POLITICS AND CLASS DIALECTICS IN NGUGI WA THIONG'O'S *WIZARD OF THE CROW*

James Junior Efe,
Patricia Ngozi Anyanwu (Ph.D.)

Abstract

This article explored politics and class dialectics in the work of Ngugi Wa Thiong'o. To achieve this, the study used chapters one and four of Frantz Fanon's postcolonial theoretical paradigm using textual analysis and the historicocritical method. In the narratives, the writer vividly portrayed neglect, political corruption, unequal relationships, power, politics of resistance, neocolonialism, and globalisation in East African nations, which are occasioned by political leaders who have metamorphosed into colonial masters. The evidence from the primary text showed that the native ruler of Aburiria and his cabinet, who had inherited power since the departure of their colonial masters, became irresponsible and insensitive to their duties, but rather preoccupied with looting the public treasury. The writer explored the various struggles within Kenyan and African societies, particularly by the oppressed, through his activists, Nyawira and Kamiti, to expose and ridicule the carefree attitude of African leaders towards African culture and to create a society that recognises all. The findings showed that the writer succeeded and used his novel Wizard of the Crow to explore the challenges left behind by Western imperialists. The study therefore recommended people-orientated leadership and raising consciousness about the masses to rise above the complacent acceptance of misrule in their respective African nations.

Keywords: Politics, Dialectics, Corruption, Neocolonialism, Postcolonial Africa.

Introduction

The colonial experience still exists in most African countries, despite their many decades of independence. This is because of the insensitive and irresponsible dispositions of native rulers, who have inherited power since the departure of their colonial masters. This is because of the myriad political, economic, and class problems still facing the continent. Independence promised lots of good things for the masses, and this brought about their active participation in the struggle for independence alongside the nationalist fighters. The journey to independence for most African nations was not an easy one. Some African countries got their independence with fewer struggles, though with an equal promise of a good life for the masses, many factors have contributed to the plaguing of African development, with the major factor being bad leadership (politics) and class distinction. These and more form the major preoccupation in the writing of Ngugi wa Thiong'o's *Wizard of the Crow*. The major aim of this article is to examine the causes of political subjugation and how class dialectics operate in wa Thiong'o's work. The specific objectives are to examine how Wa Thiong'o uses his novel as literary text to effectively sensitise his audience with regards to the consequences of political corruption and class dialectics in Africa. To analyse how the writer has used the subject of politics and dialectics to explore the chaos left behind by Western colonisers. To evaluate the use of politics and dialectics in projecting a better society.

The concept of political corruption and class dialectics has been a challenge in societies that ought to be solved. Therefore, how the African leaders want to always dominate the masses regularly is by making them subjects. This is to say, genuine decolonisation is a mirage since our leaders and corrupt individuals' resort to imperialist ways. Africans ought to be

awakening because the human beings that constitute the world are victims of class subjugation without knowing it. In offices, business places, farms, communities, states, countries, etc., the binary opposition has been infiltrated into class demarcation, politically and otherwise. Ngugi's literary work has been discussed by scholars; however, much of this present work is on politics and dialectics that are common amongst many Africans and beyond. This paper also looks at the political instances that cause class dialectics. The method of data presentation for this research will be a textual analysis of Ngugi wa Thiong'o's *Wizard of the Crow*, which is a primary source. Being a literary study, this research is largely library-based. It will rely on such critical sources as books, articles from journals, online materials, and reviews of the selected texts as secondary sources. It is hoped that these resources will, in turn, lead to an in-depth understanding of politics and dialectics. The analysis, which is basically a textual analysis, has drawn from postcolonial theory, particularly from Frantz Fanon's *Black Skin, White Masks*.

In Kenya, *Wizard of the Crow* (2006), the context of the novel brings to light the true identification of postcolonial African society. The text is constructed on political corruption and class dialectics. The superstructure dominates all aspects of African society and beyond, while the base is subjected because of their condition, level, and placement by the members of the upper and political class. They occupy key government positions, as well as make decisions against the wishes of the poor masses, therefore leaving them without any hope in their own society. Ngugi portrays the Ruler, who doesn't know when he comes to power, as a dictator, and Kamiti, a graduate, finds it difficult to get a job. These are problems that this article ought

to elaborate on. Ngugi exposes political corruption and unequal relationships in his text and in the character's reactions.

The current study contributes to the critical concept of the dissemination of knowledge regarding politics and dialectics in Africa. Through analysing the novel, the writer's concerns and perspectives about the social and political situation in Africa are made known to his audience. This may enlighten policymakers, political parties, peasants, ordinary workers, religious leaders, and the elite group that seems to drive development in Africa. This understanding, therefore, signifies the contribution the study has made to socio-economic and political progress across Africa. In this way, the study contributes to the existing literature on the subject of politics and dialectics in Africa.

Literature Review

Ndigirigi Gichingiri, in "Spectacle and Subversive Laughter in Ngugi wa Thiong'o's *Wizard of the Crow*," observed that the nation-state appropriates unto itself the monopoly of performance on the national stage, that is, the state: "It organises the space as a huge enclosure, with definite places of entrance, and exists (manner borders) to keep away invaders. But they are also there to confine the population within certain territories. The emphasis in Ngugi's article is on the choreography that goes into the staging of the spectacles of power that legitimate despotic regimes. This paper examined the resistant spectator in *Wizard of the Crow* (hereafter referred to as Wizard), who refused to be awed by state power and who, by laughing at the spectacular excess, inscribed a different meaning to the spectacles. The spectator essentially contests the state monopoly of meaning and its performance. Consequently, Maina Oscar, in "Mirroring the Subtext: Post Modernism in Ngugi wa Thiago's

Wizard of the Crow," attempts to place the text in the postmodern writing tradition. We point out that surrealistic features are utilised to enhance themes, style, and the author's conundrums. Ngugi has been accused of focusing on ideologies at the expense of creativity that is plausibly developed without hindering his ideological expression. The fact that the text was originally written in Gikuyu helps the writer draw from the resources of traditional discourse and arguably enables not only Gikuyu culture but also their worldview and history to negotiate for a global position in line with emerging postmodern imperatives.

Secondly, Journo, Aurelie, in "Body Politics in *Wizard of the Crow*, Ngugi wa Thiong'o," discusses how the link between the body and politics goes back to Roman mediaeval times, as Ernest Kantorowicz shows in his study that at once natural and limited by death and mystical and eternal, it emerged and was commonly used in Tudor law. The image of the people of the nation as a body, whose members, or limbs, each have a part to play, is also a recurring image throughout political philosophy. In his last novel, *Wizard of the Crow*, Ngugi uses this image of the body, whether of power or of the people, to depict the fictitious African dictatorship of Aburiria. Moreover, MacDonald, Ian P., in "The Cybogre Manifesto: Time, Utopia, and Globality in Ngugi's *Wizards of the Crow*," This article contends that what differentiates Wizard of the Crow from Ngugi's earlier writings lies in the way his populism has moved from the national to the global scale. Ngugi accomplishes this by figuring out dystopia as comic rather than tragic, privileging the social body over the individual in a way that transcends the limitations surrounding the nation-state. Focusing on the novel's incorporation of scientific idioms as

well as themes of temporal fixity, the article points to a restaging of Ngugi's earlier, more provincial, representations of resistance through the incorporation of Utopian dissociative features that make it structurally and politically allegorical and futuristic without conforming to the obsession with the sovereign individual common to Western anti-utopias. He argues that this occurs through a myth that pits a cosmic spiritual element against the limits of human technical (re)creativity. Finally, McLaren Joseph, in "Satirical Magic Realism in Ngugi's *Wizard of the Crow*," explores how the novel demonstrates the use of satirical magic realism, where character representations stretch the limits of conventional realism. Ngugi mocks national leadership in Africa and elsewhere through manipulations of the realistic mode, which has also been quite effective in representing political issues in Africa.

Ultimately, this present work has new ideas that are yet to be discussed by other scholars. This paper tends to fill the above gap in knowledge by resorting to analysing political corruption and class dialectics in Ngugi's novel, *Wizard of the Crow*.

Conceptual Review

Politics:

According to Harold Lasswell, politics is "who gets what, when, and how." On his part, David Easton declares that it is about "the authoritative allocation of values for society." According to Vladimir Lenin, "Politics is the most concentrated expression of economics." Adrian Leftwich sees "politics as compromising all the activities of cooperation, negotiation, and conflict within and between societies, whereby people go about organising the use, production, or distribution of human, natural, and other

resources in the course of the production and reproduction of their biological and social lives.

Dialectics:

According to Friedrich Hegel, whose work has been central to the development of the works of Kierkegaard, Derrida, Foucault, Marx, Engels, Sartre, and others. Hegels details his proposed method of dialectics in his 1817 work, *Encyclopaedia of Philosophical Sciences*, more often called *Encyclopaedia Logic*. Further developments were made in dialectics by Hegel's two students, Karl Marx and Friedrich Engels. Karl Heinrich Marx and Friedrich Engels, in their *Communist Manifesto* (1848), introduced the concept of dialectical materialism, the theory that history develops as a struggle between contradictions that are eventually synthesised (Dobie 85).

They are two parts of a whole that struggle against each other, not just physically but also ideologically. Marx referred to this confrontation as dialectical materialism. Actually, the term includes more than just class conflict, for it refers to the view that all change is a product of the struggle between opposites generated by the contradiction inherent in all events, ideas, and movements (Dobie 91). Dialectics is the theory that history develops neither in a random fashion nor in a linear one but instead as a struggle between contradictions that ultimately find resolution in a synthesis of two sides. For example, conflict among social classes is defined by the economic relations of production (Dobie 348).

Dialectic resembles debate, but the concept excludes subjective elements such as emotional appeal and rhetoric. It has its origins in ancient philosophy and continued to be developed in the Middle Ages. In the modern period, Hegelianism

refigured “dialectic” to no longer refer to a literal dialogue. Instead, the term takes on the specialised meaning of development by way of overcoming internal contradictions. Postcolonial African Literature advocates the study of literary works with critical lenses, focusing on writers' portrayals of political corruption and unequal relationships between the dominant group and dominated group either during or after colonialism. Postcolonial critics concentrate on subaltern women, men, children, and all those marginalised by the existing unequal relationships in all human society. Thus, issues of race, ethnicity, identity, class, gender, language, and mostly political corruption are central to the postcolonial theoretical paradigm.

Theoretical Review

This research is anchored in the postcolonial theoretical paradigm. Postcolonialism is a field of study concerned with the critical analysis of the ideological impact of Western imperialism and its continuing influence on formerly colonised nations. The term postcolonialism has been a matter of contention; to some, the term refers to the period after colonialization, whereas to others, it should be from the moment of colonialism. Postcolonialism is the term used in literary studies to describe intellectual endeavours that address the effects of colonial power. *In The Empire Writes Back* (1989), Ashcroft, Griffiths, and Tiffin contend that "all the cultures affected by the imperial process from the moment of colonialization to the present day" (2) are included in the area and scope of the term postcolonialism. Afred Sauvey coined the term third world to refer to developing nations like Africa or South America (Dobie 205). Scholars' attention is on the legacies the imperialists brought and left behind in their

colonies, even today. Genuine decolonisation is still a mirage. This is because the worrisome unequal dialectic (superstructure and base), which characterises colonialism, such as the opposing forces of halves and halves not, oppressor and oppressed, coloniser and colonised, subject and object, are still much in existence despite the claim to be economical, political, and mentally freed as independent nations. The primary text, Ngugi's *Wizard of the Crow*, will be analysed in the course of postcolonial discourse.

Over the years, the study of postcolonialism has primarily attracted the interest of literary scholars and critics. However, because it is concerned with what happens to a culture from the beginning of colonisation to the present, it is also making inroads in fields as diverse as political science, sociology, and psychology. Postcolonialism theories offer topics of interest to members of these fields because the formal termination of colonial rule does not wipe out its legacy, and the culture that is left is a mixture of the colonised one and that of the coloniser, often marked by contrasts and antagonisms, resentment, and blended practice. Consequently, issues abound regarding the development of national identity, identification, cultural histories and knowledge, the precolonial nature of the colonised, and the coloniser's resistance to the power base that subjugated them (Dobie 206). Many scholars have propagated the theory of postcolonialism. At the forefront of these scholars are Homi Bhabha, Frantz Fanon, Gayatri Spivak, Edward Said, Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. However, this work is anchored in Frantz Fanon's *Black Skin, White Masks*, published in 1952.

In *Black Skins, White Masks* (1952), Fanon discusses the logic of colonialism from the perspective of the existential

experience of racial subjugation. Fanon treats colonialism as a total project that rules every aspect of colonised people and their reality. "The black man has two dimensions. One with his fellows, the other with the white man. A Negro behaves differently from a white man and another Negro. The fact that this self-division is a direct result of colonialist subjugation is beyond question… A man who has a language consequently possesses the world expressed and implied by that language. The colonised is elevated… He becomes whiter as he renounces his blackness, his jungle" (Fanon 8–9). Fanon reflects on colonialism, language, and racism and asserts that to speak a language is to adopt a civilisation and to participate in the world of that language. The colonial situation presents a paradox. When colonial beings are forced to adopt and speak an imposed language that is not their own, they adopt and participate in the world and civilisation of the colonised.

This study shall therefore be anchored on Franz Fanon's strand of postcolonialism, as encapsulated in his work entitled *Black Skin, White Masks*. Using this theoretical framework, we shall portray how Ngugi has used his text to expose the predicament of the masses in formally colonised African nations. In *Wizard of the Crow*, the writer vividly portrays neglect, poverty, political corruption, and unequal relationships in East and West African nations, which are occasioned by political leaders who have metamorphosed into colonial masters. We can also see that in the fictional country of Aburiria, even the educated find it difficult to get a job. Kamiti, a graduate, was denied the opportunity to get a job even with his certificate, and he is asked:

> What is your educational background? BA, economics. Masters of Business Management, MBA. He stuck his hand into his coat pocket as if

> dipping for something. Sorry, I have no visiting cards. Even before altering the word on the board, Kamiti knew that Tajirika was toying with him. But the words came out of his mouth, and he heard himself loudly: No vacancy; for Jobs, come tomorrow. (53–59)

Inequality didn't end in colonialism because, after Africans got independence from colonial rule, they earnestly looked forward to high standards of living, improvement in the infrastructure of their countries, good governance, and democracy, which ensures the respect of the fundamental human rights of citizens. Unfortunately, the hopes of many Africans have been dashed as successive governments have failed to improve their living conditions and have rather ended up perpetrating worse discrimination, exploitation, abuse, and killings than even the colonial masters. Unequal dialectics in Africa will never end if the issue of class and corruption is not well handled. However, this paper will address this problem. Nigeria, for example, is simply a failed state due to corrupt leadership. There is basically nothing wrong with the African characters. Even the climate, air, land, or anything else is wrong. The African problem is the unwillingness or inability of its leaders to rise to the responsibility and challenge of personal example, which are the hallmarks of true leadership (Achebe 1).

Politics and Class Dialectics in Ngugi wa Thiong'o's *Wizard of the Crow*

African leaders who have metamorphosed into colonial masters are traced to Ngugi wa Thiong'o's *Wizard of the Crow*. African nations being independent promises huge expectations, but independence becomes worrisome. In this narrative, the fictional

ruler of Aburiria, the Ruler, shows that the beginning and end of his reign are unknown to many. Thus: “His rule had no beginning and no end… This man’s reign began before the world began and would only end after the world had ended” (5–6). This depicts the level of dialectics orchestrated in political corruption against the masses during the annual assemblies at the stadium; the poor masses under unequal relationships are under the hot sun; the so-called African leaders in Aburiria are much more comfortable, while those they are to serve suffer tremendously. “The Ruler, his ministers, and the leaders of the ruler’s ruling party, all under a shade, kept cooling their tongues with cold water” (12).

The poor masses, who feel happy to be fed, end up with the African poverty disease called Kwashiorkor. Unequal relationships can’t shine a good light, and as such, imperialist fusion should not be employed. Since the colonial masters were still flourishing in Africa, even in their physical absence, every African nation should embrace its cultural norms and values so that unequal relationships and political corruption won't be considered the centrepiece. In trying to amass wealth, the Ruler continues to remain in power. And members of his cabinet follow in his footsteps with the notion of tenure elongation; they do not want to leave office. Political corruption in Africa didn't make significant changes, rather, characters like Big Ben Mambo, Sikioku, and Machokali, who were political appointees, wanted to impress only the ruler of Aburiria. For instance, "He chose to have his tongue elongated so that, in echoing the Ruler's command…" (15). We are very concerned about the political corruption in our society. The Ruler and his ministers, who would have made remarkable impacts, are now shadows of themselves. They forget that the masses ought to be well-represented and cared for. Wa Thiong'o's vision towards re-

addressing globalisation and neocolonialism, where an independent nation continues to rely on the activities and directives of their colonial masters in managing their countries, clearly shows we aren't independent.

Furthermore, the infringement of colonialism, which affects the African continent, has metamorphosed into present-day neocolonialism. African leaders could not resist the temptations in the course of good governance. They were in line with Fanon's *Black Skin, White Masks*, where he addresses how total freedom from the Westerners after independence can't be possible because Africans now speak their language and dress like them, amongst others; as such, their corrupt system of government and unequal relationships would be adopted too. The Ruler of Aburiria is an autocratic leader. However, wa Thiong'o exposes the evil practices of the autocratic ruler, who doubles as a dictator. The Ruler imprisoned those who spoke uprightly against his bad leadership, such as politicians, journalists, and literary scholars, thus: "…Hundreds of political prisoners… All held without trails… Including one historian who had been in prison for ten years…" (20).

Dialectics, which denote unequal relationships drawing from class stratification in our society through binary opposition, such as the rich and poor, colonised and colonisers, cements the discussion of this textual analysis. The involvement of unequal relationships has crippled our society from functioning well. The masses, whom the leaders ought to care for, end up suffering from their very own leaders, who occupy leadership positions. The leader of Aburiria takes a stand on everything. The imperialists introduced several forms of government to our people during colonialism. As we move on, the Ruler ensures that Professor Materu suffers in prison as well.

Because of the book titled People Make History, then a Ruler Makes It His Story, the ruler didn't find it satisfying. The dictator of Aburiria makes no one intrude against his wish, or else such a person or group of people pays dearly.

In such instances, the media should function as a watchdog, through reportage, as the eyes of the public. However, it has become mediocre, as it promotes the government of the autocratic ruler. It now serves as the eye of the ruler and his cabinet. This is what wa Thiong'o's *Wizard of the Crow* exposes. Thus: "The media never mentioned the pandemonium at the park. Marching to Heaven in space, intoned the front page of the Eldares Times" (22). Corrupt leadership has relegated the media to inaccurate and biased reporting. The dreadful incident at the park, where the event is disrupted by gunshots and people running for their lives. While the Ruler and his team are protected by the police and military, they do not carry it as news the following day. Exposes the unfair reportage from the media.

Politics and power centre on the Ruler, who controls the country through a system of brutal political patronage revolving around the plundering of public funds. Those who are politically favoured have access to public funds through their wish to consolidate personal wealth and political power, which creates unequal relationships in the process. In the story, the project "Marching to Heaven" explores the extent to which African leaders can go to immortalise themselves. "The Ruler was the sole voice of the people, and they love it so" (24). The ruler and his cohorts' performances are Eurocentric; they are African leaders, but following up on the neocolonialism approach. The Central Bank governor, Tajirika, focuses on looting the entire treasury: "The first loot would go to buying foreign currencies to be stashed in Swiss banks, adding to what is already there"

(646). Furthermore, Tajirika made a new banking opening suggestion for the ruler, who agreed to it; thus, "the idea of the Mwathirika banks was appealing that the Ruler insisted that Vinginia, Tajirika's wife, become the nominal founder and managing director, and the Ruler's sons, its board of directors." (647). The unequal relationships; the ruler's sons are on the board of directors; this is clear autocratic leadership; the masses have been subjugated; they don't checkmate credibility anymore. It's now a family business. Political corruption has caused problems in Aburiria. The Ruler also appointed Titus Tajirika as chairman of the Marching to Heaven birthday gift legacy project, comprised of members of the ruler's cabinet. The masses weren't happy about it, while Kamiti and Nyawira organised the Movement for the Voice of the People, and the group stood firm to ensure that this project became unrealized. Ngugi exposes how Titus Tajirika feels very happy to be the chairman and how livelihoods will change for him. This is a sign of political corruption and an unequal relationship, failing to consider the masses, who should be cared for. Tajirika's wife, Vinginia, is furious about his sudden wealth. Thus:

> He had told her that this was just the beginning of better days to come. The morrow would bring even more money, for many people were coming to see him. When the Global Bank releases its loans and construction begins, my money will go through the roof. (173)

Here, Tajirika is very concerned about his self-desire against the Aburiria people. Looting and stealing of public funds in the name of politics have become a lifestyle, and the masses are suffering. Tajirika doesn't care about the impact of the project anymore; it's on contract bidders, those for consultation

just to keep stealing. A government for the people is now family affairs. However, ministers like Machokali and Sikioku have lost their positions in the government. Since they are imperialist representatives in the government, they all have a negative impact on the Aburiria people. The inability to govern in Africa is a concern; after the autocratic ruler died, "he ceded all his powers to the new ruler of Aburiria, Emperor Titus Vespasianus Whitehead" (753). Who functions equally like his predecessor? It shows that African rulers are more interested in socio-political corruption and class dialectics that destabilase our society from growing.

The ruler's dictatorial government doesn't serve the will of the people. There are countless issues of political corruption and unequal relationships among the ruler's cabinet. International communities are not benefiting from dictatorship either, as the unveiling of the multiparty system gives birth to baby democracy, "At the foot was the inscription in large Aburirian national colours: BABY D. Behold the Baby Democracy, he called" (698). The autocratic nature of the ruler now gives birth to multi-party political parties in Aburiria, creating more segregation and political corruption. The fact is that the new political dispensation in Aburiria and Africa has not resulted in any genuine changes or benefits for the masses. It is just part of the global system of fake freedom, which recycles the same old faces. Across Africa, this is exactly what we experience. Ngugi wa Thiong'o counters the multi-party system as a weak and recycling system that will further destroy the Aburiria. This comes to pass when Titus Tajirika, who finds favour with the ruler, eventually stages a palace coup and becomes the new ruler.

In the same vein, Nyawira and Kimati, who are the Wizards of the Crow, seem to lay their hope and faith in the

intellectuals, the youths, and the artists, as people who can make positive change in Aburiria. And Africa needs this activism to regain success devoid of socio-political corruption. Ngugi's deployment of Kamiti, Nyawira, and other members of the Movement for the Voice of the People can deconstruct post-colonial reality and provide much-needed leadership. In the character of Kimati, the novel also proposes the embrace of a broader consciousness in seeking solutions to the problems of Africa. He declares: "I want to learn more about the prophets and the teachers from the East, like Buddha, Jain's Mahavira, Guru Nanak of the Sikhs, and Confucius of China" (210).

Nyawira and Kimati, the Wizards of the Crow, made the difference to ensure that political corruption and unequal relationships were eliminated. Unequal binary oppositions across genders, such as man and woman, curled from colonialism, are well handled. Big Ben Mambo gives a broadcast thus: "Women must get circumcised and show submission by walking a few steps behind their men. Women should sing songs of praise to those who beat them and even organise festivals to celebrate wife beating in honour of manhood" (621-622). Also, the beating Titus Tajirika receives from members of the people's court on account of beating his wife is situated within the principle that "what happens in a home is the business of the nation and the other way around" (435). Nyawira, the brain behind the movement, insists on intensifying: "They must struggle against all gender-based inequalities and therefore fight for the rights of women in the home, the family, the nation, and the world…"(428). Nyawira and her team are very satisfied with how the issue of unequal relationships has been addressed.

Finally, stressing various instances in the novel, Africans have understood that socio-political corruption and class dialectics are barriers to African development. Nyawira posits: "I believe that blacks have been oppressed by whites; females by males; peasants by landlords; worker by the lord of capitals" (428). This shows that the issue of political corruption and unequal relationships was happening before, but at this stage, it is much more advanced than before. Kamiti and Nyawira made remarkable impacts for Africa to be in the best state of equality, fairness, oneness, and a classless society.

Conclusion

This research examined the political corruption and unequal relationships that befall Africa, raging among our people, especially our leaders, who were handed power by the colonialists. Africans have an unwanted, poor livelihood in various nations due to corrupt leadership and the looting of our national treasury. This research was anchored in Frantz Fanon's Postcolonial Theory, using textual analysis, and historical research methods. The poor masses have been subjugated into unequal relationships, which has deprived them of enjoying equal privileges with those in power. Africans are not free either, due to the natural and mineral resources owned by Africans. As such, genuine decolonisation is a falsehood, and our imperialists still control everything through the concept of Neocolonialism. In Ngugi's *Wizard of the Crow*, Kamiti used China and India to draw a stand for Africa to copy how they have been freed from imperialism. Kamiti and Nyawira, as Wizards of the Crow, use the African belief system through herbs and cure people instead of globalisation which keeps African nations indebted. Politics and dialectics, as discussed above, run through Africans as a people; however, the

imperialists made it an upgraded form of political corruption and unequal relationships in a different dimension.

Works Cited

Abrams, M. and Harphem, G. G. *A Glossary of Literary Terms.* Boston: Wadsworth Cengage Learning, 2012. Print.

Ashcroft, Bill, Gareth Griffiths, and Helen Tiffin. *The Empire Writes Back: Theory and Practice in Post-colonial Literature*. New York: Taylor & Francis Group, 1989. Print.

Achebe, Chinua. *The Trouble with Nigeria*. London: Heinemann, 1985. Print.

Achebe, Chinua. *A Man of the People*. London: Heinemann, 1966. Print.

Ann, B. Dobie. *Theory Into Practice*. London: Cengage Learning, 2010. Print.

Aurelie, Journo. "Body Politics in The *Wizard of the Crow*, Ngugi Wa Thiong'o." *Mambo*! (2008): n. Pag. Print.

Easton, David. *The Political System: An Inquiry into the State of Political Science*. New York: Alfred A. Knopf, 1953. Print

Fanon, Frantz. *Black Skin, White Masks*. London: Grove Press, 1952. Print.

---.*Black Skin, White Masks*. M. Charles (Trans). London: Pluto Press, 1986. Print.

Lasswell, Harold D. *In Politics: Who Gets What, When, How*. New York: McGraw Hill, 1936. Print.

Leftwich, Adrian. *What is Politics?: The Activity and its Study*. New York: Polity Press, 2015. Print.

Lenin, Vladimir. "*AZQuotes.com*." Wind and Fly LTD. Web. 3 May 2024.

Maina, Oscar, M. “Mirroring the Subtext: Post Modernism in Ngugi Wa Thiongo’s *Wizard of the Crow*.” *Journal of Language and Technology*, London: Longman (2008): 67. Print.

McLaren, Joseph. “Satirical Magic Realism in Ngugi’s *Wizard of the Crow*.” *The Global South*, Indiana: Indiana University Press 2.2 (2008): 150–158. Print.

Ndigirigi, Gichingiri. “Spectacle and Subversive Laughter in Ngugi wa Thiong’o’s *Wizard of the Crow*.” *Journal of the African Literature Association* 5.2 (2010): 55–73. Print.

“Postcolonialism.” *Oxford Reference Online Dictionary*. London: Oxford University Press, 2014. Web. 25 May 2021.

Wa Thiong'o, Ngugi. *Wizard of the Crow*. Lagos: Farafina, 2006. Print.