Moreover, when narrating the novel, the reader notices a change in the time of the correlation of events where the narrator moves the sequence of the story between the present and the past, describing the personal and psychological life of his main characters.

Among these personas, the narrator begins with Munira who is from an educated and privileged family. Munira came to Ilmorog this landless, unuseful Kenyan village which is poor from aspects of life in order to escape from his past and from his responsibilities towards his family, he wants to change the fate of Ilmorog inhabitants by teaching and helping rural children acquire knowledge and get awareness of Christian affairs so he decided to work as a teacher in the local school which is described by the narrator as a deserted building that has four-roomed barrack with broken and walls, a tin roof with gaping holes and more spiders' webs and the wings and heads of dead flies.

However, the elderly folks of the village view the arrival of Munira to Ilmorog will be temporary because according to them, a lot of educated persons preceded him, but unfortunately, they soon returned to the big cities due to the harsh weather of that village. Exceedingly, they were sure that Munira also "will go with the wind", yet, this opinion shortly evaporates when Munira decides to make a fixed decision by staying in the village and realizing his dream of establishing a school. Through the narration of the events, Munira gets the support of both Wanja, Abdullah, and Karega and here begins the story of their relationship with each other.

Furthermore, Munira as one of the heroes of Petals of Blood is the first person who comes to the Ilmorog after Abdulla where the first contact between the two happens in Abdulla's shop which former was a property of Dharamshah one of Ilmorog legends, during the time that Munira is drinking, three old peasants enter the shop which looks like a bar and start questioning him their names are Muturi, Njuguna, and Ruoro a powerfully structured men, in this occasion Ngugi used a lot of Gikuyu expressions. Afterward, the three peasants go to Nyakinyua's hut, she is the wise old woman in the village and all the villagers respect her, they tell her about the speech that turned between them and the new teacher this conversation makes them come out with the judgement that Munira is a good person and it is alright to teach their children.

Then, the narrator talks about Ezekieli, Munira's father, who seems to be a tall, severe, a wealthy landowner and a respected elder of the press, all his workers fear him except Mariamu the only person that could challenge him although she was living in his land, Karega's mother Mariamu was respectful to Ezekieli but never afraid to talk in the name of the peasants and demand for the right of more wages. Munira starts to enjoy the living in that

quiet place especially with the coming of Wanja a beautiful, sexy modern woman who could steal the heart on not only Munira but all men from the first sight. Munira's dream to marry her rises day after day, but Wanja's passion for marrying him quickly disappears because of the current situation that faced Munira who is still recovering from a failed marriage experience, as well as, Wanja falls in love with Karega and has a sexual relationship with Abdulla. Throughout the events of the novel, the narrator shows that these two protagonists Munira and Karega share a common past, thus, both are studied in the same high school in Siriana and both were expelled from it.

In this sense, the writer describes the memories shared between them in the school and what is surprising that the murdered Chui was also a student among the same high school as well as he was known for his rebellion in his youth, this is what Munira remembered towards him, In contrary with Karega who has a negative image of Chui the director of the High School, he argues that Chui of Munira's period is no more Chui of his time because, after the rebellion of Karega and his friends in School and their demand for a black headmaster, they surprised with the new Chui who completely has changed negatively and adopted the Western attitude besides, his life turned and he becomes a very known man in the New Ilmorog.

Two years since Munira settles to Ilmorog and one year after Wanja's departure from Ilmorog. In this period of time, Kenya witnesses a mysterious political murders in daylight, that year was momentous for the whole county. One day Munira gets an invitation from KCO "Kamwene Cultural Organisation" that is given to him by his chief Mzigo to join Nderi Wa Riera in a delegation that would go to Tea at Gatundu. Nderi Wa Riera is a strong person in authority, after a bad experience which faced Munira, his wife Julia and the other teachers at the Tea at Gatundu, he goes to Safari Bar in Kamiritho where he suddenly finds his lost love Wanja who also meet Karega in 'Friendly Bar' in Limuru. It is the destiny that separates them at first and now it gathers the three characters again after the long separation. As a consequence, they all return to the village after a bad experience that faced them in the city; Munira as a headmaster of the village Primary School, Karega as an untrained teacher in Ilmorog school, and Wanja as a Barmaid in Abdulla's bar.

The writer gives more details on the four characters that collect with each other after their separation where they test the gladness and satisfaction during traditional celebrations

and dances in Ilmorog village. Additionally, Munira, Abdullah, Wanja and Karega feel a strong sense of happiness and belonging to the Kenyan identity and the awareness of the roots of their stolen culture.

By the end of April, the village of Ilmorog faces the crisis of drought because of the lack of rain that turned goats, cows, and sheep into skeletons, the village. The villagers alongside with the main characters decide to transfer their case to their government representative Nderi Wa Riera. With their strong hearts, they go on a journey to the big city of Nairobi. **“The journey. The exodus toward the kingdom of knowledge.”** (POB, p. 118)

Then, the writer shifted towards the description of Ilmorog village how it was in the past as a green place full of men, women, and children. **“It had had its days of glory: thriving villages with a huge population of sturdy peasants who had tamed nature's forests and, breaking the soil between their fingers, had brought forth every type of crop to nourish the sons and daughters of men.”** (POB, p. 120). During the journey, Ilmorog villagers gather around the fire listening to the story of Nyakinyua about the past and the extent of Ndemi's wisdom at that time, after Nyakinyua finished telling the story Karega goes to the hills at night thinking of the old woman's stories followed by Wanja who inquires about his ideas and then Munira joined them on the distant hills under the moonlight where they talk and exchange ideas while Wanja tells them about her experience as a barmaid and what happened to her with a white German man in the city.

On the other hand, Abdulla appears as a hero in the trip because of his tales to the children and his history with the warrior Dedan Kimathi and Ole Masai during the confrontation with the British colonizer. Later, the author puts the main characters under pressure because of the problems that faced their journey towards the city including Joseph's disease and the failure to respond to their requests by the MP. Nderi Wa Riera who calls the police so as to arrest Munira, Abdulla, and Karega, fortunately, the lawyer intervened again to rescue them the thing that displays their case in the big newspapers as the latest news in Kenya as a result, Ilmorog receives help from others that are influenced by their story.

In the two final parts of the story, the writer describes the beauty of the earth and the greenness of its grass noting that the Ilmorog of today is no longer the Ilmorog of yesterday thanks to the journey to the city which was fruitful and changes the fate of the village from a sunny, dusty and sandy to a prosperous place. But then, he mentions a dangerous point under the tongue of his protagonist Munira who

indicates that; **“We went on a journey to the city to save Ilmorog from the drought. We brought back spiritual drought from the city”**. (POB, p. 195)

Moreover, the season of circumcision for boys assembles with the idea of Wanja concerning the production of Theng'eta, a drink by which is banned from the government during colonial times after a few days the four protagonists enjoy the celebrations in the new Ilmorog especially when Theng'eta is ready for drinking. Theng'eta was as a drink of confession where all the hidden stories and secrets are told. After a long night of confession, Wanja follows Karega in the hill of Ilmorog where they have sex in a hot night as it is described by Ngugi who gives a lot of details of the sexual gestures of both Wanja and Karega. Hence, the night of Theng'eta carries hatred and revenge that spread through the heart of Munira against Karega who steals Wanja from him.

Proceeding the events and the investigation, the one finds that Munira, a religious man tests the emotions of confusion and anger due to the suspicious relations of Wanja who becomes a prostitute who has sexual relations with all of Karega, Munira, Abdulla, Kimeria, Mzigo and others and because of her illegal and immoral behavior, Munira believes that as long as Wanja still alive Karega will not escape from her evil deeds, thus, this sense of responsibility for the deportation and rescue of Karega from Wanja's bad effects is as if a part of his duty to make Wanja far away from Karega, consequently, Munira sets fire in Wanja's whorehouse, which was known as the "brothel" , and here the flame of fire appears as Petals of Blood. The police officer Godfrey finds the lost chain of the mystery crime and accuses Munira of burning Wanja's house that caused the death of the three men. After the news spread, it turned out that Kimeria was dead under the hands of Wanja before Munira sets the fire, but she was the only person who knew this truth.

Munira received a visit from his father a few days before the trial and accused him of hypocrisy because he had not helped him in the past. In spite of all this, the author ends the novel with a lot of hopes, including the success of Joseph in his education, the pregnancy of Wanja from Abdulla and the planning of Ilmorog workers and peasants to the coup and claims for their rights.

3.4. Petals of Blood Characterization

Characters in any novel are subjected to the author's perceptions, philosophy, and ideology. It is noticeable that the character in the novel is treated on the basis that it is a living organism which has a presence and describes its features, its appearance, its voice and its clothes. The study of characters in a story is a fundamental input to understand human history, movement and civilizations, and an indicator of the future prospects and all this through the fictitious characters that are made by the writer who creates a kind of spirit in them along with making them vivid and real in the eyes of readers.

In the African writings, characters show and draw facts of what the black people have been suffered by the Western occupation from deliberate distortion of its history, destruction of its energies and abilities, and raping its civilization. So, in the novel, these personas try to re-explore themselves, restore their self-confidence, Ngugi Wa Thiongo and most African authors tend to put their characters in a way by which they carry a lot of meanings and concepts as if they are sending hidden letters to the reader in general and the African reader in particular, over and above, this characters test a combination of different principals such as,

- The sense of a blow to crush the occupier human, and waste its dignity, and stripped of all human value.
- The weakness of moral values such as deception, modesty, chastity, and conviction.
- Their narrow loyalties, making them vulnerable to conflicts.
- The backwardness in all areas, and unemployment and poverty.
- The cultural, political and economic dependence of the West, and the predominance of consumerism and Western civilizational behavior.
- The globalization which is seen as the most dangerous threat to the personal characteristics of Africa, supported by the spirit of openness and vast freedom areas, and the evolution of information and the amazing communication systems and methods and methods of diverse, which multiplies the advanced technologies of the strength of its effectiveness and impact.

3.4.1. Critical Analysis of Main Characters

With regard to Ngugi's fourth novel Petals of Blood (1977) the South African critic and writer Lewis Nkosi mentions that;

“Ngugi’s novel has four important characters, whose lives interlock as they attempt to find a place for themselves in the new Kenyan society, and in order to live they either have to sell themselves to the new power brokers in the land or fight; and the novel is about how each tries to find a solution to the dilemma”. (Lewis Nkosi, 1981, p. 72)

In view of that, the author discussed the status of Kenya after independence through the characters of the novel. He tried to present the models of his heroes Munira, Abdulla, Wanja and Karega and other secondary figures by linking them to the movement of daily history, with class affiliations. In addition to that, these protagonists have two points in common, they are alone, having cut more or less brutally the links already very mutilated with their families, and their isolation has led them all to the same village as lost that dried up that is Ilmorog.

Thereon, there is Godfrey Munira, a little teacher and ugly duckling of a family dominated by the dark charisma of an ultra-Christian father and wealthy landowner. So the narrator reflected the life of a social segment is still swaying within the vision of the past and present.

Likewise, there is Abdulla, a tall coffee colored man from an Indian father and a Kenyan mother, the lame man who runs a small, dusty business where villagers rarely venture. His companion is an old donkey and his little brother Joseph, who, silently, cash every day Abdulla's cruel orders.

Then, Wanja suddenly arrived, a young woman with fatal beauty and mysterious past, come to live with her grandmother, was still tied to her past, which was turned down and became marginal. She lived in protest against a situation where her past was denied and her way of life was denied, following by Karega, a young man with communist verve buried under a failed education and a life of miserable little salesman of edges of highway that does not seem to leave it. **“He was small in build, with sad intense eyes: he was a man, but one**

who had suddenly but painfully grown mature”. (POB, p. 47). This character, has become a center of polarization of workers and movement and took political dimensions in this country, however, the new regime has marginalized it and confiscated its freedom and placed it in prison.

The novel opens with a triple arrest, that of Munira, Abdulla and Karega, accused of a triple murder, that of three rich local businessmen. The investigation is then based in the story of these new inhabitants of Ilmorog, their fight against drought and forgetfulness. While the rain is desperately waiting, the crops are lost and the famine spreads, the lives of Munira, Abdulla, Wanja and Karega are also in abeyance. Their stories are revealed in long, tormented discussions; all seek each other as much as they flee. Why did they come here to Ilmorog, what are they hiding, and what are they waiting for? Throughout the pages, and as their mutilated lives unfold little by little, the reader discovers that all are in reality prisoners of a much broader history, and on which they seem to have no hold: the political history of Kenya freshly independent.

So, if one should elect a single work in all African literature to illustrate in all its complexity the trauma created and fueled by neo-colonialism, Ngugi Wa Thiong'o's *Petals of Blood* would have every chance of being acclaimed. This masterpiece is an essential contribution to the critical thinking by African intellectuals about the post-colonial failure by which Kenya paid a high price for it, at the price of the blood of hundreds of thousands of her sons. In Ilmorog, this lost village at the bottom of the country, the years of struggle are already a thing of the past; life here flows slowly, steadily, smoothly; thrown between heaven and earth, forgotten by the world, peasants and shepherds live peacefully from their labour and they are happy.

Then comes Wanja, the beloved, the prodigal daughter of Ilmorog; who is preceded by Abdulla, the grocer who seems to love only his donkey, and Munira, the teacher, who sweats blood and water to establish a school in the village; later, Karega who comes in search of purity of African souls. However, no one suspects that these strangers are only souls in pain, wounded beasts who, in a sense, hide to die; they are the stink, the slag, and the rejects of “New Kenya”. They will unearth buried memories; they will bring back the nightmares of yesteryear and along with their arrival, nothing will be like before. And it is here that the genius of this work is found to synthesize through all four destinies that meet, all the distress of the African of today.

Critically, Ngugi's characters that consist of a woman and three men are displayed in novel as lost souls of four African children; four destinies declined with one suffering, one disillusionment and one struggle with bare hands. Also in the events of the story, the author revealed the fight of Wanja the rebel, the girl of joy and the woman who wanted to give birth to all children of the Earth. With this, one can explore the limits of a society that tends to exploit the so-called weak sex, the limits of the fatal attraction to which few men can resist, the limits of devotion to others.

Abdulla who also saw these traitors, cowards, "black zombies" of settlers taking over all of Kenya's wealth at independence, and harvesting all the fruits of Uhuru or the struggle with bare hands, the almost evangelical dilemma of Munira, who throws himself body and soul into education to forget that he has not paid the debt of blood for freedom. One can feel Christ and the Antichrist struggling in him. One can hear his faith that reminds him of the curse of Ham, his faith that soothes his outbursts of revolt, and finally, the fight against oneself, the self-destruction of Karega, Karega who has sought truth in books, in the street, in men, in women, and even in him; without finding it.

Another spiritual character in Petals of Blood which is the Mau Mau, and as it is known, the Mau Mau war shook Kenya (and especially the Kikuyu) in the 1950s and was brutally crushed by the British colonial power, is hollowed out. Faced with the growing impoverishment of the masses, dispossessed of their most fertile land by settlers and stocked in reserves, the Mau Mau movement was formed, recruiting fighters hidden in the forests of central Kenya, carrying out guerrilla actions against the settlers.

During the narration of the novel Ngugi explains the end of the conflict by 'the capture and assassination of leading Mau Mau leaders, including the infamous Dedan Kimathi' left a civilian population divided between freedom fighters and so-called loyalists organized by the British military into National Guard. At independence, few landless were compensated for their losses and the new government decided that the colonized lands would not be redistributed for free - they would be redeemed. Most of the peasant masses, Mau Mau or Loyalists, could not buy their land for want of financial means.

It is in this setting of poverty, violent dispossession and insidious rancor that the drama of Blood Petals unfolds and Munira, Abdulla, Wanja and Karega appear as allegorical figures of the disappointed hopes of the struggle for independence where Munira the school teacher than a director who comes to Ilmorog to escape from his past and falls in love with Wanja

tries to embody the figure of education, but his failure only revives the bitter and insurmountable success of his father, whereas Abdulla, the Mau Mau's survivor, a shopkeeper who lost his leg in the revolution, is a symbol of the people who fought the enemy but receive no benefits, he is silenced and forgotten.

Furthermore, Karega, is represented by Ngugi as younger, seems more enigmatic, moreover, is, paradoxically, the hope figure in Petals of blood precisely because he has nothing to lose, merely he is searching for meaning, and it is this quest that will lead him to the workers' cause, already bruised by the political murders of several of his flag bearers. Finally, Wanja, the heart of the novel, a modern young woman who experienced a barmaid, this character carries a lot of significance in the novel it is the connecting link between the past and the present and the future; because as the granddaughter of the founder of Ilmorog village she is connected to the past, as a successful young woman she is an individual of the present but in this novel she also carries the seed to the future because at the end of the story she is pregnant, this female character is the connecting link among the remaining characters, she falls in love with Karega, coveted by Munira and carries a child of Abdulla. Moreover, Ngugi Wa Thiong'O's female heroine embodies the figure of the woman in spite of herself because she cannot escape her condition as a woman whether she is a worker or a prostitute, she remains a body for sale since Wanja is on the side of prostitutes. Ironically, she is the only one to be able to attend the powerful and challenges her fate.

3.4.2. Minor Characters in the Novel

Nyakinyua: Old wise woman from Ilmorog, a folk storyteller and a grandmother of one of the important characters in the novel 'Wanja'. Nyakinyua is the woman who keeps up the villagers' spirit with stories of the past as it is shown in the novel as follow; "*Nyakinyua was the spirit that guided and held them together. And she talked as if she had been everywhere, as if she had actually participated in the war against the Germans, as if the rhythm of the historic rise and fall of Ilmorog flowed in her veins. She was dressed in black, there were deep lines in her face, but she was beautiful even in age.*" (POB, p. 123).

Joseph: A little skinny boy that was adopted by Abdulla who treats him as a little brother, "*Joseph was about seven years old with bright eyes but a hardened, expressionless face.*" (POB, p. 30). In the novel he is described as a boy who helps Abdulla in the shop,

thanks to Wanja that Abdulla sends him to school where Munira and Karega teach the others and with years Joseph succeeds in going to Siriana High School.

Ezekieli: The father of Godfrey Munira, his original name is Waweru then he changes it into a Christian name to become Ezekieli Ngugi describes him as a *“tall, severe in his austere aloofness, was a wealthy landowner and a respected elder in the hierarchy of the Presbyterian Church. He was tall and mean in his austere holiness.”* (POB, p. 13).

Chui: *“He was a tall youth with prominent cheekbones, a slightly hardened face, and black hair”*. (POB, p. 27), during his education with Munira, Chui appears as a hero at that time who stands against the Western educational system, however, in Karega's time Chui is shown as a rich, greedy man who adopts the Western style. He is an educationist and a businessman; in addition, he is one of the directors of Theng'eta breweries.

Hawkins Kimeria: A rich business tycoon man who had a sexual relationship with Wanja in the past, and because of that, he is the man who ruins her life. Kimeria is also one of the Theng'eta managers in Ilmorog village.

Mzigo: An educationist person who turns into a businessman and one of the victims in the fire that set in Wanja's brothel.

Nderi Wa Riera: Is a very important person in authority, he is a local MP that was elected by the inhabitants of Ilmorog as their representative in the Kenyan government.

3.5. The Plot of the Novel

Ngugi Wa Thiog'o is one of Kenya's most renowned writers. Petals of Blood, published in (1977), is one of his most important works which takes the reader into the early years of Kenya's independence, hence, the story takes place in a small and isolated village called Ilmorog, in this village people live in the inevitability of destiny, from famine to famine. The novel begins with the death of managers of a brewery and they all die in a fire in Wanja's hut, then the police arrested four prominent people of New Ilmorog and each one of them has a connection with the victims so each of them has a good reason to kill and to take revenge, the novel resembles a crime novel with ethnological problems and in its fund is nothing but a sharp criticism of the powerlessness and incapacity of economic, political, military of the country.

Ngugi Wa Thiong'O uses a whodunit plot i.e., a story about a murder in which the identity of the murder is not revealed until the end. Petals of Blood begins as a kind of a murder mystery where the reader wonders about who is the killer? Who has done it? Petals of Blood is a novel that bears the hallmarks of Kenya and its people, the history of its long struggle and also its post-independence struggle which was harder than it was before.

As the novel progresses it gives a lot of details to the reader. Thereon, the climax of the plot begins with the transformation of a sleepy village into New Ilmorog Town, vulnerable to outside exploitation; hence, the reason for this development arrives in form of a new Trans-Africa road through the village, so it is no longer a dusty, sleepy village. Ngugi brilliantly describes the disparities between the different social strata of the country and shares in a captivating and poetic way the unresolved political problems. Thus, the development that comes to Ilmorog in the shape of trades, businesses and roads makes the farmers lose their lands and suffering from the corruption and so called underdevelopment aid.

Ngugi's style of writing in his novel Petals of Blood (1977) is based on the tradition of oral storytelling in the country and the story is finally a parable symbolizing the history of many African countries. In this process, The plot ends with the puzzled look of the inspector Godfrey after the discovery of the killer because according to the inspector the murderer is a person from a rich family who has a good position in the village as a director of the primary school **“how could Munira have repudiated his father's immense property? Could**

property, wealth, status, religion, plus education not hold a family together? What else could a man want? Inspector Godfrey decided that it was religious fanaticism! Yet from his own experience in the police force, such fanaticism was morally found among the poor. Human beings: they could never be satisfied!”(POB, p. 334).

Further, Munira in the novel is prepared to kill under the name of Moral Purity in such a system of capitalism and capitalist democracy which needed moral purity. For him, if murdering the bad guys who soiled the custom and faith of the villagers is for the purity of his village, so is his duty to clean their sins.

3.6. Ngugi’s Themes in *Petals of Blood*

The African novel opened up great human paths and sent many references to local, regional and international communities about heritage, customs and traditions, national spirit and African literary concepts. Modern African novels tell the history of the colonizer, struggle and daily life patterns where these stories contain the local customs and traditions with their own mix of myths and superstitions that believe in and live on the majority of the population of Africa. Thereon, Ngugi Wa Thiong'O in this novel draws a lot of themes that carry hidden messages most of them are political, so, the themes that are referred to below are the predominant on Wa Thiong'O 's novel.

➤ Capitalism

Is considered as a dangerous theme that is used in Petals of Blood, Capitalism could be defined as an economic and cultural system that depends on initiatives and individual choices. Furthermore, it is also connected to the society as well as is related to the desire of making and earning more money. According to the American economist and sociologist Joseph Alois Schumpeter (1883-1950) in his book Capitalism, Socialism and Democracy (1942) illustrates the issue of capitalism and its history, in addition, he mentions that Capitalism first emerged in England through advances in agriculture, world exploration and scientific achievements and of course overshadowed the world with an English accent. In this process, Ngugi Wa Thiong’O declines that;

“Capitalism and imperialism are the root causes of evil. Our economy is dependent on international capitalism. And capitalism can never bring about the equality of peoples. The exploitation of one group by another is the very essence of capitalism. The peasants and workers are very much exploited in this country. They get very low pay, very poor housing, and unemployment affects them more than anyone else. Now, women form the majority in this category of peasants. Women are doubly exploited and oppressed. It's a general Third World problem. Workers and peasants and women form the most important element in this country. They are the true producers of wealth. They produce all the wealth that feeds, clothes, houses everyone in the society. They also produce all the wealth that goes out of the country. Yet they do not get even the barest minimum of that which they produce. The middle class that feeds on the workers and peasants is a superfluous, parasitic class.”

(Ngugi cited in Killam, 1980, p. 107)

Capitalism has been imposed on African peoples and others in the Third World Countries as a Western European system that has come to exploit their resources. When it appeared in Africa, it contributed to the radical separation from old customs and traditions furthermore it attacked the customs of men and women in traditional societies. This is what Ngugi Wa Thiong’O sums up through the events of his novel Petals of Blood (1977) by explaining how the development comes to Ilmorog and destroys all what is simple and pure, he writes that **“the machines wallowed and whined and roared in the mud, clearing bush and grass and occasionally huts that stood in the way of trade and progress”**. (POB: 265)

What is obvious is that each one of the characters is implicated according to capitalism, whether with it or against it, for good or for bad. In that way, the term “capitalism” could have the same picture and even equal to the other idioms, for instance, communism and

Marxism-Leninism⁹; therefore, according to the author it is a process by which the one quickens forward to gain money, wealth and utility, so as to have a good life. Indeed, the word ‘capitalism’ is not mentioned in the novel a lot, it appears just once or twice.

However, Ngugi Wa Thiong’O codes the term capitalism which is no longer of outsiders in the novel as “it” or “the system,” the thing that makes the term mysterious as a concept. In the light of this, Wanja's opinion towards prostitute as a kind of labor or a private job that women are submitting their bodies to feed men's thirst for sex is just like any other job that enables them to earn money through selling their bodies regardless to the spiritual and physical ethics. Hence, this picture represents a real image of capitalism spread in Kenya.

➤ **Neo-colonialism**

After Africa has lived a period of slavery and a long period of colonialism, it is still suffering from the impact of the new colonialism, where invisible hands are hindering its development and development. Despite its civilization, human and natural resources and a large market, Politics and the global economy are still marginalized. Africa today is only a picture of conflict, poverty, famine, and epidemics.

Thereon, it is clear through many literary works of a lot of African and even non-African scholars that the reasons for this delay are related to colonialism, which continues to this day in the form of a neo-colonization that stems from the sons of one homeland where the rich people are the rulers who make the other blacks work on the lands as slaves, not under the control of the white persons but under the control of the new masters, the black masters, such as Ezekieli, Chui and Kimeria and many others like them who are eating the fruit of Kenyan liberation. Moreover, the religion was enticed by capitalism under the guise of the Christians in the modern era. In the novel Capitalism and Neocolonialism walk hand with hand and as an example of that, the talk of Abdulla with Karega and Wanja when he says that;

“I heard that they were giving loans for people to buy out European farms. I did not see why I should buy lands already bought by the blood of the people. Still, I went there. They told me: this is New Kenya. No free things. Without money you cannot buy land: and

⁹ Marxism-Leninism: Is the doctrines of Marx as interpreted and put into effect by Lenin in the former Soviet Union and (at first) by Mao Zedong in China.

without land and property, you cannot get a bank loan to start a business or buy land. It did not make sense. For when we were fighting, did we ask that only those with property should fight?" (POB, p. 254).

Ngugi Wa Thiong'O argues that Africa has witnessed merely a turnover from colonialism to neocolonialism, he feels that the modern regime in Africa not only in Kenya but mostly in all over Africa, as well as he mentions in the novel that most of the governments that have come to power after independence have not changed anything except that they crept under the power through corrupt deeds, so the more things have changed in the political and economic sphere the more the situation of the people and their problems have stayed the same.

In Petals of Blood, Wa Thiong'O mentions that although the Trans-Africa road is made in order to link Ilmorog to Nairobi and to the many other cities it is just a symbolic tribute of modernity built by the tyrants who are seeking pathways to immortality and the eternal self-glory, in addition to that, the author illustrates that there is a change that touches the village of Ilmorog especially after the journey such as the establishment of a church, police station, houses and roads by the people in the authority but there is no transformation. For him, people **"had seen that the weakness of the resistance lay not in the lack of will or determination or weapons but in the African people's toleration of being divided into regions and tongues and dialects according to the wishes of former masters, and they cried: Africa must unite."** (POB, p. 262)

Thus, Ngugi Wa Thiong'O actually felt that the real change has not actually occurred in Kenya and in many African countries after independence, in other words, the government after Uhuru simply continued the colonial policies of the white Western government and took power from colonial masters.

Besides, they enjoy their power through corrupt means. In this novel, the reader understands that the political colonialism of the past is replaced by the economic colonialism of the modern multinational capitalist companies and the writer strongly addresses his people that unless this neocolonialism or as it is known imperialism will not vanish, freedom has no meaning.

➤ **Corruption and Betrayal**

According to the events of the novel, capitalism and neocolonialism flourish precisely due to corrupt government and corrupt regime in Kenya after independence, therefore, this novel is full of betrayal aspect and expression that set by the writer, for instance, the betrayal of Dedan Kimathi the leader and fighter in the Mau Mau, **“Dedan had been caught, delivered to our enemies by our own brothers, lovers of their own stomachs, Wakamatimo”** (POB, p. 142)

Unfaithfulness is presented even within the major characters themselves, as an example of that, Munira betrays Karega and fired him from the school because of jealousy after he knows about his relationship with Wanja. Then, Wanja who betrays herself when she accepts to sleep with Kimeria in their way to the city, and after that, she is described as disloyal to Karega because of the fact that she returns to her previous job as a prostitute. Without forgetting Abdulla who betrays his friend Nding’uri, Karega’s elder brother and did not take revenge from Kimeria the person who told the British police about Nding’uri who was one of the Mau Mau rebellions, as it is stated by Abdulla in the novel that, **“ the man who came to the office was the one who betrayed me and Nding'uri...Before independence, no African was allowed to touch the company's goods except as a labourer. Now Mr. Kimeria handles millions!”** (POB, p. 255).

Again, Petals of Blood is a novel that tells the untold about the political, social and economic issues that control Kenya in the post-colonial era where corruption is dug deep into the souls of politicians, and people with authority in the country. Ngugi portrays this in his novel through plenty of statements like the words' fight that happens between Munira and Karega where Karega defends Waja and says;

“ We are all prostitutes, for in a world of grab and take, in a world built on a structure of inequality and injustice, in a world where some can eat while others can only toil, some can send their children to schools and others cannot, in a world where a prince, a monarch, a businessman can sit on billions while people starve or hit their heads against church walls for divine deliverance from hunger, yes, in a world where a man who has never set foot on this land can sit

in a New York or London office and determine what I shall eat, read, think, do, only because he sits on a heap of billions taken from the world's poor, in such a world, we are all prostituted.” (POB, p. 240)

According to Ngugi, people and peasants in both Kenya and Africa, in general, live under corrupt laws of a corrupt world and what is worst for Ngugi is that the spirit of the Mau Mau who resisted the colonial power and brings freedom to Kenya is betrayed by the corrupt government.

➤ **Education**

Education is one of Ngugi’s major themes which is repeated in all his novels, hence, in Petals of Blood, Kenyan pupils are educating under the Western system and Western propaganda and due to this kind of education black learners will not be aware of the truth behind the poverty and the bad conditions that face the simple family in postcolonial Kenya, as well as, what is the real history of Africa? What is the African literature? All these questions are sweeping the mind of Karega and his friends during his education in Siriana high school this generation of youth refuse to go back to classes, where their teachers are the white, and go on a peaceful strike where all they demand is their rights to be taught about their origins as black African people, as free people who obtained freedom with blood of their parents, they shout for new demands, new system of education, they are African and not British so why they learn about others and not about their roots ? In the novel, the writer mentions this point through his character Karega saying that;

“We made new demands. We wanted to be taught African literature, African history, for we wanted to know ourselves better. We wanted an African headmaster and African teachers. We denounced the perfect system, the knightly order of masters and menials.” (POB, p. 170)

However, on account of the bad corrupt system in Kenya at that time, they brought to the pupils a new black Kenyan headmaster who was a former student there and a rebellion person in his youth. Chui the headmaster of Siriana high school, he is now a different man, a

person who is influenced by the Western style, Chui is the one who drops out all the expectation of Karega and other pupils, Chui supports the old educational system, **“he did not therefore want to hear any more nonsense about African teachers, African history, African literature, African this and that. What mattered were good teachers and sound content”**. For him, **“history was history, literature was literature, and had nothing to do with the colour of one's skin.”** (POB, p. 172).

Moreover, Ngugi Wa Thiong'O through his novel wants to open the eyes for the need of people to grow up and face the reality that Africa is still under the rule of the colonizer indirectly through the educational system which is controlled by the Western and send to Africa in order to lure the minds of the innocent children.

➤ **The Land**

The land, similar to education, is a fundamental theme that sets out in almost all Ngugi's novels. Like Weep Not Child land in Petals of Blood means prosperity and wealth, people of Ilmorog are living through the lands' benefits, besides; in the narration of the story the peasants are praying and hoping to have rain so as to be blessed with a good *Njahi* season. Generally speaking, the whole circumstances that take place in the novel are centered by land. In other words, Ilmorog as an agricultural village gathers the four main characters together Munira, Wanja, Abdulla and Karega who come to it for the search of a peace far from the noise of crowded cities in Kenya and if there is no drought in Ilmorog land the protagonists would not go to the city and search for help as well as they would not meet both Chui, Kimeria and Nderi Wa Riera.

Furthermore, all the events that are written by the author are surrounded by the issue of the Ilmorogs land and the reader may figure out this point in the last parts of the novel where the writer shows that the farmers abandonment of their lands for the purpose of getting loans from the bank which are offered by the corrupt government and the uncles of capitalism is the reason for the deterioration of their social status and loss of their source of lining, the land, and all that for the sake of establishing a commercial and economic institutions.

Thereon, Ilmorog as an agricultural village turned into a city flooded by lights and cars passing through it to neighboring cities. In the light of this, Ngugi Wa Thiong'O shows that the dominance of capitalism which is supported by the mess government and European

education has produced a new colonization in Kenya's infrastructure. i.e., Neocolonialism, and thus, leads to the suffering of the people whose country is rich in all sorts of perfect things that would make its people one of the richest, but unfortunately Africans have become one of the poorest people.

3.7. Symbolism in *Petals of Blood*

Symbolism in a literary work is defined as a philosophical literary doctrine that expresses the various literary and philosophical experiences by means of a symbol, a sign or a hint, also the indirect expression of hidden psychological aspects that the language does not strengthen its performance.

Although the use of the symbol is very old, as is the case with the pharaohs and the ancient Greeks, but the symbolic doctrine with its distinctive characteristics was known only in 1886 where France is the birthplace of symbolism in literature. Concerning this, twenty French writers published a statement which was produced in one of the newspapers announcing the birth of the symbolic doctrine, however, these writers were known until the beginning of the 20th century as mysterious writers.

Overall, the aim of the statement is to provide a kind of literary experience in which words are used to evoke emotional states regardless of the concrete material that symbolizes these words, apart from the mental content that it contains, primarily sentimental.

Thereon, Wa Thiong'O's novel *Petals of Blood* extends on many symbolic words which touch even the names of the characters. The one will figure out this through the following table:

Table 3.1: Symbolic Words in the Novel:

<i>The Word</i>	<i>Its Symbol in the Novel</i>
Godfrey Munira Vs Godfrey Inspector	The fanaticism Vs the law.
Wanja	Sex and desire, on the other hand, the hope.
Abdulla	The Mau Mau revolutionaries.
Nyakinyua	Wise woman who tells oral folks.
Karega	People's voice.
Ndemi	Name of a legend
Nderi Wa Riera & Mzigo	Corruption and hypocrisy.
Kimeria	Betrayal.
Chui	Western education.
Ezekeili	Christianity.
Joseph	New generation.
Blood	The color of a flower and sacrifice.
Rain	Growth and a good crop.
The oathing rituals	Indigenous rituals.
Theng'eta	Capitalism.
Money	Power.
Prostitute	Humiliation
Fire	The cleansing of sin

Source: Ngugi Wa Thiong'O. *Petals of Blood*. London: Heinemann, 1977.

As it is mentioned above, Petals of Blood contains a lot of political symbolic words and this is not the first novel by Ngugi Wa Thiong’O that has hidden messages through hints, before it, A Grain of Wheat (1967) which holds both political and human levels. Ngugi deliberately uses two personalities who share the same name and differ in fate. *Godfrey Munira* from a prestigious family commits a murder against three well-known figures in the country and the destiny brings *Godfrey Inspector* to investigate the crime. In this regard, *Godfrey Munira* symbolizes a sexually weak person who is heading to religiously motivated murder, whereas, *Godfrey Inspector* symbolizes the power of the law.

Then, *Wanja*, the protagonist female in Wa Thiong’O’s novel is regarded as a fundamental figure in the narration of the story, *Wanja* the woman who wants to give birth to all the children, she symbolizes many things in Petals of Blood, she is the innocent girl who makes a sin with Kimeria under the name of love and she becomes pregnant, however, she soon aborted him, for that, she challenges her family and runs away from home in search of the missing hope, thinking that she may find it in the bars where she becomes a barmaid.

In that occasion, she symbolizes the power of a female who is considered as weak in such a society especially when she decides to forget her pain and continues her life, likewise she is a symbol of sex and desire when she makes the male protagonists fall in her love and in need of her, as well as, *Wanja* is also can be seen as a witch that gain money through her job as a prostitute just for the sake of having a baby and she is the cause that ruins the life of *Munira* who does a crime, moreover, through the events of the story she is pregnant and this may symbolize hope in New Ilmorog after the bad consequences which happened. Besides, *Abdulla* who is a symbol of the people who fought the enemy but receives no benefits from the government.

For Ngugi Wa Thiong’O, *Karega* is the voice of the voiceless peasants, he is the one that fights for the rights of more wages for the workers and farmers. Besides, the author gives an image of African myths and folks through his character *Nyakinyua* who is a symbol of a wise woman that raises the spirit of Ilmorogian villagers by telling oral stories of legends such as *Ndemi*.

**“He who tamed the forest,
He who tamed the evil genii,
He who wrestled with God.”** (POB, p. 121)

Additionally, Ngugi brings into play characters that symbolize the bad, corrupt system in Kenya, for example, *Nderi Wa Riera* the MP and *Mzigo* who represent insincerity and dishonest people. The same thing with *Kimeria* the symbol of betrayal who betrays the Mau Mau fighters like Nding'uri and Abdulla, and *Chui* the new African director of Siriana high school who keeps the old educational system and changes nothing, he is the symbol of the Colonial educational system.

Thus, these last four characters are the symbol of people who ate the fruits of Uhuru and become rich, they are the lovers of their stomachs more than the love of their brothers. *Ezekeili*, Munira's father from bourgeoisie class who uses his Kenyan brothers and sisters as slaves in his land with low wages is the symbol of Christianity which is against the rebellion in Kenya and precisely against the Mau Mau in the country. Ngugi also gives a symbol of the new generation in Kenya namely in his character *Joseph* as the person who is willing with education and searching for knowing more things about the history of his country.

Equally important, Ngugi Wa Thiong'O mentions a lot of words that are repeated in the novel and carry political symbols, for instance, the word *Blood*, it mentions in the title *Petals of Blood*, and it comes individually on many occasions. Hence, many African works of literature include the word blood that symbolizes the sacrifices of the revolutionists, also it may express the marriage and that the girl is a virgin as well as *Blood* is a symbol of life and generation in Ngugi's novel *The River Between*, whereas in this novel, the word *Blood* initially depicts the red color of the flower, afterward, in the middle, it comes to describe the patriots who died in the battle to free Kenya, in the end, it mentions to picture the image of the flame.

Thus, Ngugi highlights the two symbols of *flowering* and *blood* in his title *Petals of Blood* in order to put light on the events observable of post-Independence Kenya and the word *Blood* symbolizes the idea of revolution. Rain seems to have a vivid relationship with the land and its prosperity, people in Ilmorog suffer from drought because of the lack of rain, so for Ngugi Rain is the symbol of prosperity, Growth and of course a good crop.

Once again, the writer tries to convey a part of African culture to the reader, such as the fact of boys circumcisions and the *Oathing rituals*, which are real rituals held in Kenya. Politically, Ngugi Wa Thiong'O puts words such as *Theng'eta*, *Money* and *Prostitute* to send political messages, for example, *Theng'eta* which mentions in part three and part four in the

novel is the perfect face that describes the dominance of capitalism in the country, In part three *Theng'eta* is a drink that uses in ceremonies as Nyakinyua explains;

“Theng'eta. It is a dream. It is a wish. It gives you sight, and for those favoured by God, it can make them cross the river of time and talk with their ancestors. It has given seers their tongues; poets and Gichandi players their words; and it has made barren women mothers of many children. Only you must take it with faith and purity in your hearts.” (POB, p. 210).

Theng'eta is an act of defiance to recapture the spirit of the past which symbolizes a form of resistance to an imposed way of life. It is also a sense of unity that gathers all the characters together; however, it is a symbol of capitalism in the country that changes all the facade of Ilmorog village so as to become New Ilmorog town. *Money*, on the other hand, is the symbol of power as it is referred to in the novel:

“The true secret of the white man's power: money. Money moves the world. Money is time. Money is beauty. Money is elegance. Money is power” (POB, p. 233)

Money here seems to be the solution of all the bad conditions that face Kenyans, if they had money, they would buy freedom, with money life be easy. Furthermore, Prostitution in the novel comes as a labor deliberated among Kenyan women and as a desire to get a husband.

Yet, the concept of prostitution goes beyond Wanja and females condition. In fact, the idea of it embodied the life in contemporary Kenyan society where prostitution is an essential key in modern civilization as well as it symbolizes the humiliation of the people. After that, the writer mentions the word *Fire* on two occasions the first when Wanja's aunt was burned by her ex-husband under the eyes of her family because she was a whore and secondly when Munira sets a fire in Wanja's brothel, this comes to the novel as a symbol to clean the sin of the sex industry.

Thereon, many literary critics see that the use of symbolism by the writer carries in their formulation political messages that may incite the people (peasants and workers) to demand their rights which are stolen by the corrupt government, which puts the writer in the bold position. Here the reader finds that the writer addresses sensitive topics in the post-colonial Kenya.

3.8. The Elements of Orality in the Novel

The Kenyan novelist Ngugi Wa Thiong'O is one of the most prominent advocates of writing in the mother language instead of the language of colonialism, for this reason, Petals of Blood (1977) was his last literary product that is written in English language. In the light of that, the most prominent features of the novel are the writer inclusion of many folk stories, myths, in addition to tribal songs and most of these are written in is the Kikuyu language. Ngugi thus, proves that the use of dialect is essential to give the luster and touch that makes the novel somehow looks real, moreover, it is a good tool to create an atmosphere of ambiguity in the foreign reader, also, the desire to search and discover the meaning of such vernacular since it is not English language. Hence, to facilitate the reader's understanding of the novel, Wa Thiong'O translates part of the songs which are written in Kikuyu language into English and this is what the reader will notice in the following.

3.8.1. The Use of Dialect in Songs

The author decides to integrate the Kikuyu language in his novel Petals of Blood which is written in English language in order to enhance his original language and to clarify that English is not his native language.

Hence, the author explains some of these dialects into English language, especially in part one, while in the other parts from the novel he leaves other dialects without any explanation or translation putting the reader into a narrow space since there is no dictionary or electronic resource that lists the Kikuyu utterances and gives their meaning, or at least gives explanation in English language.

Therefore, here are some of the dialects that are written in the novel, for example; ‘Irio’ and ‘ugali’ (are the most common Kenyan foods), ‘Mwalimu’ (teacher), ‘Uhere’ (is measles), ‘Mutung’u’ (is smallpox), ‘Nduri ici mutiuke muone’ (a curse expressing shock), ‘maneno maneno’ (expressed as Talk), ‘ngome’ (rings), ‘kwaheri’ (good-bye), ‘Kamuingi koyaga ndiri’ (Unity is strength), ‘nginyira’ (sandals), ‘ndunyu’ (marketplace), ‘Mbuca and wadudu’ (are East African insects), ‘Mswahili’ (Swahili-speaker), ‘Mswahili Mwislamu wa Bara’ (A bogus Swahili-speaker), ‘Njohi’ (beer), ‘muhoi’ (beggar), ‘mbirika’ (kettle), ‘Nytira’ (kerosene lamp), ‘pangas’ (machetes), ‘Kiruru and chang’aa’ (are potent home-brewed liquors), ‘Mikora’ (Thugs), ‘Watalii’ (tourists). In addition to the following folk songs that are written into Kikuyu vernacular;

Watumaniirwo, Nyukwa ni murwaru

You received a message that mother was ill

Ui ugacokia, Kuu ndikinyaga

You said, I never go home

Nanii ngakwira ugwati nduri Njamba

I am telling you, danger knows not the brave

Ningi ngakwira, Mutino ni Muhiu

I again tell you, an accident knows not the quick of hand

Ninguigua Uru-i, ukiruma aciari aku

I feel bad when you abuse your parents

Ndaririkana ati ni makurerire

When I remember how they brought you up

Wakuagwo na Ngoi ugithaithagwo

They carried you on their backs

Ui ukiragwo, Mwana kira!

Pleading with you, our little one do not cry. (POB, p. 102)

This song is mentioned in part one “The Walking” and it is sung on the slot machine in a bar where Wanja and Munira are sitting; the song inspires Wanja to remember her past with her parents especially her mother the thing that makes Munira sees the sadness and pain in the face of his love Wanja. Thus the following song is divided between the voices of females and followed by the voice of men who take the bold sections of songs which are normally sung at circumcision.

(Female voices)

Waru wa ngirigaca

Red potatoes.

Uthigagirwko ku?

At whose place are they peeled?

Uthigagirwo kwa Ngina

They are peeled at Ngina's place.

Twetereire oe Kihinguro

We waiting for her to pick the key.

Ciana citu ciaragie Githungu

Our children speak English.

Harambee! Tuoe Madaraka

Harambee! We take up high offices.

(Male voices)

Ngwirwo ni utuku

They say it's dark.

Ngwirwo ni utuku

They say it's dark.

Ngionaga lrima

But I can still see.

Cia Tumutumu

Tumu Tumu hills.

Hui, Wainaga

Oh yes, Wainaga.

Njuguma nduku

A big club.

Njuguma nduku

A big club.

Ya gukura k-ru kabucu

For pulling out a jaw of cunt.

Hui, Wainaga

Oh yes, Wainaga.

K-na igoto

Cunt with banana leaves.

K-na igoto

Cunt with banana leaves.

Githi k-ni unyuaga mbaki

So cunt! You take snuff.

Hui, Wainaga

Oh yes, Wainaga. (POB, pp. 149-150)

Furthermore, Ngugi Wa Thiong’O applies some taboo words in the above song which is written down in part two “Toward Bethlehem”. The song is sung when Munira and the other characters are looking for help to save Joseph who falls ill during their journey to the city, in their way, they came across a grand house that was owned by Chui. Munira decided to go alone and asks for help. Upon his arrival, he sees a group of dignitaries celebrating, then, a few moments later a group of women start singing native cultural songs followed by men who continue the song in a thrill of happiness using ban and sexual words.

Next, people of Ilmorog are praying to have rain and, in this occasion, the whole school came out asking and begging to the heavens, sing with expectant voices:

Mbura Ura Rain pour down
Nguthinjire So I'll slaughter you
Gategwa A young bull
Na kangi And another
Kari Iguku With a hump
Guku Guku Hump, Hump! (POB, p. 196)

In view of that, this is the song of the rain which seems more like a prayer because rain for Ilmorogians is extremely significant and in this point, the narrator proves that rain falls and *the earth swallowed thirstily, swallowed the first few drops and gradually the ground relaxed its hardness and became soft and sloshy. The children splashed their feet in muddy pools and slid smoothly on slopes and hills,* and all this due to the big faith of the people of Ilmorog village, as well as, to their obedience to God so that He will give them a blessing of rainfall. Consequently, the children sing a new song while playing under the rain:

Mbura Ura Rain, rain
Nguthinjire I slaughter for you
Gategwa A young bull
Na Kangi And another
Kari Mbugi With bells, around the neck
Kara, Kara Ding-Ding-Ding-Dong. (POB, p. 202)

So that, the villagers are happy and thankful because with the fall of rain the Mwere season will be great and better than Njahi season so because of rain the harvest is going to be one of the biggest in the history of Ilmorog since their return from the city. Moreover, as it is referred by the author in part four "Again...La Luta Continua" the following song is entitled as *Huni cia Gita* which composed by Elijah Mburu.

Huni cia Ngita Young loafers with guitars
Ndigacienda ringi I'll never like them again.
Ndacietiire Party I invited them to a party

<i>lkienda kundakaria</i>	They angered me.
<i>lgiua muhiki</i>	They took away my girl.
<i>Wakwa Ndethuriire</i>	Mine that I had chosen.
<i>Huni cia Ngita</i>	Young loafers with guitars.
<i>Ndigacienda ringi.</i>	I'll never befriend them again. (POB, p. 287)

According to the events of the novel, the song is put on by the girl who works as a prostitute in Wanja's house when Karega decides to visit Wanja after a long time of separation. While Munira and Karega are waiting to meet 'mama', a girl turns on the song which carries a lot meanings and memories, for the writer, loafers with guitars may symbolizes Kimeria, Chui and Mzigo a rich persons who come to Ilmorog and poison its people. Thus, the girl here is a reflection to Wanja, the lover of both Karega and Munira. This song is put for a reason and perhaps as a flashback of the forgotten past.

3.8.2. The Use of Myth in *Petals of Blood*

Myth is a typical aspect in African novels, as it is included to stimulate the characters of the novel in a special issue, as in the novel of *Petals of Blood* where Niakinyua, one of the important figures from the village of Ilmorog, narrates a story about an African legend called Ndemi and this to provide spiritual support to the villagers and motivate them to work courageously.

“Ndemi: he fashioned a tool with which he cut some of the trees and cleared the undergrowth. The beasts of the earth with their forked tongues spat out poison at him, but he was also learned in the ways of herbs and medicines made from the roots and bark of trees...

In no time, his lone courage had attracted Nyangendo of the famous gap in her upper teeth and Nyaguthi of the black gums and breasts that were the talk of herdsmen wherever they met...He who tamed the forest. He who tamed the evil genii. He who wrestled with God... Ndemi, father of many sons and daughters and grandchildren, had departed to the secret land of the kindly spirits....” (POB, pp. 120-121)

Like the European myth of Hercules who is a hero of superhuman strength and courage and who performed twelve immense tasks that imposed on him and who after death was ranked among the gods, Ndemi, likewise, is a legend for Kenyans, a brave man who could challenge and defeat the dangerous creatures of earth. He is the man who could crush the monsters with his hands. Thus, the narration of this kind of myths gives the Ilmorog villagers the ability and the power to face the bad conditions and the author writes about this legend in part two of the novel when Nyakinyua by purpose is telling her people about Ndemi to keep up their spirits during their journey to the city.

3.8.3. The Use of Folktales in the Novel

Abdulla is the man who is known for his quick anger and his frequent insult to Joseph. He becomes a loving person thanks to Wanja this woman who is able to make Abdulla changes for her. During their journey, he tells the children a lot of funny stories that make them not feel tired of the long road neither the heat of the sun which was melting the rock, among these stories, the story of *the Ant and the Louse* in addition to the story of *the Moon and the Sun* as the one will notice below, In the events of the story, Abdulla treats the children in a good way and they start considering him as the hero of the journey, he tells them stories, especially in the evening when the moon was up. In addition to the stories of how Chameleon defeated Hare in a race; why Hyena limped; how Death came to the world; of the woman who was lured into marrying a wicked ogre.

“Once upon a time Ant and Louse had an argument. Each boasted that he could beat the other in dancing Kibata. They threw challenges at one another. They decided to name a day. The coming contest of dancing feet became the talk of the whole animal community and none was going to miss the occasion. Came the day and early in the morning Ant and Louse went to the river. They bathed and oiled themselves. They started decorating themselves with red and white ochre. Ant was the first to dress, and he wanted to kill all the ladies' heart. He had a special sword which he now tied to his waist. He tied, and tied, and tied it so tight that his waist broke into two. When Louse saw the plight of his rival, he laughed and laughed and laughed until his nose split into two. And so because Ant had no waist and Louse had no nose, they never went to the arena and Kibata was enjoyed by others.” (POB, p. 117)

“Moon and sun are enemies. That is why one appears in the day and the other at night. But they were not always enemies. This is how it happened. Sun and moon went to bathe in a river. Scrub my back and then I shall scrub yours, said sun to moon. So moon carefully scrubbed sun to a brilliant shine. Moon said: Now it is your turn. Sun mixed spittle with soil and rubbed moon with it.” (POB, p. 135)

Thus, African folktales include the trick personality of the character and each culture has its symbol for this special prankster where the majority of these misleading figures are animals which act as human and the purpose from it is to stimulate the curiosity of the young Africans, to remember them about the African customs and traditions events may be factual or fictional and be prose or poetry-sensitive attract the attention of listeners and readers.

3.9. Conclusion

Ngugi Wa Thiong’O fourth novel Petals of Blood (1977) is regarded as one of the longest his novels, which coincides with the deteriorating political conditions in the country and the prevalence of bribery and corruption among high-ranking officials. Thus, the purpose of this novel is to challenge both political and financial corruption in the Kenyan state and to refresh in writing the unwritten past. Ngugi Wa Thiong’O fourth novel Petals of Blood (1977) is regarded as one of his longest novels, which coincides with the deteriorating political conditions in the country and the prevalence of bribery and corruption among high-ranking officials.

When it comes to the language style of the author, the novel based on Oral tradition literature where a lot of investigations prove that Ngugi dares to include some taboo meanings, in addition to the inclusion of the Gikuyu dialect in order to enhance his original language, as well as to clarify that English is not his native language

Thus, the purpose of this novel is to challenge both political and financial corruption in the Kenyan state and to refresh in writing the unwritten past. Moreover, Ngugi proves that the use of dialect is essential to give the lustre and touch to the novel so as to make it real in the eyes of a reader.

Besides, in this magnificent novel, the reader feels all the epic strength of the writer who has tackled the problem of the aftermath of Kenyan independence. In another word, Kenyan citizens who fought against the British colonists that shed their blood for freedom, such as Dedan Kimathi and his companions are today outcasting in their countries after independence has obtained.

Nevertheless, such heroes Left behind them selfish and malignant characters like Nderi Wa Riera and Mzigo who get wealth, while characters like Wanja the prostitute, Karega the unionist, Munira the teacher, Abdulla the trader-cripple and the little Joseph are crushed by the corrupt system despite their immense contribution in the liberation of Kenya. The Afro-Saxon writer's message is clear, that is to say, the hopes of independence proved illusory. Hence, the novel is a clever demonstration of the odious way in which the benefit of independence has been recovered by a class, a mafia elite bound by its sole interest. And this is valid for the whole continent.

However, while reading this novel with its strong style and a serious reflection of what was going on in Kenya during the independence time, one finds himself under the influence of different emotions like love, sex, betrayal, injustice, corruption, and the economic conflict. Ngugi Wa Thiong'O's novel Petals of Blood (1977) is considered as a piece of art by many authors and critics such as the American writers Baldwin and Morrison who are among the protestors defending the rights of the writers' free thoughts when Ngugi was arrested by the Kenyan government because of that novel which describes the tragedy of 1960s in Eastern Africa. As well as, the novel draws a real picture of the peasant landscape of a forgotten village "Ilmorog", from one hand, they suffer from the drought and the poverty, and on the other hand, they find warm and peace in Theng'eta.

The novel Petals of Blood inspires the reader to see clearly the African Neocolonialism where the newly formed democracy is built in a confusion of the rule of capitalism and corrupt system. In a country where you have to eat or you will be eaten.

Generally speaking, Petals of Blood is a mature novel that marvels at its complexity and dexterity, while thrilling with the power and depth of its thought. History class, philosophy class, human rights class, wisdom and vision class, literary style class. On the other hand, readers will find in this book the same desire with which they must face, and submit, to a world that does not take them into account.

Thereon, the last chapter studies the issue of language in the literature, that is to say, the implementation of dialect in literary works, and how this kind of writing may influence the political sphere of such a writer or even a country.

In this context, chapter four comes as a support to the previous hypotheses and an answer for a lot of questions that dig into the mind of the one about the role of language in reflecting the identity of a person especially if that person is a writer or a poet who represents his culture, society, and even identity through the use of a specific kind of vernacular in the standard language of novels which are mostly written in the European languages.

CHAPTER FOUR

The Politics of Language in African Literature

CHAPTER FOUR: The Politics of Language in African Literature

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“The choice of language and the use to which language is put is central to a people’s definition of themselves in relation to their natural and social environment, indeed in relation to the entire environment”.

(Ngugi Wa Thiong’O)

4.1. Introduction

Ngugi Wa Thiong'o, who currently lives in California, is fascinated by the issue of globalization, whose ultimate essence is the freedom of movement of capital, but then there are barriers that apply to people, to the workforce; if globalization were democratic there would be freedom of movement for capital and for people. In the case, he admits that progress is not equal at all and monolingualism is the carbon dioxide of cultures, while multilingualism is oxygen.

For the aim of supporting many African languages and their written literature that suffer from the aggression of the dominant languages, the Kenyan writer Ngugi Wa Thiong'O, who writes his most novels in his mother tongue, the Gikuyu, points out that there is no language superior to another, all languages are capable of creating great literature. Moreover, Thiong'O whose work is crossed by the idea of the construction of the identity through the language has indicated that no language, neither the Castilian nor the French neither English, can create a greater universality in literature than languages such as, Swahili, Japanese, Zulu or Gikuyu. But ironically, the language of power always wins through violence and here English is considered as the language of power, which is used in Kenyan education, in administration, in trade, whereas, Swahili is the lingua franca and the majority of African languages are not languages of power as the cases of writers who write great works of literature such as James Joyce, or Joseph Conrad, but in languages other than identity.

Meanwhile, this chapter aims at showing the ideology of the representation of female characters in Ngugi's selected novels, Weep Not Child (1964) and Petals of Blood (1977), besides, the role of language in determining the identity of the writer in addition to the importance of using the African dialect in the literature that are written in European languages to revive the African mother tongue which was overshadowed by the tyranny of colonial languages.

4.2. Ideology and Representation of Female Characters in Ngugi's Novels

Gender remains problematic and a major issue in novels, and there is a great relationship between its spread in the literature of society and its diversity between the colors of narratives, different arts and the demand of some liberal societies on this kind of cultural material in the culture of repression and entry into minefields do not know when to explode. Hence, although ideology is defined as a set of beliefs, it has specific definitions depending on its kinds where many scholars view it as a 'science of ideas', that is to say, ideology is the starting point of a series of concepts. For example, freedom, state, mind, and history this gives an accumulation of meanings like any other concept such as freedom, state or human which comes as a tool for political, social and historical study.

Moreover, the analysis and interpretation of the novels show that female characters are victims of the dominant, gendered and sometimes patriarchal ideologies, in this process, Ngugi, using his authorial ideology, has shown the different nationalistic roles female characters have played in the two novels namely Weep Not, Child (1964) and Petals of Blood (1977).

In African literature, alternatively, its complex themes are based on the legends of ancient myths and stories of African human beings. Hence, the Kenyan novelist Charles Mangua tells of himself in the novel Son of Woman (1971) where he says

“I am the son of a woman. I never had a father in my cursed life. My prostitute mother never knew who my father was. He was one of the dozens of men who took her to bed but she did not care to remember which of those men I looked like. That's my mom” (Charles Mangua, 1971)

On many occasions, the African woman appears to the reader as passive, with no desire for change and who does not actively participate in the transformation of her reality. However, this image is very inaccurate. African women are active in many areas of life, not just the family, and literature reflects this fact. The conflicts, and the active participation of women in their resolution, are present both in real life and in literary creations.

4.2.1. Female Character Depiction in Weep Not, Child

Weep Not, Child (1964) is a novel that defined by many critics as the dignity of motherhood and education. In this novel, Ngugi gathers a lot of qualities that are possessed by the woman in terms of leadership and education, where he clarifies that woman's pure judgment and the wisdom of her voice may be regarded as an important tool in achieving equality and freedom among people. However, the Kenyan woman in this novel suffers from polygamy as a traditional culture.

As an example of that Weep Not Child's character Ngotho who has two wives namely Njeri and Nyokabi and also Nganga who has got three wives “*Nganga could afford three wives, although he was younger than Ngotho.*” (WNC, pp. 22-23) Ngotho, on the other hand, observes female as an object of sexual desire as well as he forms a judgment upon them according to their bodily appearance as it is mentioned in the novel ‘*Nobody could have taken her. So I pitied her.*’ (WNC, p. 26). Ngugi in his novel gives a humiliating point that shows a selfishness attitude and a reason for Ngotho to marry more than one woman, for Ngotho and the Berber, a good woman is the one with “*a good fleshy black body with sweat*” (WNC, p. 09), not a thin woman like Memsahib.

Although Ngotho has two wives, his family seems to be an example of the good families because whatever Njeri and Nyokabi do they do it for keeping the family united and safe. Although Ngotho has two wives, his family seems to be an example of the good families because whatever Njeri and Nyokabi do they do it for keeping the family united and safe, they are submissive women who listen to their husband Ngotho who is the center of the house.

The thing that makes female characters in this novel look somehow unsuitable is that women, if not all but most of them, are described as weakness characters with no voice. In this point, the narrator shows that Ngotho's wives “*were good companions and friends. But you could not quite trust women. They were fickle and very jealous.*” Additionally, the narrator reveals that African women are getting beaten by their husbands and in such a culture wife-beating regards as a daily habit or even a normal practice where the man shows his masculinity, “*when a woman was angry no amount of beating would pacify her. Ngotho did not beat his wives much. On the contrary, his home was well known for being a place of peace.*”

(WNC, p. 12)

Accordingly, Kenyan woman during the post-colonial period was socially and politically absent, and this fact is mentioned in the novel several times, for example, the relation of Ngotho, Jacobo and Mr Howlands, who have conversations and meetings many times, and in several occasions regardless to their different cultural and social statuses, dissimilar to their wives who have never met.

Furthermore, one of Ngugi's most important messages in Weep Not, Child (1964) is about education which is sighted as the best way to step out from the circle of antagonism that controls the Kenyan community, and as a tool that makes the educated new generation work for creating a society that is based on forgiveness and equality.

For that reason, Ngugi sees that the politics of woman in terms of goal achieving is superior to man as it is highlighted in the novel; Nyokabi is the main reason that paves the way for her son Njoroge to go to school and be an educated child. The woman here is viewed as a beacon that lights the way to hope and as a source of strength when she saved her son from suicide.

4.2.2. Female Character Depiction in Petals Of Blood

The novel Petals of Blood (1977) explains the interest of the writer in building an image concerning leader female characters like Nyakinyua and Wanja.

Wanja, as a major character in Ngugi Wa Thiong'O's novel, is a young girl who lost her chastity in the new situation, she is still restricted to her past which is turned down and became marginal. This female protagonist lives in a protest against a situation where her past is denied and her way of life is rejected. She also represents sincerity by defending the land of her grandmother Nyakinyua and retrieving it.

Further, she embodies the soul of motherhood in her love of children and her wish if she could be the mother of all the children of the village. This female character is a symbol of power and control; because she agrees to go back to the city accompanied by other characters, despite the pain she received in the city, but her love for her village and land makes her returns to the city for the second time.

However, Ngugi Wa Thiong'O does not stop in this spot but he describes to the reader how she is raped by Kimeria in the journey and regardless to all this, Wanja's power as woman gives her the strength to forget her pain and completes the way with her companions. In addition to that, Wanja appears as a good-hearted woman that cares about her friendships relations when she helps Abdullah to improve his career, although she has knowledge of marketing and advertising, she stays with her friend Abdulla to help him.

Furthermore, Wanja this female character of Ngugi Wa Thiong'O gives an image of a working woman who acquires the factory of Theng'eta and becomes a rich woman in New Ilmorog. Ironically, the writer deliberately and tragically changes the fate of his female character that moves towards lust and whoredom to become a prostitute in order to show that this fate is also a logical solution to the problems which face the African woman in general and the Kenyan one in particular. As the main character of Ngugi's novel, she carries at the first glance the hopes of the African woman because she describes the female in a rising group of African and postcolonial literature in general the thing which makes this character attracts a lot of feminists.

Generally speaking, women in a number of African literary texts are represented in an inaccurate way, and they have a historically frozen image, while their representation is mostly sloppy and biased and it has been assumed different reasons for this widely circulating representation. Therefore, in such a way those women are evaluated whether they are victims or not. Finally, the study has confirmed that the representation of female characters in the two novels Weep Not, Child (1964) and Petals of Blood (1977) reveals the realities of women in the social context of the period when the novels were written.

4.3. Ngugi's language , Characters and Symbolism

The language of African literature is a problem which is always at the heart of the debate, as well, language as the first material of the writer is an issue whose importance cannot be exaggerated. Hence, the question of the language of African literature deserves a great deal of thought in order to study the perspectives of this literature, which depends on the English language in part.

Concerning African literature, it was through colonization that African writers gained access to the English language in the second half of the nineteenth century. As a result, this colonial invasion spread throughout the continent, naturally characterized by cultural and linguistic diversity. Further, English language is used by many famous African writers including Ngugi Wa Thiong'O, Wole Soyinka, Chinua Achebe, Ben Okri, Buchi Emecheta, Alex La Guma and Nadine Gordimer.

Thus, both language and character are fundamental elements of fiction. An African novelist writing in English he will, automatically, use the language differently from an English native novelist, and this is due to the inadequate control over the linguistic medium. Moreover, characterization in this regard is used to create surprise and suspense in the novel. Remarkably, one does not go without the other, in this sense, Lise Gauvin postulates that,

“the problematic of languages in literature is complex and concerns both the empowerment of a literature, the conditions of its emergence, the relationship between the writer and the public that is established there and the image of the intended recipient that the models available to present the relationships between languages or language levels” (Gauvin, 1997, p. 5).

The language, in this context, has two obvious functions; it allows the narrator to tell a story and to make himself understood, as well as, enables the author to describe characters that make themselves understood through language. That is why the language-personal relationship is so narrow in Ngugi's works that one is tempted to say that language and characters in the novels of Ngugi Wa Thiong'O evolve with socio-political and economic changes, the thing that highlights the point that neither the language nor the design of characters is a static data. So from Weep Not, Child to Petals of Blood the elements of orality namely, the use of myths, songs, legends and folktales take a lot of space in the narrating of the African fiction.

Besides, the referential function of the oral tradition is not affected by its mythological aspect where tales and legends relating either to the ancestors of Gikuyu or to those who were given the mission of leading the people or to men and women who perform heroic deeds or bravery. Hence, these tales and legends all aim to show that the Gikuyu or Kenyan, in general, is at home and is the undisputed owner of the lands that God gave to him.

Implicitly, the moral tradition in Ngugi's work is a weapon of struggle; it condemns the colonization which dispossessed the peasants of their lands. In this process, both the lexicon and syntax of the novel Weep Not, Child is quite simple and harmonious.

Therefore, the study reveals that the transitivity of the language that is used in Weep Not, Child is measured with the sequence of events where there are hardly any shocking formulas, no erotic scenes or striking scatological details. However, the writer tends to absolve victimisers from their responsibility towards their actions and fixes the readers' attention to view characters as victims.

On the Contrary, Petals of Blood marks a turning point in this term; it seems to the reader that Ngugi's concerns in this area are very serious. In this respect, the author includes a lot of words and expressions that are written entirely in the local language and this is quite eloquent. Petals of Blood dedicates the new novelistic technique to Ngugi where the shape of this novel is drastically different in many respects from Weep Not, Child that deserves special attention. This form inaugurates a new stage in Ngugi's writing as well as the evolution of the narrative structure is obvious and easy to be realized by the reader especially at the level of the novel Petals of Blood, whose mode of narration and the lexicon are no longer doubtful as to its belonging to what it is agreed to call the new African novel or the novel of disillusion.

4.3.1. Characters and Symbolism

Ngugi Wa Thiong'O in Weep Not, Child uses his character Ngotho as the paterfamilias who tells his children Kamau, Njoroge, Boro, Kori and their friends the oral traditional story of Gikuyu and Mumbi who received from God the teens. So here is Ngotho who gives them this secret, as if to say that it is the truth and as the father of the family, Ngotho cannot narrate lies to his children. As a narrator, he shares this secret with his children. Hence, in Petals of Blood the narrator has no sympathy for Ezekiel Waweru, Lillian and even Munira, but here she was Nyakinyua who opens the book of the history for the sake of telling about the ancestors and narrating stories of legends.

Thus, the entity (or union) is symbolized in the both novels Weep Not, Child and Petals of Blood by the ancestors' lands, the traditional family unit, the circumcision ceremonies, the Mau Mau, and the traditional theng'eta which is prepared by Wanja's grandmother, the old

Nyakinyua, and the songs and dances performed in Petals of Blood. However, this unity is broken by the oppression which is mentioned in both novels in the form of numerous symbols, for instance, the colonial administration which is the symbol of oppression in Weep Not, Child, during the state of emergency in order to prevent the guerrillas to communicate with the villagers, the state of emergency itself, the concentration camps, the guards and the colonial police.

The same thing concerning the novel Petals of Blood that paints post-independence Kenyan arts, and here, oppression takes on a more subtle character. The long drought (physical and moral or spiritual) that plagues Ilmorog and compels the inhabitants to go to Nairobi to ask for the help of their deputy, neo-colonialism and the international capitalism represented by the multi-nationals, the trans- African (road), the tourist village (co-managed by a wealthy German businessman and Nderi Wa Rira), the Kamwene Cultural Organization (KCO), the neo-colonial policy which is represented by Inspector Godfrey, the local valets of international capitalism Chui, Kimeria, Mzigo and Nderi Wa Rira, are the symbols of oppression certainly more subtle, but no less destabilizing and inhuman but as the proverb says, *'everything is born of its opposite'*.

Oppression and injustice that display in both novels lead to revolt which takes on the appearance of an armed struggle in Weep Not, Child in the emergent of the Mau Mau revolutionaries and the death of traitors in Petals of Blood.

In this stream, in Petals of Blood, the whole community of Ilmorog is overwhelmed by the long physical dryness, but also moral and spiritual, nevertheless, it is a dynamic community, united, hardworking and used to fight, for example, Munira, who is one of Ngugi's protagonists, is a socially finished character in search of solitude, he could not live long on the fringe of this community. Also, he is dazzled, so to speak, by the vigorous activity and progress of Karega and Wanja relationship which has a great impact on the plot of the novel.

Furthermore, the actions of the character in Ngugi's novels, in general, are perceived as essentially what he does in relation to the other characters and as it is pointed before, the actions take precedence in Ngugi's novels, and for good reason, the motivations of the hero characters are generally noble, as are the means envisaged (education, armed struggle and unity of action) but obstacles stand out, annihilating any hope of success and sometimes causing physical, moral or social death. This is an implicit condemnation of isolated action

that aims to consecrate an individual hero. The characters in Ngugi's fictions perform various functions in novels such as; farmers, workers, teachers, prostitution, businessmen, police, etc. There is, thus, a presupposition placed behind the character thanks to his professional or social category, additionally, Petals of Blood breaks with this conception of the fictitious art, and this break is not fortuitous by showing that Ngugi was more daring in this novel when he used another axis that is related to sexuality which could be as a symbol of blatant disregard for society or the power to exploit another. It is a symbol of intellectual disintegration in the co-existence of a hopeless society that is full of hypocrisy and sexual desire and whose men view women as a means of satisfying their sexual desires.

The author, in this context, gives a lot of details concerning sex with taboo language the thing that makes the language style of Ngugi differs in both fictions from simple, formal and easy, to daring, strong words and full of Gikuyu dialect, especially in the songs of the elders in Ilmorog village. The talking about the sexual category in Petals of Blood is much more than Weep Not, Child, Ngugi in his fourth novel uses shocking expressions like the word “cunt” (POB, p. 208), plus the description of ‘sexual violence’ that Abdulla and Nding'uri are practised it together on a young girl in a box whose floor is covered with urine and goats' faeces,

“...girl in my grandmother’s hut, where goats and sheep were kept, way back in the past. I did it to her, standing her against the wall and she holding up her skirt. The goats and sheep were bleating, some stampeding. She was crying, not true crying, it was a mixture of sighing and whimpering and sucking in juices of inward pains and it was good. When it was Nding'uri's turn, she protested a little, no ra Ngaikai inyui mur aganu-i, and then begged for a little rest. But Nding'uri would not hear of it and went straight at her. He found it difficult to enter her in that standing position and she tried to help him, not there, below, that's too far down, there, and suddenly both fell to the ground, littered with dung and urine, but Nding'uri would not hold back.” (POB, p. 222)

In total, there is a deliberate desire of the narrator to insert such powerful words and expressions in Petals of Blood which are, according to the author, important to look for the root causes of this state of affairs because it seems as if it is a phenomenon of regression, to borrow a term from psychoanalysis, a regression provoked by a certain disillusionment, as the behaviour of Wanja and Abdulla quite clearly shows after the rush of the capitalists on Ilmorog.

Though Abdulla in the novel has other reasons to be disillusioned, he was the warrior who fought for Uhuru and is reduced today to a poor seller of oranges, while those who yesterday were traitors to the national cause, today are the bosses. But, for Ngugi, this situation is only another step in the liberation struggle, which must lead to another path.

4.4. The Linguistic Dilemma of African writers

Since the first contacts between Europeans and Africans, writing has become an indispensable communication tool for the African continent. Indeed, not only has it made Africa more visible to the rest of the world, it has also enabled literate populations especially intellectual elite to gain access to Western cultures. However, from the beginning of the twentieth century with the advent of the writers such as Thomas Mofolo, Léopold Sédar Senghor and Chinua Achebe, it seems that the black writer who takes the pen to describe his world and transmit his cultural heritage is confronted a dilemma that has gradually turned into a recurring malaise. At the same time as Lewis Nkosi a South African writer writes about the linguistic crisis in sub-Saharan Africa, that **“English-speaking or French-language literature, this so-called postcolonial literature, was born in the context of colonial protest and that so it bears the stigma”** (Nkosi, 1981, p. 1).

In fact, a number of questions arise as soon as the relationship between the black writer and the language he has adopted like writing in French language or in English language seems to impose itself on the first African writers, the question of whether they were confronted with a dilemma (writing in the language of the colonizer or in their mother tongues) was often asked because most of the great African writers with an international reputation wrote either in French or in English. It is therefore important to make the panorama of the linguistic choices of African writers, while updating it, in order to understand the positions taken by some avant-garde writers in both the former British and French colonies these men of letters who arrogated to themselves the status of cultural smugglers at the expense of their people and this is what Aimé Césaire mentions when he says, **“my tongue**

shall serve those miseries which have no tongue, my voice the liberty of those who founder in the dungeons of despair.”(Césaire, 1983, p. 22).

In this process, Many ask if African writers do not give up a part of themselves when they write in French, English or in any other colonial language, from this point, some African authors agree that they tend to use the European languages in their literature for the sake of appropriating these languages to convey their point of view, culture, and the social-political life of Africans. Whereas, many others consider the issue of writing in a foreign language as a production of new cultural implements or weapons against the cultural alienation and hybridity in which the progressive obsolescence of traditional oral tends to plunge these same cultures.

Hence, there is a major problem raised by postcolonial writings, namely, codification in the colonial language where the postcolonial writer leaves his mother tongue in his own country and then writes in English, French, Spanish or Portuguese. Thus, the tragedy in this concept lies in the author's own use of the person who translates his creativity into his native language. In contrast, he writes his own creative work in two languages. Firstly, his native language which is the original language is addressed to his citizens, and secondly, the language that is proficient, and achieved the spread in the world i.e. the colonial language will be addressed to non-natives.

Therefore, there is no doubt that many of the African writers deliberately write without their original languages for many purposes, some of which are useful for rapid proliferation and fame, some of which are necessary when their native language is oral or written and does not have a large number of scientific creations such as the language of Central African tribes, Somalia or the Amharic language in Ethiopia, or non-written languages such as the Nubian language and Siwa language in Egypt. At the moment, creativity will be closed, limited to the circle of speakers.

4.4.1. The Issue of Language Multitude in Africa

The separation in regions of the African continent occurred without taking into account the diversity of dialects and tribes; this subject builds a problem of the multitude of languages and dialects in Africa. Also, this division raises the question about which language or dialect should an author write, because on many occasions, African tribes were separated into

different regions, and in turn, the same language which is separated in regions was mixed with other languages that have nothing in common with it.

Along with this diversity, English was imposed as an official language in most areas, such as economic or legal, and became part of the curriculum of schools that adopted the English educational system, teaching in turn English literature as a transmitter of ‘universal values’. This is clearly criticized by postcolonial theorists, since British imperialism established in this way the supremacy of the English language as a cult and the English culture carrying universal values, assuming that in the colonized country there was no previous culture (since it was not known, did not have universal characteristics). In turn, English became the means of communication between people of different tribes and dialects, with what in a way happened to unify communication between peoples that otherwise would have been more complicated.

For a long time African authors had no choice but to emulate English literature, which was the one taught in schools and universities, thus following the patterns of an established literature and writing in Standard English, if they wanted to publish and be recognized in the literary field. Thanks to the works of authors belonging to countries that were former English colonies, such as Chinua Achebe, other variations of English appear in literary works, mainly in novels, other “Englishes” that are accepted and criticized from the western field.

This use of Englishes produces a disprivilege of Standard English, offering a new debate between “standard English” and “dialect”, which have been used for decades in continents like Africa, being used by authors from Africa as method of subverting this use of English as something canonical. In Africa, the language used is Pidgin, a dialect of English that arose possibly as a jargon that facilitated communication between Europeans and Africans in the period of colonization (Mair, 1992, p. 280), mainly in Nigeria.

At present, it is a mainly African phenomenon, although it is not used as a literary language since it is not the mother tongue of practically anyone. Instead, it is used by various authors as Achebe to represent oral language mainly in conversations, while standard English is chosen for the rest of the narrative, with what is intended to offer a realism in the novel to the introduce fragments of an English used in real life as a means of communication between people from different regions.

4.4.2. The Radical Solution of Ngugi Wa Thiong'o

Ngugi Wa Thiong'o is one of the most well-known and prominent writers of Anglophone Africa, although he resigned English almost twenty years ago and he got write in Kikuyu, his mother tongue, Ngugi was convinced that the real decolonization should begin in the mind and the head of the colonized. Therefore, according to him, the African writer had to take responsibility for writing for an African audience and in an African language.

The first literary works of Ngugi Wa Thiong'o reveal him as a disciple of the Nigerian writer Chinua Achebe: in fact, it was Achebe's work that prompted him to write. So it's not surprising that the Nigerian author's characteristic themes also appeared in Ngugi's early works: the contact between African traditions and the Christian faith, the traumatic experience of colonization and the "collapse" of traditional social structures with the impact of foreign domination. In the 1970s, Ngugi's writings became more political. His most famous novel to date and also the best, Petals of Blood speaks of his efforts to make compatible Marxist social theory with the cultural emancipation of Africa.

Ngugi Wa Thiong'o has always emphasized the cultural dimension of emancipation and political sovereignty, which is undoubtedly one of his merits. One of the essays he wrote is titled Decolonising the Mind (1986) a title that summarizes his theory. In its struggle for liberation and decolonization, language becomes a central theme. Ngugi Wa Thiong'o finished making his definitive split: the novel Petals of Blood was his farewell to English as a means of literary expression. Apart from his prison journal, 'Detained', and a portion of his essay production, he decided to write the rest of his literary works in Kikuyu.

Does an African author have to live in Africa to produce African literature? Should his work be published in Africa? Is a novel more African because it is written in the African languages than it is in English, French or Portuguese? Do you have to be black to be considered African? Is the content of the works perhaps what gives Europeans the most decisive vision of the various countries in the African sphere? And who decides what African literature is when it is not easy to access its history by consulting in a library?

Thus the implementation of dialect in fictions that are written in a European languages by non-European author or writing in the native language has a clear anti-imperialist goal, for him, **“it is very clear the choice of the language in which it is written: it depends on the**

audience that the author wants to address and the language that best suits his / her particular situation” (Jussawalla & Dasenbrock, 1992, p. 27).

Nevertheless, Ngugi started writing in English until he decided to switch to Gĩkũyũ, his native language, of Kenya. This change is mainly due to his desire to reach a Gĩkũyũ population, later translating his novels himself. This change of idea regarding the language in which to write explains it in his book Decolonising the Mind (1986), in which he affirms that not only the continent must be decolonized, but that ‘the mind must be decolonized’; so to do this, the one must recover the language and ancient traditions, which are otherwise progressively lost in favor of English.

For this reason, writing in their native language has a clear anti-imperialist goal. Another reason for the change of language Wa Thiong'o is to reach the audience he wants, a Kenyan audience that often does not know English, and that is what he describes in many of his novels, as in A Grain of Wheat (1967), after whose publication he decided to write in Gĩkũyũ. He himself was in charge of translating his novels and children's stories.

4.5. Language Dominance and African Literary Creation

Language is the title of existence and identity, as the repository which stores the elements of belonging, and memory of the past, present and future, though, the question of African languages as languages of literary writing is a challenge, because the African literary field is distinguished by the use of the colonial languages in literary writings, in this context, the Senegalese writer and intellectual Boubacar Boris Diop sees that any language is beautiful that broadens the intellectual horizon of the human being and gives back to the slave the taste of freedom, also, language is regarded as an identity although the notion of identity is more general than language, language is believed to be one of the great sign that shows the belonging of a person.

Yet, identity has many other manifestations rather than “language” but since language is simply the common denominator that distinguishes people and unites them, language, in this sense, is the fact of showing who the person is and from where he is. Besides, a lot of African writers and critics agree with the thought that language is the basis of the nation

which links civilizations and cultures to each other, but there is also a language dominating and controlling another language.

In essence, the loser follows the winner and imitates it, and remains fascinated by it, influenced by its linguistic, cultural, behaviour and even the style of living, and here the dominant language is the language of the dominant state and this is the result of almost all the nations that experienced colonization like many of African countries. Moreover, the language of the colonizer or simply the linguistic dominance takes control over the outputs of science and both the technical and scientific research, in addition to concepts of terminology, and this is the cause to remain in a condition of language dependency in the scientific and intellectual sphere where there is no kind of development or creativity because of dependency and hegemony.

Consequently, when speaking of African literature and works that are written by Africans in their native languages the one finds that the only authors referred to have in common to write in the languages of the colonial powers such as, English, Portuguese and French. This is why it is almost impossible to think of this literature outside the historical context of the meeting between Africa and the West.

Admittedly, the mother language, according to the view of many linguists and intellectuals, makes persons take courage to spread their language among countries by teaching in their native languages and producing sophisticated scientific research away from hegemony and weakness. It is worth mentioning that most powerful European countries use their native languages for studies and advances its science, because it is odd for them to adopt another language other than their native language which produces their identity as powerful nations. For instance, the Japanese do not teach English and French and the French do not teach English language, unlike the African countries, which is based on the language of the colonizer such as French, English which are essential languages in institutions, government, and even literary works, as well as these Foreign languages, are required for the job, while the native language does not require anything.

Even so, on the theoretical level, the authors like Obiajungwa Wali and Ngugi Wa Thiong'o have been accountable for placing the language at the heart of African literary debate. They are a remarkable exception of fighters who tend to make the African mother languages noticeable for their audiences and even the general reader. Foremost, the colonial policy of the Western powers was to force indirectly the use of both the European languages

and the Western system in the Africans schools which are considered as a fundamental place for the innocent child to develop his capacities and skills because according to Chomsky

“The child, placed in a linguistic community, is presented with a set of sentences that is limited and often imperfect, fragmented, and so on. In spite of this, in a very short time, he succeeds in “constructing,” internalizing the grammar of his language, developing knowledge that is very complex, that cannot be derived by induction or abstraction from what is given in experience . . . We can conclude that a set of initial constraints plays a significant role in determining the cognitive system which is conducted by the mind”.

(Chomsky,1979, p. 63)

Besides, many of the rich persons of those oppressed countries repeated that thanks to colonization, roads, hospitals, and schools had been built for only the benefit of Africans. In short, the educational system that imposed on the African countries was full of lies, deliberate forgetfulness, and historical falsification to destroy the African identity and achieve its harmful ends. Thereon, the best example of that was in Senegal, Algeria and Ivory Coast where national languages were totally excluded from the school system during colonialism, it was forbidden, under pain of punishment, to use them in the playgrounds. Fortunately, despite its sustained efforts, the Western colonialism has not succeeded in eliminating African languages. In this process, the Nigerian author Chinua Achebe shows in Things Fall Apart (1958) that the new social stratification, imposed from outside and not secreted by internal dynamics, has sown the seeds of self-contempt very often found in all the former colonized. In the light of that Achebe explains that,

“No serious writer can possibly be indifferent to the fate of any language, let alone his own mother tongue. For most writers in the world, there is never any conflict – the mother tongue and the writing language are one and the same. But from time to time, and as a result of grave historical reasons, a writer may be trapped unhappily and insidiously between two imperatives”. (Achebe, 2009, p. 97)

Given the above, the language dominance is the phenomenon that controls the minds of a particular people towards a dominant foreign language above their native language, believing that is necessary to use a foreign language in their daily dealings, for example in the educational system, in the aspects of philosophy, literature, government, judicial and administrative transactions. Consequently, that one can think that his or her mother language does not live up to the dominant foreign language and thus begins to abstain from the original language which is according to that person this language is an inferior language, the same thing like who thinks that the use of dialect in literature is inferior to art.

Finally, oral literature, a veritable linguistic richness of the African continent and fully integrated into social practices, has a vivacity that has never been demonstrated. It also expanded after the end of colonization; it has kept a dynamic own. Nevertheless, as oral languages are not written, oral literature is strongly depreciated in the literary hierarchy and occupies the last place. Often perceived as not quite literary and based on the oral tradition alone, it is given less interest. Many researchers are then working to show and value oral literature, as well as to gain a better understanding of it. In this perspective, Ngugi Wa Thiong'O recalled the need to define a place as a scientific object for oral literature.

African literature is definitely valuable for the African continent; it is indeed a privileged way to transmit languages and cultures. This literature that mixes creativity, commitment and conviction deserve a renewed interest from the international community. In the words of Ngugi Wa Thiong'O, it is now time to work for the development of African languages, to develop new linguistic materials, to develop oral literature, and above all to encourage the development and life of African literature.

4.6. Implications of Dialect in African Fiction

It is known that most people use dialect in their daily life, but they maintain the standard language where there is a special way in the literature tends to use dialect in many literary works for example, in novels, short stories, poetry and other forms of literature.

Thus, dialect is used by a lot of writers as a part of the written language in literature and this is based on the purpose of facilitating the process of reading for a local reader the thing that makes the writer closer to the spirit of his readers, and even introduces something new and light on the minds, for that reason, the one may understand that the use of dialect in some fictions is not something inferior but it is a rich heritage of the oral literature that is produced in written form as well as it is a literature emanating from the spirit and feelings of the people. In the light of that, an American researcher Lisa Cohen Minnick rises the point of dialect in the literature stating that,

“in order to give a thorough evaluation of an artist’s work with respect to literary dialect, neither exclusively linguistic nor exclusively literary approaches can do justice to literature that incorporates imaginative recreation of the sounds of language along with the social themes surrounding the places in time that are recreated” (Minnick 2004, p. 149).

In her epilogue, she adds that, **“using interdisciplinary methods to access literary texts helps to offer fresh insight not only into the texts themselves, but also into issues of language variation and attitudes surrounding it”** (Minnick, 2004, pp. 152–53).

By virtue that Africa is regarded as a continent rather than one country it holds a different cultural-linguistic background, and in the midst of the intellectual invasion and based on the clash of civilizations and the crisis of search for cultural identity and language in Africa, the colonist holds a number of tools so as to try to impose his thought and control on those who want to colonize them. Therefore, one notices that the defeated peoples always tend to the language of victorious colonialism, and while the colonizer seeks to spread his language and civilization, this phenomenon creates a dispute between many intellectuals who are divided into two sides.

The first side, are those who believe that foreign languages are imposed on the African tongue and that it is his usefulness to apply these languages so as to easily reach the world. Among those thinkers, there is the most famous African author and who is believed to be the father of African literature Chinua Achebe who states that colonialism **“did bring together many people that had hitherto gone their several ways. And it gave them a tongue, with which to sigh”** then he adds, **“but for me, there is no other choice, I have been given this language, and I intend to use it”** (Achebe, 1974, pp. 58-62).

Nevertheless, the second stream is based on an anti-colonial or as it is known the nationalists, such as the Kenyan writer Ngugi Wa Thiong'O who believes that the European languages, which are introduced by the colonizer such as English and French, are not an African languages in any case, and the cultural emancipation in Africa cannot be achieved without the revival of African languages and being authentic and proud of it, improving this idea, Ngugi mentions that,

“The whole acceptance of English and French as the inevitable medium of educated African writing is misdirected and has no chance of advancing African literature and culture. In other words, until those writers and their mid-wives accept the fact that any true African literature has to be written in African languages, they would be merely pursuing a dead end, which can lead only to sterility, uncreativity, and frustration” (Ngugi wa thiong'o, 1981, p. 56).

In view of that, African novel raises many issues such as orality and bilingualism where African dialect and vernacular with its characteristics and style are applied in the creativity of the African writer who sees the use of such forms in a written literature and even literature that is written in the European languages as a treasure which embraces a variety of African cultures, legends, symbols, novels, poems, folk tales, proverbs, and governance because the language is a thought which only expresses what is founded on it, in this sense, Chinua Achebe demonstrates that African literature cannot be seen as a single unit, but as a group of related units of a number of 'national' and 'ethnic' literatures in Africa.

4.6.1. Criticism of Dialect Use in Fiction

The notions of language and dialect are among the most used in meta-linguistic discourse, both by linguists and by the man in the street. Yet, there is no consensus scientific definition of these two concepts. One could almost say that two of the most used linguistic terms are in fact the least linguistic, or at least the most embarrassing, however, the use of standard language remains almost universally used, often opposed to dialect or, less frequently today, to patois¹⁰.

Thereon, the debate about the use of dialect in the writing of novels continues among the great writers all over the world, furthermore, some literary works contain authors who include non standard language in their creative writings and this is for the sake of being faithful to the context that the writer tries to convey. Besides, they see the need to use this kind of language in some places as symbols of modern times and young modern novel which has become a characteristic slang and a high sales, though, other novelists reject the use of dialect in fictions and avoid the application of it in detail for a number of reasons, for example:

- **Invisibility:** A lot of authors reject the idea of including dialect in the literature because of its sophisticated orthography and the implementation of a diverse process of writing like spelling in addition to several meanings which are difficult for non-native or even non-regional readers to perceive the intended meaning of a written words, a language, or speaker of a dialect.

- **Accuracy:** Concerning this point here, the linguist Redline asserts that; **“If a number of isoglosses match the actual speech of the region that is covered in the story, then, he considers the literary dialect an accurate portrayal of the region’s dialect speech”** (Redline, Eric, 2006, p. 24).

Many pundits argue about the accuracy and the integrity of dialect usage in creative works as novels that depend on fiction and the manner it should be written.

- **Modernization:** The use of dialect in literature is viewed as an obstacle to the standard language and is often regarded by many intellectuals as the **“impeding**

¹⁰ Patois: the dialect of the common people of a region, differing in various respects from the standard language of the rest of the country.

communication, delaying modernization, damaging education and showing down nation-building.” (Trudgill, 2004, p. 29).

As it is noticed, definitions of both the language and dialect as a couple often remain vague and contradictory. In fact, in many cases, **“the dichotomy between these terms is unscientific but is a reflection of representations, even of ideology: civilized people speak standard languages, savages have dialects or patois. The capital speaks a polished language; the province speaks dialects or patois badly trimmed”** (Calvet, 1974, pp. 40-54).

Accordingly, the discourse of linguists or dialectologists is not more objective than the others, if they do not incorporate, as epistemological data of the definition i.e. the concepts of language and dialect, the specific action of their own discourse as a practice exerting will be effected on the described object. One cannot help thinking that his distinction between standard language and non-standard language endorse, even justify, a centralist policy seeking to devalue what is not African.

In the case which concerns the reader, the question of whether Kikuyu is a language or not is not trivial in the context of a study on linguistic substitution among others; because the term which is used could have an impact on the evaluation of the dialect by its own speakers, and also because some do not accept to include their daily language among the concept dialect since this language is under the threat to disappear. As a result, the lack of attention or help that communities with endangered languages could receive is even denied to dialect-speaking communities. Besides, a number of people and even critics and language activists see indigenous dialects as a pure language that should be taken it into consideration.

In this process, the utilization of dialect in novels is considered as intricate subject though many critics and researchers are still studying and searching for concrete instruments to improve it.

4.6.2. Against the Linguistic Dominance

One of the basic ideas of Ngugi Wa Thiong'o is that it is necessary to displace the center of the world and not allow Western cultural hegemony, and to achieve this, it is committed to a defense of minority languages and this is highlighted in a conference hold in Makerere university in Uganda in (1986) where a numerous famous African and non- African writers and critics were gathered to debate on the issue of African literature, on the conference Ngugi Wa Thiong'o questioning if African literature producing in English,

“Was it literature about African or the African experience? Was it literature written by African? What about a non-African who wrote about Africa: did his work qualify as African literature? What if an African set his work in Greenland: did it qualify as African literature? Or were African languages the criteria? OK: what about Arabic, was it not foreign to African? What about French and English, which had become African languages? What if an European wrote about Europe in African language...?” (Ngugi Wa Thiong'o, 1986, p. 6)

Moreover, he assures that all languages can be divided into two groups, those that marginalize and those that are marginalized (even if they are not marginal), as well as, Ngugi has claimed multilingualism with a musical analogy by explaining the fact that a person who plays an instrument does not mean that he does not allow others to play, the richness of the music comes precisely from the harmonious combination of all the instruments, with none that dominates. Further, Ngugi points out that multilingualism is the oxygen of languages and the imposed monolingualism is cultural carbon monoxide.

In the light of that, Ngugi Wa Thiong'o has claimed the validity of any language to create literature that can reach the whole world, he has acknowledged that in today Africa there are many young writers who do not know their vernacular languages; due to the reason that, they have been educated in European languages. Whereas, other writers who write in

their own languages they are a minority who are not visible as those who do it in European languages.

Ngugi Wa Thiong'o has insisted on his novels, theses and critical books that African authors who write in European languages do not make African literature, however, there is no problem in that people write in the language they want, and pointed out that in Africa there are great writers in European languages, but has made it very clear that it seems intolerable that a dominant literature supplants a dominated. In this context, he clarifies that, **“Language carries culture, and culture carries, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world”** (Ngugi, 1972, p. 290).

For him, the African writers in the European languages can write great works of art, but from the point of view of identity, they are not doing African writing.

4.6.3. In Defense of the Gikuyu Language

The Kikuyu writer argues that the language of power is acquiring more power through the violence exerted against other languages, and this does not only happen in Africa but to almost all the countries that suffered from colonialism. Moreover, Ngugi Wa Thiong'o points out that the dominant language is generally popularized by violence not only in Europe and Asia but also among the North American Indians who were mistreated in boarding schools especially in Pennsylvania where they are forced to have English names the same day they arrived at the establishment. This causes, in the long run, a feeling of rejection by the natives towards their own language, and they end up abandoning it.

Ngugi Wa Thiong'o acknowledges that is not easy to write in Gikuyu language and it can become a battle, because Gikuyu is not a language of power, like many other African languages, therefore, in Kenya, it is English that dominates all areas of life such as administration, education, commerce. thus, the one who writes in an African language, in Kenya or anywhere else on the continent, will have difficulties because the publishing world facilitates the publication of texts in English and, in spite of everything, he is determined to continue with this practice, since for him it is basic to “decolonize the mind” Ngugi believes

that Westerners, to dominate the African continent, in addition to firearms, have used a basic instrument 'the cultural bomb', which has been as a key to establishing its dominance.

In his critical book Decolonising the Mind: The Politics of Language in African Literature (1986) he writes; **“The effect of a cultural bomb is to annihilate the belief of a people in their names, in their languages, in their environment, in their legacy of struggle, in their unity, in their abilities and, in the long run, in the same”**

(Ngugi, 1986, p. 03).

Concerning this quotation, the Kikuyu author has denounced the linguistic illiteracy of those who consider their languages to be inherently superior to others. He has claimed that all languages are sources of beauty and infinite possibilities and that they have much to say about common humanity if they are liberated from linguistic feudalism. In addition to that, he recalls that no language should grow on the grave of other languages.

According to Ngugi, this is the imperial logic, then, he ends up making it clear that he wants the world to be a connected world but without marginalizing both the identity of the one nor his cultural belonging, therefore, for multilingualism starting from the language itself as a basis to avoid a situation of slavery.

Ngugi is Kikuyu and the Kikuyus are one of the peoples that most firmly confronted English colonial rule. The Rift Valley, where the Kikuyus lived, was the area of preference for the installation of white farmers (some of them aristocrats turned into adventurers, like those described by James Fox in *Pasioness in Kenya*, a brilliant essay that would be taken to the cinema by Michael Radford).

Thus, the Kikuyus, in the 1950s, organized themselves into a powerful guerrilla group, the Kikuyu Central Association (better known as Mau-Mau), which decisively confronted English settlers. But it was not just a guerrilla movement, but the Mau-Mau also claimed the recovery of their own traditions and had the collaboration of many traditional healers and chiefs. The British responded with a brutal repression: hundreds of thousands of Kikuyus were imprisoned in concentration camps, some 20,000 could have died at the hands of English troops and some tens of thousands more would have died as a result of displacement and mistreatment.

Ngugi wa Thiong'o was not part of the Mau-Mau, because he was too young, but he records the memories of that conflict in his memoirs, Dreams in Time of War (1965), and also in some of his novels, such as Weep Not, Child (1964), A Grain of Wheat (1967) and Petals of Blood (1977) and it is that for the Gikuyus, despite suffering a military defeat, the Mau-Mau was a benchmark of resistance and dignity.

In the light of that, the use of dialect in literature is a good contribution for the sake of diversity and characterization, and the impact of giving pleasure to the readers while exploring the African vernacular and to push them to embrace the Afro-European literature.

Thus, dialect use in African fiction which is written in foreign languages makes the works of this latter richer, more complex and therefore more interesting and attractive because the implementation of dialect leads to the discovery of the magnificent realistic side of universal literature and makes the literary work itself more approachable, more popular to readers as if to let a simple lay man reader more comfortable and familiar.

4.7. The Politics of Language in African Literature

Language as the foundation of culture, as a starting point for a process of national, democratic and human emancipation, is the subject of Decolonising the Mind, a critical book published in 1986, and with which the author of Petals of Blood (1977) says goodbye to English language, as well as, Decolonising the Mind: The Politics of Language in African Literature (1986) is the fruit of a long debate about which language African literature should be written , in this process, Wa Thiong'o rises a lot of questions as follow;

“Why, we may ask, should an African writer, or any writer, become so obsessed- by taking from his mother - tongue, to enrich other tongues? Why should he see it as his particular mission? We never -asked ourselves: how can we enrich our languages? How can we `prey', on the rich humanist and democratic heritage in the struggles of other peoples in other times and other places to enrich our own? Why not, have Balzac, Tolstoy, Sholokov, Brecht, Lu Hsun, Pablo Neruda,

H. C. Anderson, Kim Chi. Ha, Marx, Lenin, Albert Einstein, Galileo, Aeschylus, Aristotle and Plato in - African languages?' And why not create literary monuments in our own languages? Why-in other words should Okara not sweat it out to create in Ijaw, which he acknowledges to have depths of philosophy and a wide range of ideas and experiences? What was our responsibility to the struggles of African peoples?" (Ngugi Wa Thiong'o, 1987, p. 8)

Ngugi Wa Thiong'o argues that the assumption of the language of the colonizer meant accepting his vision of the world since language was the most important vehicle through which power fascinated and trapped the soul. For him, any language has a double component, as a means of communication but also as a vehicle of one's own culture, in this point, language is a crucial element of one's identity. Thus, political and economic control cannot be total or effective without the domination of minds as well as controlling the culture of people is to master their tools of self-definition in relation to others. Thereon, Decolonising the Mind talks about imperialism and the forms of resistance and provides a lot of information and important reflections to know in greater depth the work and thought of this man who was born in Limuru in (1938), in the bosom of an extended peasant family that was related in Gikuyu, and which is one of the indisputable references not only of the letters (African), but also as a committed artist.

Moreover, language use in African literature witnesses a lot of debate especially in those works which have been written in European language by an African pen. For Okara, the solution to this dilemma is to identify the existence of different schools to classify all African authors; Okara, who belongs to the so-called "evolutionist group", advocates a new language **"evolved from English, a literary language common to all Anglophone countries in Africa"** (OKARA, 1990, p. 16). This idea would be presented as an approach of African literature to new horizons of expression whose main purpose was to transmit a new society through the specific meaning acquired by the English language. But the use of English entailed some controversy and for some time it was maintained that this language was elitist and **"remnant of colonialism and a cause of cultural alienation, and of cutting Africans off from their own traditions"** (SCHMIED, 1991, p. 121).

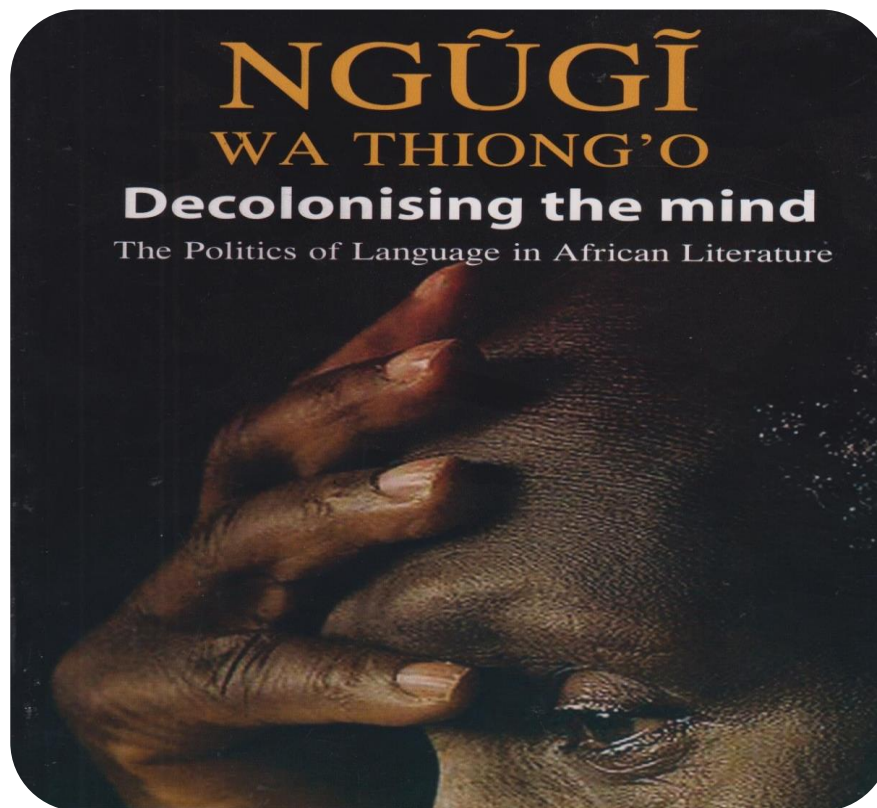
Besides, the Afro-European literature can be defined by many authors and researchers as literature written by Africans in European languages at the time of imperialism where many African authors have produced a lot of works of genuine value such as Chinua Achebe, Wole Soyinka, Ayi Kwei Armah, Sembene Ousmane, Agostino Neto, Sédar Senghor, in addition to Ngugi Wa Thiong'O and many others, who no one will deny their talent because the products of their fertile imagination have certainly illuminated important aspects of the African being in their struggle against the political and economic consequences of what has happened since the Berlin Conference that hold in (1885) is shared Africa between France, Great Britain, Portugal, Germany, and Belgium where the main subject was about imperialism and the status of African literature. In this process, Obi Wali mentions a sensitive point in his conclusion in the Berlin conference, he declines that;

“African literature can only be written in African languages, the languages of the peasantry and the working class, which constitute for each of our nationalities the main instrument of the class alliance, the agent of the next revolutionary break with neocolonialism” (Obi Wali, 1885).

Most of the modern African novels and especially Ngugi's novels introducing elements such as dance and singing that were inspired in the struggle for land and freedom, as it is mentioned in Petals of Blood (1977) where the writer spoke of the transformation of Kenya from a colony dominated by the British interests to a neocolonial with the doors open to the broader imperialist interests, the work also reflected the contemporary social conditions of workers as the case for Ngotho and Abdulla in both studied novels.

Furthermore, Ngugi Wa Thiong'O who is known as an English language author marks a turning point in his Decolonising the Mind: The Politics of Language in African Literature, (1986) when Ngugi declares that he will write only in Kikuyu language or Kiswahili, his own mother language.

Figure 4.1: Ngugi Wa Thiong'O. Decolonising the Mind: The Politics of Language in African Literature, 1986.



Source: <https://textbookcentre.com>

Therefore, the essays that make up this critical book are *The Language of African Literature*, *The Language of African Theater*, *The Language of African Fiction*, *The Quest for Relevance* by which they explain how the author is led to make such a decision, as well as, this critical book addresses a lot of political and cultural issues where the emphasis of Ngugi is related to the matter of African languages, and its position in the world of literature.

Hence, Ngugi Wa Thiong'O believes that writing in Kikuyu language which considered as a Kenyan language and a part from African languages is an integral part of the anti-imperialist struggles of the African and Kenyan people. In addition to the use of dialect or vernacular in literature cannot be seen as a negative attribute like backwardness, underdevelopment or misery aspect of language that is used by writers because even a dialect is a language and it may produce a lot of standards.

For Ngugi's creative works such as novels, theatres and essays the public, the people and even the government identified with the characters and the theater became what it had always been: a collective party. And, of course, that did not like the Kenyan government

which was under Jomo Kenyatta rule who banned the performances and the writer was arrested in (1977) (year of publication of his next novel Petals of Blood) and spent all (1978) in the Kamiti maximum security prison, in cell 16 as political prisoner with the number K 6.77 as the only sign of identity. Thus, the community experience and the play written and interpreted in Gikuyu had given him the necessary impetus to take a brave step; there he decided that he would not write in English again.

4.8. African Literature and the Question of Linguistic Identity

Literature is an expression of the feeling of any human being, furthermore, is known as the mirror of the society, nevertheless, it always seems as a matter of dilemma when it comes to the subject of African literature where a lot of critics and analysts unable to find sublime and stable definition concerning what is African literature. Some define it as a literature that describes the reality of Africa in all its dimensions, including the struggles with the dominant power on the continent and conflicts within it, whether the writer is from an African descent or others. Whereas others disagree with this definition like the poet Christopher Okigbo who sees that African literature is simply a literature that exists in Africa.

However, most of them go beyond this definition and view that African literature is the literature of the sub-Saharan regions accordingly the Sahara divided Africa into two parts: a Northern part of Arab Islamic states and a Southern part of sub-Saharan Africa or as it is known as 'Black Africa'. And perhaps the most appropriate definition of the issue of African literature is what is said when the Nigerian novelist Chinua Achebe goes on to say that African literature has a set of associated units, that is to say, is the total number of national and ethnic works of literature in Africa. Among all what it has been said, language here plays a vital role in identifying the African literature as well as it has been regarded as a dialectical issue among African critics and writers.

Therefore, in 1952 a conference was held in Kampala whose main objective was to define the limits of African literature. Yet, other debates such as that concerning the language used in this literature were the subject of study and discussion; the critics were positioned around two positions, depending on the attitude towards the language in which the African authors had to write their works. But why did some African writers decide to use English in their novels? Certain critics accused this linguistic preference of being inappropriate since the

authors cited previously moved away from their roots, while others defended its use due to the high status of English, considering it the most appropriate way to approach literary circles of international renown.

In this process, Chinua Achebe's inclination to use English is more than evident, although he always felt guilty when abandoning his mother tongue: **“I have been given this language and I intend to use it ... I feel that the English language will be able to carry the weight of my African experience”** (Achebe, 1975, p. 62). Achebe emphasizes in this quote the need to use English intentionally altered to fit the particular reality of Africa.

In the middle of the plight for the search of African cultural identity, besides, there was a keen disagreement over the position of English, and the European languages that are brought by colonialism generally on African literature, from the things just mentioned, Africans divided into two parts of the dispute, on one hand, a part believes that the colonizer imposed English language on the African tongue, and it is for the benefit of the African writer to use this foreign language and adopt it to dispatch his literature to the world in a velvet glove. On the other hand, a section sees that the true liberation cannot take place without the revivification and fulfillment of authentic African languages as well as English is the language of the colonizer, which cannot be an African language in any way. In this context, Ngugi declares that;

“ We African writers are bound by our calling to do for our languages what (other writers did for their languages) by meeting the challenge of creating literature in them, which process later opens the languages for philosophy, science, technology and all other areas of human creative endeavours”. (Ngugi, 1986, p. 29)

Thus, Among the most famous writers of this opinion are authors such as Chinua Achebe and Wole Soyinka, as well as a wide range of young writers in general such as Chimamanda Ngozi Adichie and others; those authors view that the English language due to colonialism became a fact that imposed by a large segment of the African peoples in the continent which cannot be avoided or denied.

In the light of that, the one may understand that the promotion of African languages is not only a question of existential necessity (that is, satisfying the need for communication

between Africans as is the case in any society), but it is part of the cultural decolonization project that is impelling the endogenous impulses of development.

4.8.1. English Is not an African Language

It is incumbent on the African writer to use English in order to transfer his voice first to his people and second to the world, taking put in a favorable the fact that the English language is a universal language with widespread throughout the world, and one of the factors that support the status of those authors is that African languages are too many which they vary from each other. It is thence difficult for the writer to convey his literary work to all these peoples who have different African languages. According to Cheikh Anta Diop:

“An African educated in any African language other than his own is less alienated, culturally speaking, than he is when educated in a European language which takes the place of his mother tongue. [...] European languages must not be considered diamonds displayed under a glass bell, dazzling us with their brilliance. Our attention must rather be fixed on their historical development” (Diop, 1974, p. 12)

In this process, Chinua Achebe sees that using English can be regarded as an opportunity to employ the weapon of colonialism against colonialism itself. Thus, he calls for the idea of owning the language of the colonizer and making it pronounces the language of the peoples that colonized it, and reflect their culture and identity, which has long been obliterated by several actions. Nevertheless, it is obvious to agree about how difficult it is to communicate many languages among one continent. In addition, many African languages do not have clear and agreed writing systems. As it is known that many people of black continent used the idea of *Orature* or oral literature only without the use of paper and pen at all. The most notable example is the language of the Igbo tribes, the native language of Achebe. Thus, English comes here in order to summarize all this effort and present itself as a language of communication available and accessible to all different sects

On the other side of the issue of African language and literature, there is the issue of English language in which there is a completely opposite view in this regard supported by the

writer and thinker of Kenya Ngugi Wa Thiong'o who is one of the most prominent advocates of writing in African mother languages. He believes that the true liberation and emancipation of colonialism can only be accomplished through the revival, restoration, and development of the African language through literature, art and culture. In an interview in 2013 on the BBC titled "*English is not an African language*," Wa Thiong'o points out his view by saying; **“Can you imagine a novel that is attributed to English literature but it is written in Chinese?”** The thing that gives an idea about the importance of a given language that used in a literary work. The language according to Ngugi Wa Thiong'O is an extremely dangerous weapon in the hands of the colonizer to control the sons of his colonies from inside. Furthermore, language facilitates the assimilation into the intellectual, ideological and social systems at the expense of the original identity. At the same time, it is the most important weapon in the hands of colonial peoples to achieve their independence and independent existence. Thereon, the one may come to the idea that language here is the identity and literature is the image that embodies the identity of the author in the eyes of readers.

In this context, comes the role and the importance of translation to activate the literary text so as for the issue of multilingualism and languages and the difficulty of cultural communication between them, Wa Thiong'o presents translation as a viable solution. As there are many literary works that have reached the fame and affection around the world many times more than it has reached in their mother countries thanks to the translation which was the most important achievement. At once a literary work goes out into the open air it has escaped the grip of its author and has its own independence. Then, whenever the writer is absent in his person and departs from this world, leaving his works and ideas behind him wandering the whole world by the currents of cultural exchange and knowledge among peoples.

In the light of this, Ngugi is one of the clearest examples of writers who practice self-translation. He also did with *The Witch of the Raven* (Debolsillo, 2015 a compendium of the central themes of the author's work, the confrontation between neocolonialism and the working class, and its reflection in African culture) is a work in which, using an overflowing imagination, describes the practices of the dictator of the imaginary Aboriginal Free Republic in which the public enemy number one for the dictatorship is a woman and where an egotist governs without a hint of mercy a people tyrannized but not subdued who has to resort to extraordinary ways to cope with so much barbarism and unreason. A text, sometimes hilarious

and sometimes dark, but always satirical and ironic that shows, as one of its protagonists says, that *"shit is still shit, even if it changes its name"*.

It is difficult to separate the figure of Ngũgĩ Wa Thiong'o from the literary part of his social and political activism since both are linked in an indissoluble way by being a writer who understands writing as a means to change, as a form of struggle for national, democratic and human liberation. For this he did not hesitate to denounce both imperialism under brutal British colonialism and its violent and inhuman methods, as well as the voracious capitalist system that annihilates the human being by covering the earth with evicted, impoverished, trampled and invisible beings, and who comes masked after the neocolonialism and the successive postcolonial governments of his country that pretended in his case, as in that of many other intellectuals, writers and thinkers, to drown his voice and make him disappear. They did not succeed. He remained firm, writing in Gikuyu and translating himself but, above all, writing about "the condemned of the earth" for which he continues to demand justice, unmasking all the thieves and usurpers, local and international, dreaming of a world based in a relationship of human qualities, and fighting.

4.8.2. The Pioneers of Writing in African Languages

It is wrong to refer to the writers of Negritude as the first writers of sub-Saharan Africa. Indeed, if their advent has been a landmark in the history of black African literature, it must be noted that writers in southern Africa were the first to write literary works. It is useful to briefly recall their positions and linguistic choices because, contrary to what one might think, they have not all adopted the same attitude towards the use of Western languages. The first of these, Thomas Mofolo (1876-1948), who would not usurp the status of the father of African literature, is a writer from Lesotho who wrote all his novels in Mesotho, his mother tongue, in particular, he wrote Moeti oa bochabela (1907), Pitseng (1910) and Chaka (1910).

Unfortunately, this effort of valorization and perpetuation of African vernacular languages has not been pursued by African writers; the company was neglected, especially by those of the second generation. These writers, whose texts clearly claimed an anti-colonial discourse, and who opposed the exploitation of the African continent and the inferiority of the black, have mostly used the language of the colonizer. In the writings of Nigerians Wole

Soyinka, Chinua Achebe and Amos Tutola or Ghanaians Ayi Kwei Armah, Efua Sutherland, Ama Ata Aidoo and Kofi Awonoor, to name but a few, the adoption of the English language is seen as both communication tool and weapon against deculturation (acculturation).

However, these writers did not forget that this language was imposed on them by the imperial system which considered that the metropolitan language was the norm to follow and therefore perceived, as Bill Ashcroft, Gareth Griffiths and Helen Tiffin write, and variation as linguistic **“impurity”** (Ashcroft, 1984, p. 7). Some of them have successfully risked claiming this impurity (notably Amos Tutola and Okot p'Bitek), while others have limited themselves to proposing solutions for the future of African literature. For example, while advocating for the promotion of African vernacular languages, Ayi Kwei Armah advocates for the adoption of a continental language of reference. Citing geographical and lexical reasons, Kiswahili, the vernacular language of East Africa, would be, according to him, a wise choice (Armah, 2010, p. 129).

Though, Armah who is the author of several novels and essays in the English language has so far produced no work in his mother tongue nor even in Kiswahili. While waiting for the wish he expressed to be considered, other writers, alas few in number, adopted a more pragmatic attitude, taking the decision to abandon the language of the colonizer for writing in African languages.

Thus, one of the most convincing cases is undoubtedly that of Kenyan writer Ngugi Wa Thiong'o who is an author of novels, short stories, plays and essays, this prolific writer published his first writings in English, like most African writers, before turning to write in African language. Ngugi understood the devastating impact of English on Kenyan culture and decided to help promote literature in Kikuyu and Swahili and the founding act of this awakening is undoubtedly the change of his name from James to Wa Thiong'o. Subsequently, he will defend the idea that **“language is not only an instrument of communication; it is also a bearer of the history and culture of each people”** (Ngugi, 1993, p. 30).

Of the two fundamental functions of language emphasized by Ngugi, that is to say, the communication and transmission of history and culture, the second poses a problem for African writers who write in foreign languages to the detriment of those of their own continent. Moreover, their role as a transmission belt for cultural heritage cannot be adequately fulfilled if they continue to write exclusively in European languages.

For Ngugi, only Africans who still feel colonized and indoctrinated continue to see European languages as communication tools par excellence, in this process, he says that; **“The choice of language and the use to which language is put is central to a people’s definition of themselves in relation to their natural and social environment, indeed in relation to the entire environment”** (Ngugi 1986, p. 4).

It is for this reason that he proposes a decolonization of the writer's mind which tends to write only for African intellectuals and Westerners while the local population should be its priority audience. Thereon, the different articulations of this argument are developed in his book Decolonising the Mind in which he refuses to take part in a literature that he describes as *Afro-European* (Ngugi, 1986, p. 26). It is not only anti-colonial discourse and the fight against neo-colonialism that is perceived through its position, indeed, the one note in this call a revolutionary break, a real determination to hatch an African vernacular literature. Since 1977 after seventeen years of writing in English, Ngugi has written in Kikuyu. Ngaahika Ndeenda: Ithaako ria ngerekano (I Will Marry When I Want), written in collaboration with Ngugi wa Mirii in 1980 and, two years later, the novel Caitani mutharaba-Ini (Devil on the Cross) are the first publications directly written in his native language; they denote an awareness integrating language as a primary instrument for the development of African literature in African languages.

Moreover, it is worth noting that such an ambition is almost absent from the governmental priorities of the politicians who took the reins of state power after obtaining African independence. Only former Tanzanian President Julius Nyerere (1922-1999), who, in his desire to promote a popular culture in his country, translated two Shakespeare plays into Swahili, is an exception to this.

Although regrettable, this lack of political commitment is not enough to obliterate the efforts of writers in English-speaking Africa who have become interested in African languages. Besides, the same determination also exists in so-called Francophone African countries; on the other hand, compared to the former English colonies where we can note a firm awareness, it seems amorphous in many respects.

4.9. CONCLUSION

It is said that literature is an entire aesthetic of language, even unwritten, so, before any sketch of an answer to the question “What is meant by African literature?” it would be more appropriate to seek first to define literature in general. It is widely accepted today that literature is the body of oral and written works, bearing the mark of the aesthetic concerns of a given society. In this sense, the one speaks of the literature of a country, of a given period and of universal literature. Hence, literature, softly, is the mirror that reflects emotions, facts, and even histories and here it depends on the writer where he places his mirror of creativity.

Thus, African literature is all the literary works that are produced by writers of African origin and recognizing themselves as Africans, whereas, African literature in European languages is a product of colonization and bears the fingerprints. Furthermore, the "double nature" of African literature is referred to as both oral and written works, besides; African literature can be divided into subsets based on cultural, geographical or even linguistic considerations. From the linguistic criterion, two very large groups are distinguished, as it is mentioned in this chapter that each of which is subdivided into several subgroups such as African literature in African languages and African literature in foreign language (or European languages).

The first set, whose dominant mode of expression is orality, is older and more abundant than the second. Its variety and infinite richness reflect the richness, the linguistic and cultural diversity of the African continent. Long despised and considered as words without literary or scientific interests, traditional African literature are now rehabilitated and accepted as true literary creations. Since then, there is written literature more and more abundant.

However, what distinguishes literary dialect (oral and written) is precisely its aesthetic value, that is, its beauty. Moreover, the use of literary dialect in the discourse of characters among African fictions is unique in that it goes beyond mere communication; it aims to please both the sender and receiver who belongs to the same origins as the case of Ngugi Wa Thiong'O who uses his native language 'Gikuyu' within the English language just for the sake to show its beauty.

GENERAL CONCLUSION

General Conclusion

When speaking of African written literature, the attention remains on the famous debate on the language of novels that are written by Africans. This literature is written largely in foreign languages including English, Arabic, French, Portuguese and Spanish. There arises the fundamental question concerning which definition may readjust African literature that is provoked by the clash of cultures, and especially, by colonial domination.

As far as the use of African languages is concerned, this question was more than relevant and essential in this research work, however, it will take more time to go out with a common definition of African Literature and its language; because from the beginning of the awareness of this phenomenon, defenders like Ngugi demonstrated the feasibility with a lot of worry and obstacles. Hence, the ideal is reaffirmed in the following statement which highlights the idea that African languages must take the duty, the responsibility and the challenge of speaking for the continent. Therefore, Ngugi Wa Thiong'O has taken this challenge much earlier, as early as 1976, when he published his play, *Ngaahika Ndenda*, with *Ngugi wa Miriin* (1977), then *Devil on the Cross* (1977) and *Matigari* (1989).

However, it must be recognized that African literature's audience will be very limited, even if translation into a foreign language could serve as a means of popularization. Ngugi, also, had a difficult experience publishing in the mother tongue, after the publication of *Matigari* in the Kikuyu language; there was a negative reception of the novel from the public who thought that the story is real and that the hero *Matigari* exists in reality. Ngugi, who defines himself as a committed writer, soon realized that there is a dangerous reception of his novel which is addressing the public in their mother tongue, it follows censorship of the novel. Furthermore, Ngugi has confided in an interview that he no longer has a single copy of the manuscript because the rebels went to the publishing houses and burn all available copies. In this stream, Ngugi agrees with Charles Cantalupo (1995) that,

“If we accept that our literatures are to be found among our communities, in what language (s) must we express them? How should we share them among ourselves? Doubts were expressed about the suitability of English to perform this role, in a society which only recently freed itself from

British colonialism and which is basically oral and with a high rate of illiteracy. Although it was agreed that English is vital for international communication, it was felt strongly that our writers should write for our own people and that if the rest of the world saw any merit in what we are producing they could access that material through translation into their own languages. We felt that it was time to prepare the creators of their own literature. It was this time (1976) that Ngugi (with his namesake Ngugi wa Mirii) wrote Ngaahika Ndenda, with the full critical participation of the people of Kamiriithu , who were later to stage it at the Kamiriithu Community Center before large audiences” (Cantalupo, 1995, pp. 15-16)

Thus, the application of the colonizing languages on the African people, in general, and the Kenyan, in particular, has contributed to the eradication of written and spoken indigenous languages or the African dialects. It has devalued and destroyed the cultures of colonized peoples by controlling their mental universe as well as their representations of the world, of themselves and their relationships with others; because, as a means of communication and a transmitter of culture and history, language allows the exchange and transmission of the ethical, moral and aesthetic values of the culture that constitutes the identity of people and according to various linguists '*language is a dialect with an army and a navy*'.

Therefore, the investigations in this dissertation show that the main consequence of the dominance of European languages to the detriment of the oral tradition literature and African dialect is concerned the rupture between the world of the school, that is to say, the written language, and the family plus social environment of the child. On that account, this phenomenon of colonial isolation allows the colonized children to despise and underestimate their African indigenous languages and consider themselves from an external point of view.

Nevertheless, the objective of this research was to explore the importance of dialect use in Modern African literature that is written in colonial languages as a means to discover the cultural heritage and the origin i.e., the identity of the author. Therefore, including dialect and African Orality in both Ngugi's novels Weep Not, Child and Petals of Blood, does not degrade the value of these fictions however Gikuyu dialect gave to the stories another touch

of beauty, as well as, attracts the reader to be eager to figure up the meaning of the strange words. In this context, the inclusion of dialect and oral literature is considered as the true representation of African language, African cultural heritage and African identity.

In addition, the novelist uses dialect through which describes the obscenity and lack of modesty, as it is analyzed in Petals of Blood, however, this kind of expressions that are mostly used in folk songs seem to be the hallmark of the new Kenyan society. All in all, the writer is dealing with a sick world in which it is imperative to administer care. From such an angle, it can be said that postcolonial Africa is still at the stage of self-determination.

Hence, it is noticed that Ngugi Wa Thion'o and the use of dialect in both Weep Not, Child (1964) and Petals of Blood (1977) gives literature more natural, a conversational flow which makes the production of fiction more eligible and enjoyable, as well as dialect, prevents literature from being nothing to being everything because a fiction without including folklore, orality, tales, proverbs is made it unfulfillment.

Thereon, the study ends with a sum up that Modern African Literature is the body of oral and written works bearing the mark of the aesthetic concerns of a given society. Furthermore, it was felt strongly by many authors, critics and activists that African writers should write for their own people and that if the rest of the world see any merit in what those writers are producing, they can access that material i.e. dialect through translation into their own languages.

In addition, Modern African literature is all the literary works produced by writers of African origin and recognizing themselves as African, besides, African Oral Tradition Literature is now rehabilitated and accepted as true literary creations. In this process, the use of literary dialect in the discourse of characters in African fictions is unique in that and goes beyond mere communication where the issue of language plays a strong dilemma among the African writers, thus, the scientific study of language has convinced scholars, that all languages, and correspondingly all dialects, are equally 'good' as linguistic systems.

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APPENDIX

Ngugi Wa Thion'O



Source: <https://www.google.com/searchNgugiwaThiong'o|SouthAfricanHistoryOnline|sahistory.org.za>

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Ngugi Wa Thiong'O was born in Kamarithu, Kenya, on January 5, 1938 as James Ngugi he was educated at Makerere University College, Kampala, where he directed the magazine Penpoint and, in 1964, performed his play *The Black Hermit*. The same year, he published his first novel in the English language, *Weep not Child* (1964), which deals with conflicts between the Kikuyu tradition and the European and Christian school at the beginning of the Mau Mau revolt. Appointed to the University of Nairobi, he resigned in 1969 to protest restrictions on academic freedom. At the head of the literature section since 1972, he has continued to behave as a committed intellectual, which earned him, in 1978, a full year of detention. Forced to exile, he lives from 1982 between England and the United States, now publishing novels and essays in his mother tongue, the Kikuyu. In 2004, Ngugi and his wife

choose to return to Kenya, where they will be victims of violence that will put their lives in danger.

Ngugi Wa Thiong'O is best known as a novelist: after Weep Not Child, The River Between (1965) presents Kikuyu's history of colonialism through the rivalry of two factions of the same clan. A Grain of Wheat (1967) explores, in a more humanistic than a political perspective, the feelings and intrigues in love of heroes and traitors during the war of liberation. After a collection of short stories, Secret Lives (1975), this novelistic production culminates with Petals of Blood (1977): this vast fresco, whose epic tone does not exclude the exploration of the deep beings of four protagonists, strongly denounces the collusion new leaders and neo-colonialism. First published in Kikuyu, Devil on the Cross (1982) and Matigari (1987) use the forms of traditional narration in his satire of widespread corruption.

THE RIVER BETWEEN (1965)



Source: books.google.com

THE RIVER BETWEEN (1965)

It is a touching novel, which sometimes touches the sublime of elementary simplicity, on the transitioning Kikuyu. Waiyaki believes the strength of his ancestors and the new teaching of the missionaries, which makes him condemned by each faction for the relations he has with the opposing group. He confronts the fate of those who are ahead of their time.

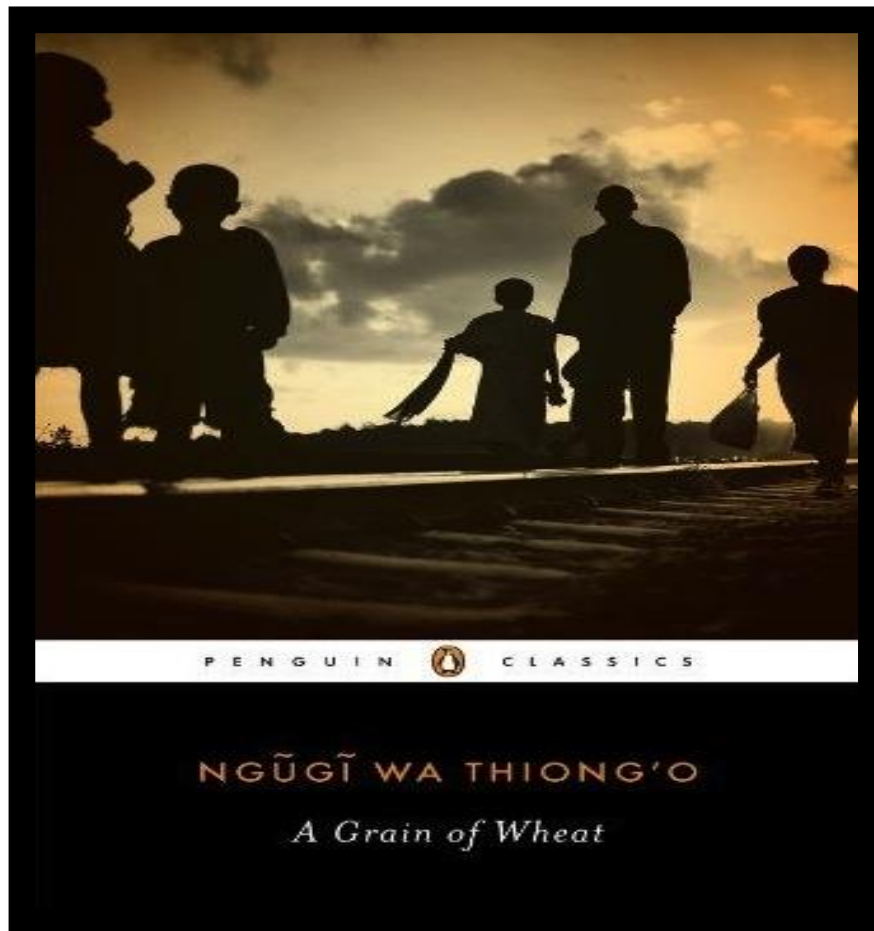
Thus, the Kenyan Ngugi Wa Thiong'o passionately describes in his novel The River Between, an opposition between two religious currents on the initiatory rites of both girls and boys, which, however, have a special dimension to life. As the novel often gives a picture of the society in which it was born, many critics believe that the novel reflects its society of origin; although the languages of writing or expression are European languages. With this novel, Ngugi Wa Thiong'o illustrates the impact of Western civilization on African values. As

well as he studied the impact of Christianity on the living conditions of the colonized Africa. Indeed, this novel tells the reader the story of Waiyaki, the hero of this book and his lover Nyambura. Thereon, the two people live in the two antagonistic villages including Kameno and Makuyu separated by the river Honia, the river of life. In addition, this novel presents the one with a general idea about the way of life of Kikuyu people in the first contact with European civilization in the form of Christian missions.

Waiyaki is therefore tasked with a difficult task of blending two cultures by avoiding the corruption of acquiring European education, i.e., being in both cultures at the same time while keeping the tribal values intact. He fails to do that and he is rejected by his people. His story paints an unhappy love affair, as with Romeo and Juliet, in a rural community divided between converted Christians and unconverted Christians. Waiyaki believes that education is the key to the survival of his people; he creates schools and becomes a respected teacher. He will realize that the unity of the tribe is more than paramount.

To this end, the author refers to cases of expulsion or persecution of Kikuyu students who had undergone traditional initiation. Some of the reasons cited by parents of prospective students, expressing their desire to send their children to school, may seem odd today, but are very significant, because the teaching of the colon was associated with the transmission of behavior patterns. Thus, ransacking for the benefit of the West on family ties, culture, memory, and ancestral civilization can be found in his novels, his teaching, and his plays.

A GRAIN OF WHEAT (1967)



Source: books.google.com

A GRAIN OF WHEAT (1967)

A Grain of Wheat is a novel in which Ngugi expressed for the first time explicitly the Marxist-fanonist positions. In the book, the defense of collective land ownership is represented as a fundamental instrument for rehabilitation for the people of Kenya. In this case, the parameter is Kenya's Mau-Mau rebellion, described in almost epic tones.

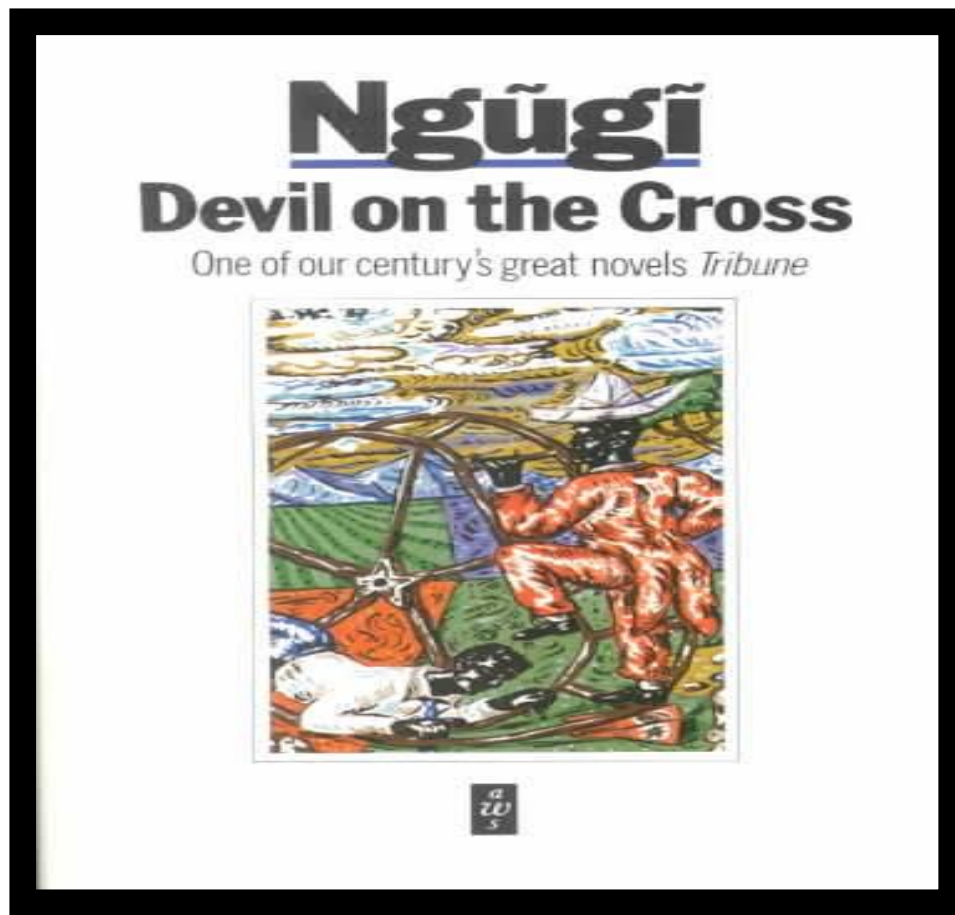
Shortly after the publication of A Grain of Wheat, Ngugi denied their Christian faith and use of the English language, abandoning his "colonial" name James Ngugi and adopting Kikuyu fully Ngugi WA Thiong'o. Then he began to write in the native language of his people, Gikuyu, and Swahili, to start expressing more and political positions more openly

hostile to the political power of those years. However, he managed to obtain and retain a professorship at the University of Nairobi

In A Grain of Wheat, Ngugi describes the colonial realities and their impact on the economy by appealing to characters that have played an important role in the history of Kenya, such as Jomo Kenyatta (1891-1978) and Harry Thuku (1895-1970). The hero of the revolt, Kikiha (Dedan Kimathi), was betrayed, arrested, tortured and hanged.

In reaction to the construction of a railway by the British colonizer, Waiyaki and his friends revolted, but they were defeated and killed. Waiyaki is the grain of wheat; it symbolizes heroism and sacrifice. Thus, A Grain of Wheat explores, in a more humanistic than political perspective, the feelings and intrigues in love of heroes and traitors during the war of liberation.

DEVIL ON THE CROSS (1980)



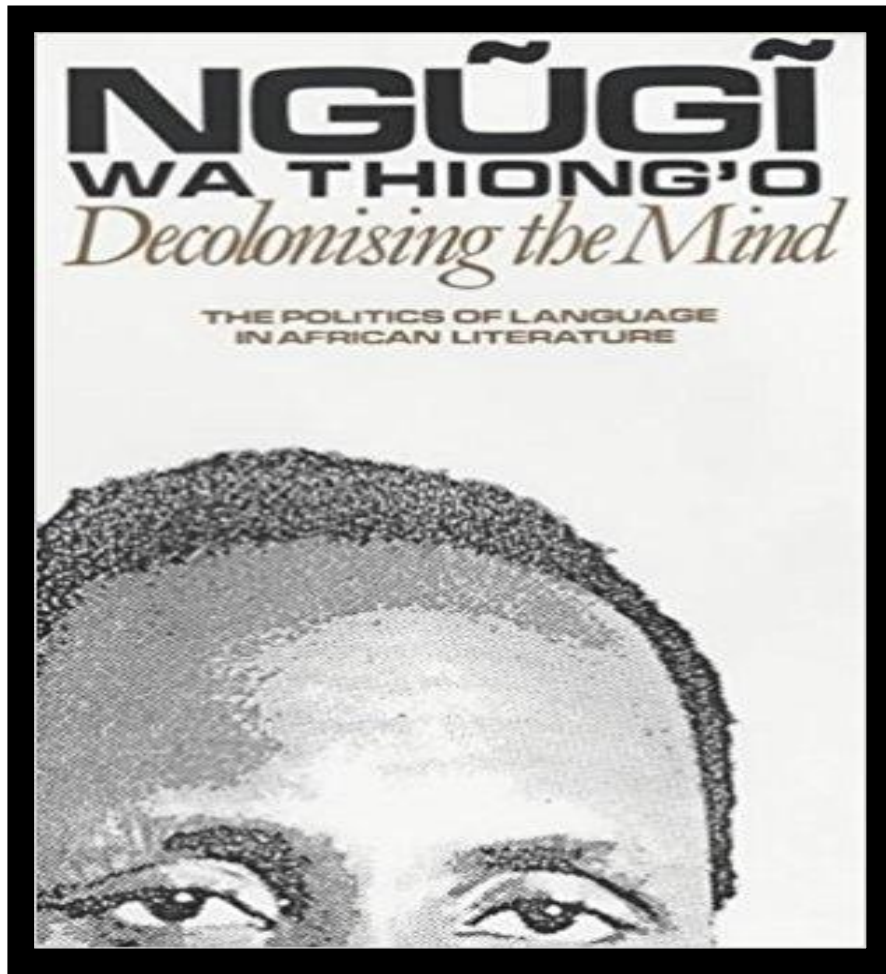
Source: books.google.com

DEVIL ON THE CROSS (1980)

Devil on the Cross, a novel from which he bade farewell to write in English, certainly marks a turning point in the writer's career because the original version was written in the Kikuyu language. The novelist unabashedly describes the problem of the new African elites attracted by the easy gain and the decolonized societies admittedly but plagued by creeping oppression and corruption. The Ilmorog competition, which aims to designate the seven best thieves in the country, is the highlight and shows the failure of the management of independence, especially in Kenya. Failure has so deconstructed this society that Robin Mwaura, one of the key characters in this fiction, can claim a new credo: "**Business is my temple money is my God.**" (Ngũgĩ, 1980: 56)

The Devil on the Cross is a brutal satire against colonialism and against those who managed independence, against all the great men who, in the new Kenya, continued to exploit the weakest with tricks and lies. A novel that is full of rhythm, symbolism, proverbs, and parables so as to tell the reader how neocolonialism works and how the theoretical independence was.

DECOLONISING THE MIND (1986)



Source: books.google.com

DECOLONISING THE MIND (1986)

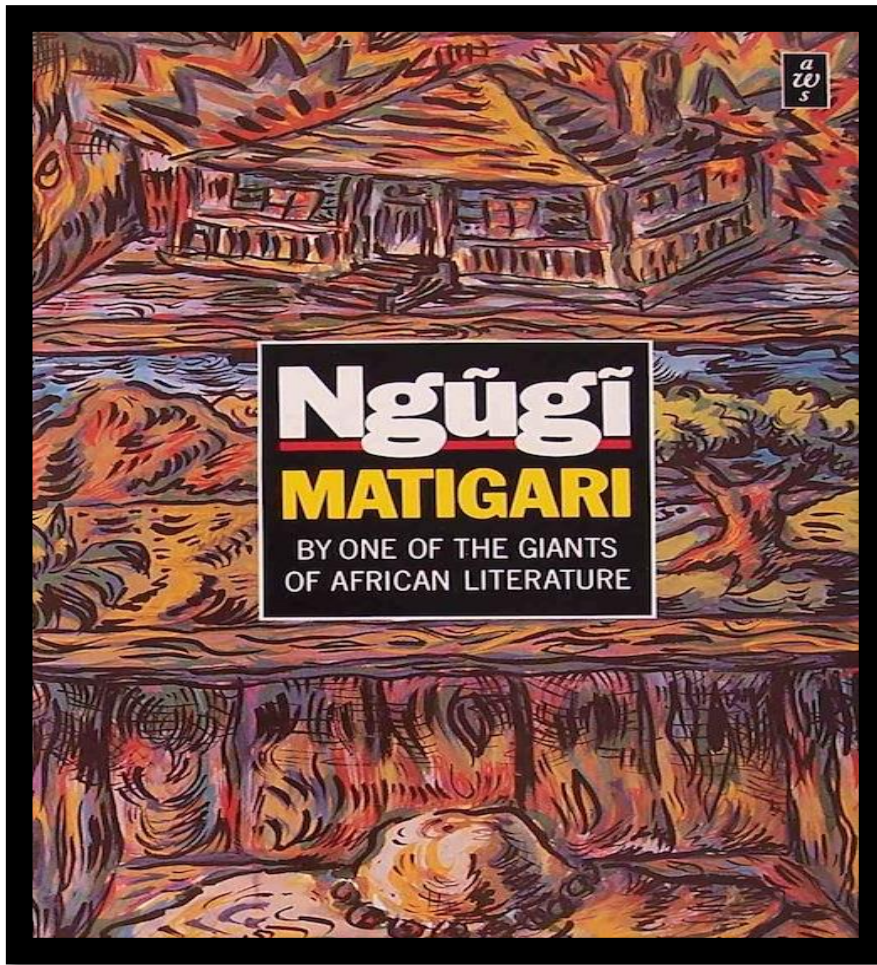
According to Ngũgĩ wa Thiong'o, decolonization means independence, liberation and social justice, and for that, it is necessary to decolonize the minds, to nourish all the struggles of social transformation in Africa, and for that culture is an integral part of African economic, political existence, social and spiritual.

Culture is to human society what flowers are to plants. The flowers are beautiful, they give their identity to the plant, and they also contain the seeds of the future. Thus, language as culture is the collective memory of a people experience in history. The economic and political influence can not be complete without the control of the mind and in order to control the

culture of a people is to control the representation of themselves and their relationship to others. Decolonising the Mind is an inescapable reference in the linguistic debate that takes place within the framework of postcolonial studies. It gathers four conferences that the author carried out between 1981 and 1985, whose main thread is not only a reflection on the role of language in the construction of national, cultural, social and historical identity, and its function in decolonization, but also on the vital events that have contributed to elaborate the author's thought.

Ultimately, Ngugi Wa Thiong'o - a writer, thinker, humanist and exile - sees this book as a declaration of intentions: to the extent that the mother tongue is a crucial aspect of one's identity, he believes it necessary to say goodbye to English and use Kikuyu as their main language of literary creation.

MATIGARI (1987)



Source: books.google.com

MATIGARI (1987)

Matigari is a novel originally written in Kikuyu that keeps the form and style of stories told in that language, where there are repetitions, myths, miracles, and shows through that expression one of the forms of neocolonial struggles. The new realism of the novel, sometimes discussed, is so forceful that, very soon after its publication in Kenya, the hero was confused by the government with a revolutionary agitator that the same government decided to pursue and arrest. When the fictional identity of the character was discovered, the book was confiscated throughout the country.

This novel is based partly on an oral story about a man looking for a cure for an illness. He is told of old man Ndiiro, who can cure his illness, but he does not know how to get to him. So he undertakes a journey of search. He meets different people on the way and to each he sings the same description of old man Ndiiro. The Ngugian propensity to put Western ideology in crisis is very pronounced in Matigari. The eponymous hero of this novel faces protracted adversity in his unbridled quest for justice and truth in the new Kenya.

Summary

This doctoral dissertation which is under the title, “The Implications of Dialect Use and Orality in Modern African Fiction” focuses on the two selected African novels; namely, Weep Not, Child and Petals of Blood by the Kenyan author Ngugi Wa Thiong'o. The purpose of this research is to show that the use of the dialect in African fiction is unique, it goes beyond mere communication; it is intended to satisfy both the sender and the receiver of the same origins as the case of Ngugi Wa Thiong'O who uses "Gikuyu" dialect in his novels as a sign of his African identity and to prove the truth that he masters both the language and culture elements in his literary writings. Moreover, the study confirms that the use of dialect and orality in fiction does not demean the value of literature but is rather the faithful representation of African identity

Keywords: African literature, Dialect, Language, Ngugi Wa Thiong'o.

المخلص

تركز أطروحة الدكتوراه بعنوان ، "أثار استخدام اللهجة والشفهية في الأدب الأفريقي الحديث" ، على كل من الروايتين الأفريقيتين لا تبيكي، الطفل و بتلات الدم للمؤلف الكيني نغوي واثيرونغو. الغرض من هذا البحث هو إظهار أن استخدام اللهجة في الادب الأفريقي فريد من نوعه ، فهو يتجاوز مجرد التواصل و إنما الغرض منه هو إرضاء كل من المرسل والمتلقي اللذان ينحدران من نفس الأصول مثلما هي الحال مع نغوي واثيرونغو الذي يستخدم لهجة "الكيكويو" في رواياته كدليل على هويته الأفريقية، وكإثبات على حقيقة إتقانه كلاً من العناصر اللغوية والثقافية في كتاباته الأدبية. علاوة على ذلك ، تؤكد الدراسة أن استخدام اللهجة والشفهية في الروايات لا ينتقص من قيمة الأدب، بل هو بالأحرى التقديم المخلص و الصادق للهوية الأفريقية.

الكلمات المفتاحية: الأدب الأفريقي ، اللهجة ، اللغة ، نغوي واثيرونغو.

Résumé

Cette thèse de doctorat, intitulée « Les Implications de l'Usage du Dialecte et de l'Oralité dans la Fiction Africaine Moderne », se concentre sur les deux romans Africains sélectionnés, à savoir, Enfant, Ne Pleure Pas et Pétales de Sang de l'auteur Kényan Ngugi Wa Thiong'o. Le but de cette recherche est de montrer que l'usage du dialecte dans la fiction Africaine est unique, il dépasse la simple communication ; il est destiné à satisfaire à la fois l'expéditeur et le destinataire des mêmes origines que le cas de Ngugi Wa Thiong'O qui utilise le dialecte « Gikuyu » dans ses romans comme signe de son identité africaine et de prouver que l'auteur maîtrise à la fois les éléments de langue et de culture dans ses écrits littéraires. De plus, l'étude confirme que l'utilisation du dialecte et de l'oralité dans la fiction ne rabaisse pas la valeur de la littérature mais est plutôt la représentation fidèle de l'identité Africaine.

Mots-clés: littérature Africaine, dialecte, langue, Ngugi Wa Thiong'o.

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