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SCHOOL OF HUMANITIES AND SOCIAL SCIENCES

**A COMPARATIVE STUDY OF
SATIRE IN *MISSION TO KALA* AND *DEVIL ON THE CROSS***

BY

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**A DISSERTATION SUBMITTED TO THE UNIVERSITY OF ZAMBIA IN PARTIAL
FULFILMENT OF THE REQUIREMENTS OF DEGREE OF MASTER OF ARTS IN
LITERATURE**

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DECLARATION

I, **IAN MBEWE**, do hereby solemnly declare that this dissertation represents my own work and has not been previously presented for an award of a degree of master in Literature at this or any other university.

Signature: _____

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CERTIFICATE OF APPROVAL

This dissertation by IAN MBEWE is approved as a partial fulfillment of the requirements for the award of the degree of Master of Arts in Literature of the University of Zambia.

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ABSTRACT

This study sought to compare how satire is demonstrated or applied in a pre-independence fiction *Mission to Kala* and a post-independence fiction *Devil on the Cross*. First, the study described the nature of satire and its manifestations. It, thus, attempted to fill the gap that had been created by scanty discussions of satire in Beti's *Mission to Kala* and Ngugi's *Devil on the Cross* by focusing on stylistic devices including names as literary devices that lead to satire. After identifying the satiric devices in both literary works, they were categorised into broader topics known as subjects of satire namely politics and the middle class, western education, religion and culture including the titles of the two novels. The findings indicated that satire is a matter of tone and its satirical tone is categorised as either mild or bitter based on the Roman tradition of Horatian and Juvenalian satire. The study demonstrated that satire, mild or bitter, has for a long time been used to expose the negative socio-economic and political realities perpetrated by both the sympathisers of colonialism and later the agents of neocolonialism in the post-independence phase. This study had employed the Marxist literary theory and Literary Onomastics through stylistic analysis and demonstrated how satire exposed the evils and how a "training camp" in the colonial era was transformed into a "jungle" in post-independent Africa, symbolically, where character types in both periods exhibited such human weaknesses as greed, selfishness, narrow appetites and sadistic violence leading to exploitation and oppression. This historical transition was delineated on the basis of the colonised African elite and colonial lackeys as the direct offshoot of the African bourgeoisie groups which created a symbolic connection between the two periods of time in the African context. Based on the above findings, the results on the similarities and dissimilarities indicated that both texts maintained the Marxist outlook, explored the same subjects of satire, employed ironic juxtaposition to satirise capitalism, used the object called the "giant ogre" to craft the metaphoric effect, employed biblical allusions and character names to satirise. However, the differences were noted as each novelist employed a different style, and Beti had the colonised African elite and subordinates as his targets of satire as opposed to Ngugi's comprador politicians, comprador and national bourgeoisie.

DEDICATION

I would like to dedicate this research to unselfish leaders of Africa who sacrificed their lives for the liberation of Africa from the fangs of colonialism despite their human weaknesses. This includes great sons of Africa both living and deceased; Kenneth David Kaunda, Julius Mwalimu Nyerere, Kwame Nkrumah, Robert Mugabe and Samora Machel.

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CHAPTER ONE

GENERAL INTRODUCTION

1.0. Introduction

This chapter introduces the study by delving into the background information to the comparative study of satire, spelling out the specific problem under study and stating the significance of the study. The chapter also attempts to elucidate the purpose of the study, the theoretical framework within which the findings have been analysed. The chapter ends with the scope of the study, the structure of the dissertation and the definition of terms.

1.1. Background to the Study

Pre-independence African fiction such as *Mission to Kala* by Mongo Beti exposes the effects of colonialism on the minds of Africans. It also reflects the quest for not only physical freedom but also mental emancipation from the French colonisers who introduced the assimilation policy that sought to turn Africans into French men with black skin through the process of education as clarified by Blair (1976): “This purely French-oriented education programme was based on two premises: that the Negro was a ‘blank page’ with no inherited personality, cultural values or institutions; or that what he had were barbarous, primitive...” (p. 11). Beti, like many other authors, during this time was busy shaping a cultural nationalistic fiction as a means to assert indigenous identity amidst the mental confusion which colonialism brought about. Such a literature was written when there was hope that after independence Africa would prosper and it therefore “tended to be dominated by a forward-looking optimism” (Pandurang, 2010, p.17) and criticism was targeted towards the colonial oppressive administration as well as the bootlicking puppets like the local chiefs including the colonised subjects in Cameroon. In a press review, Aimé Césaire describes the colonial society: “Between coloniser and colonised, there is room only for forced labour, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, self-complacency, swinishness, brainless elites, degraded masses” (p. 42). As a result, novels like *Mission to Kala* and *Poor Christ of Bomba* by Mongo Beti, *House Boy* by Ferdinand Oyono, *Things Fall Apart* by Chinua Achebe and *The River Between* by Ngugi wa Thiongo were written, and these and many

other authors were those African writers who questioned and criticised colonialism and advanced the agenda of nationalism in their fictional works.

As a child, Beti was expelled from a Catholic school for questioning religious doctrine. As a novelist his career began in the early 1950s, when most of Cameroon was still under French rule, with a series of four satiric novels that questioned the right of Europeans to colonise Africa. *Mission to Kala* is one of them. The novel not only ridicules colonialism but also mocks the colonised Africans. Mongo Beti approaches his subject matter as a social critic, an observer who spares neither the colonial regime nor his own people. He and many other authors' unrelenting zeal and hope for a better Africa found expression through satire and soon Africa realised her Independence from the fangs of colonialism.

Such a hope, however, gave place to despair soon after African states became independent as the change of the political system failed to bring about the real socio-economic change that Africa longed for. This hopeless scenario was brought about by the African elite, a product of the colonial regime and the subordinates, who became the new colonisers of their own brothers and sisters as in the case of African chiefs in Central, South, East and West Africa who were in the business of selling out their subjects to the Europeans as slaves or cheap labour to sustain capitalism. For instance, it turned out to be a source of fortunes for subordinates such as the King of Dahomey. Thus, writers such as Chinua Achebe, Ayi Kwei Armah, Mongo Beti and Ngugi wa Thiong'o are among the committed African satirists who soon after the independence of African States had to relook and chose to criticise or ridicule the folly and betrayal exhibited by African elites and revealed the challenges that post-independence Africa was grappling with through satire. Many African fiction writers changed from mild satire to "savage satire" (bitter satire) in their later works though some maintained their bitter and pitiless satire in both the pre- and post-independence periods. In the same vein, Ngugi's early criticism of colonialism is mild as can be evidenced in his novels *Weep Not Child*, *The River Between* and *A Grain of Wheat*. However, by the time of writing *Petals of Blood*, *Devil on the Cross* and *Wizard of the Crow* from the 1970s onwards, Ngugi was already a Marxist and turned his attention to the folly, hypocrisy and absurdities orchestrated by the African bourgeoisie groups in the post-independence era, by subjecting them to a "savage satire".

Marx and Engels (1978) assert that, “in a society with class contradictions, art is influenced by the class antagonisms and the politics and ideologies of a particular class” (p. 17). This view demonstrates that Literature mirrors the social reality in terms of all the social class struggles or contradictions that are there in a particular society. Therefore, being overwhelmed by our forefathers’ desire to realise political emancipation from colonialism, the pre-independence novel written by Mongo Beti depicts a colonial society characterised by the acculturation, disillusionment, exploitation, oppression and alienation which the oppressed natives were exposed to by the French colonial regime and the subsequent creation of the colonised African elite (local elites) and subordinates (chiefs and colonial lackeys). On the other hand, the post-independence reality is reflected in *Devil on the Cross* by Ngugi wa Thiong’o, a novel which has been seen to depict absurdities, disillusionments and oddities that constantly impede on daily human strivings. These negative realities are perpetuated by comprador politicians and the comprador and national bourgeoisie due to their parasitic tendencies such as greed, theft, selfishness, hypocrisy, corruption and sadistic violence which were also inherent in the colonised African elites and subordinates. On the other hand, the oppressed masses in both texts are depicted as being docile and gullible but in some cases others have acted as rebels against the system that subjugated them. These frustrating daily stumbling blocks provoked African writers such as Ngugi wa Thiong’o into choosing satire as a literary weapon.

Mongo Beti and Ngugi wa Thion’go are both Marxists and they wrote their respective satirical works in different periods. Therefore, the study will endeavour to compare how satire is achieved in a pre-independence work of African fiction, namely *Mission to Kala*, and in a post-independence work of African fiction, namely *Devil on the Cross*. It seeks to find out who is satirized, and why and how the socio-economic and political realities are exposed in two different historical periods in the two texts.

1.2. Statement of the Problem

Literature written in different historical periods portrays different socio-economic and political realities. This is the case with *Mission to Kala* and *Devil on the Cross*. While these two texts have their own realities and are among the renowned works of literature, there might be similarities that run through the narratives. Furthermore, comparisons have

not been made, on the basis of form and content, when we look at satire in two different periods in African history. This gap in knowledge is important. Stated as a question, therefore, the problem under comparison is: what are the similarities and differences in the way satire is applied in the pre-independence African fiction *Mission to Kala* and in the post-independence African fiction *Devil on the Cross*?

1.3. Aim and Objectives

1.3.1. Aim of the Study

The purpose of the study was to compare how satire is applied in the pre-independence African fiction namely *Mission to Kala* and the post-independence African fiction *Devil on the Cross*.

1.3.2. Objectives of the Study

This research was set out to achieve the following objectives:

- i. To describe the nature of satire.
- ii. To demonstrate how satire is applied in *Mission to Kala* and *Devil on the Cross* using the relationship between form and content.
- iii. To demonstrate the similarities and dissimilarities existing in the two selected texts.

1.3.3. Research Questions

The study sought to answer the following research questions:

- i. What is the nature of satire?
- ii. How do the two authors apply satire using form and content in *Mission to Kala* and *Devil on the Cross*?
- iii. What are the similarities and dissimilarities that exist in the two selected texts?

1.4. Significance of the Study

This study is justified because the trail of methodology used in this study can be used by researchers in the literary field. It will also add to the pool of the existing knowledge of satire particularly in the African political arena. Because of this knowledge, the study will stimulate our desire to redefine our independence and the true African image as part of the process of decolonising our minds. The description of the nature of satire will enable the literary world and the African societies to appreciate that the moral function of satire

is not aimed at personal attacks, hatred and vendettas but at preserving and improving individuals and society. Thus, criticism should be constructive and aimed at curing vices without damning individuals, institutions or society. However, the genre has still been used as a weapon in some sections of society.

It is important to stress that this study is not aimed at the mere comparison of the literary works set in different periods of history. Such an approach, however, brings us to realise that through the exposure of human weaknesses and the subsequent criticism that satire achieves, colonial realities such as greed, selfishness, sadistic violence, hypocrisy, lies, and the use of religion as opium to stifle the consciousness of the masses are the perpetual cause of socio-economic and political doldrums today in Africa. It has, thus, demonstrated the relationship between the two different periods in African history in terms of the colonial and neocolonial phase. In view of this, it will take into cognisance the fact that what was said in the colonial period and later in the 1960s, can still be relevant in the 21st Century and even in the next millennium. In the same vein, this study will attempt to demonstrate, without compromise or bias, that the targets of satire could be both the oppressor and the oppressed both in the pre- and post-independence periods.

Thus, the researcher finds no need of looking at *Animal Farm* by George Orwell as satire already exists in African literary works that reflect different periods in African history which this study has attempted to demonstrate.

1.5 . Theoretical Framework

Oscar Cargil in Guerin (2005) argues that not a single theory is sufficient for a thorough comprehension of the text and that often several theories would have to be used together. In view of this, this study has employed the Marxist literary theory and Literary Onomastics.

1.5.1. The Marxist Literary Theory

This study is anchored on the Marxist literary theory which derives its name from Karl Marx, a German political economist though he did not develop a specific theory to do with literature. Marxist literary theory is a twentieth century discipline. Different Marxist critics developed different literary tenets and this makes it difficult to speak of a single Marxist literary theory. However, there are specific tenets which run through all Marxist

literary theories contributed by Georg Lukacs, Mikhail Bakhtin, Medvedev and Eagleton, which are instrumental in maintaining the Marxist outlook and demonstrating satire through form and content in *Mission to Kala* and *Devil on the Cross*. These specific tenets are discussed below.

Function of literature and Ideology

On the function of literature, Dipio (1998) writes:

Marxist criticism does not consider Literature merely as a mirror of society, but as representing social forces of class struggles. Marxist criticism is essentially a theory of economics, history, society and revolution before it has anything to do with literature (p. 162-163).

From the above quotation, it is crystal clear that Marxism is a literary theory of how human beings live, the social class struggles they undergo and how they transform their societies through conflicts. However, Bakhtin has a different view as quoted by Bostad in *Bakhtinian Perspectives on Language* (2004): “By ideology we have in mind the whole totality of reflections and refractions ... of social and natural reality as expressed and fixed by man in word” (p. 75). Bakhtin refuses to reduce literature to mere reflections of reality but he does not refute the reflective nature of literature, and the argument is well put here:

The literary structure, like every ideological structure, refracts the generating socio-economic reality, and does so in its own way. But, at the same time, in its content literature reflects and refracts the reflections of other ideological spheres (ethics, epistemology, political doctrines, religion etc.). That is, in its content literature reflects the whole of the ideological horizon of which it is part (Medvedev and Bakhtin. 1978. p. 16-17).

Mongo Beti's and Ngugi wa Thiongo's Marxist ideology is reflective through character portrayal representing the oppressive and exploitative forces and the oppressed masses. Regarding characters as devices that reflect the authors' Marxist ideas, in the *Theory of Polyphony*, Bakhtin observes that “we see the hero in the idea and through the idea, and we see the idea in him and through him” (1984, p. 87) also, we can understand him as a more realistic reflection of the socio-economic base as it presents a variety of truths about the social class struggles. As Bakhtin writes: “Nothing conclusive has yet taken place in the world, the ultimate word of the world and about the world has not yet been spoken, the world is open and free, and everything is still in the future and will always be in the

future” (1984, p.166). Therefore, the two texts depict different realities and as satires, they were crafted to uphold the transformative function of literature.

On ideology as a factor influencing how the two artists Mongo Beti and Ngugi wa Thiongo write, Dipio agrees with Bakhtin’s and Medvedev’s views on ideology when he argues that, “Literature is not just an expression of the ideologies of the artist’s time. It goes beyond presenting society’s ideology, to presenting the author’s own ideology which transcends the ideological limits of time” (p. 167). Thus, appreciating the ideology of the two authors Mongo Beti and Ngugi wa Thiong’o will prove instrumental in understanding the force or catalyst behind satire in their respective moment in history, and help us to analyse the social forces that still haunt us today. In the same vein, the responsible artist, using his own revolutionary ideology, provides insight into the negative realities through exposure (satire) or reflection which the dominant ideology (capitalism; the free market) conceals from view through the ideological superstructure (laws, religion, art etc.), which the artist subjects to criticism in order to transform individual readers and, ultimately, society as a whole and its institutions. As argued by Bakhtin and Medvedev, Dipio (1998) adds, “Literature has to present the story of the struggles of men and women to deliver themselves from different forms of exploitation and oppression” (p. 163) and that “Marxism criticism believes in the revolutionary use of literature; literature as a form of creating consciousness in the exploited classes, so that they struggle for their liberation from exploitative forces” (Dipio, 1998, p.165). Satire can thus be one weapon in this struggle.

Furthermore, Eagleton (1976) adds that Marxism aims at explaining the literary work more fully which means grasping those forms, styles and meanings as the product of a particular history. In the same vein, Kristi Siegel (2011) clarifies it all when she writes that the social situation or social status of the author determines the character types that will develop the political ideas and the economic aspects in the text. Marxists do not subscribe to the formalist and post-structuralist notion that the text is independent of the author.

The Place of History in Literature

The place of history in Literature is important to this study as the selected texts are from the pre- and post-independence periods. In view of this, Marxists believe that:

Any literary theory that treats the text in isolation divorcing it from society and history will be deficient in its ability to explain what Literature really is. Paying attention to the sociology or history of Literature means that we take stock of such information as the time and place in history when the text was produced... (Dipio, 1998, p. 163).

The consideration of periodisation in Literature attempts to prove the historical relevance of a text in the particular historical time it is set. This Marxist tenet helps in recognising the relevance of *Mission to Kala* and *Devil on the Cross* as the two texts are set in different periods namely pre-independence and post-independence.

Centrality of Man

The centrality of man is one of those tenets that are crucial in appreciating the role of man in initiating change in the society. Dipio (1998) posits that, “Man is seen as a primary factor in this material world. He is constantly in struggle to transform matter. He has consciousness, initiative, creativity, and is always in quest for freedom and independence from oppressive forces” (p. 175). Conscious of the contradictions that exist, individual characters should know their specific identity and role in the oppressive society as presented in a literary work. In both texts the authors create characters that are at the centre stage of opposing the oppressive regimes.

Typicality

Characters are crucial to this study and the author’s deliberate choice of semantically potent and socially loaded names helps to personify the social realities they portray. They act as the basis for the creation of character types or typicality. A fictional character, according to Friederich Engels (1974), “is simultaneously a type and a particular individual, a ‘this one’” (p. 35). This approach helps the author to make the character a “this one”, that is, an individual and at the same time a type. This is the essence of typicality. The typical character embodies the most important social, moral, and spiritual contradictions of his time. The individual is at the same time a type, given typical conditions that might have a certain individuality. In view of this, Suchkov (1973) explains that, “the character type has variously been described as the finite expression of

the infinite, the derivative of social forces” (p.19) and “the specific figure which concentrates and intensifies a much more general reality” (Williams, 1977, p. 101). George Lukacs (1963) adds that “in realistic literature each descriptive detail is both *individual* and *typical*” (p. 17-46) and Lee (2012) further argues that “in Lukács’s view, realism distinctively expresses an aspiration to totality. Its most important device is typicality, which claims to broaden the significance of what might seem merely particular” (p. 415-432). Lukacs (1963) furthers his argument on typicality:

Modern allegory, and modernist ideology, however, deny the *typical*. By destroying the coherence of the world, they reduce detail to the level of mere particularity (once again, the connection between modernism and naturalism is plain). Detail, in its allegorical transferability, though brought into a direct, if paradoxical connection with transcendence, becomes an abstract function of the transcendence to which it points. Modernist literature thus, replaces concrete typicality with abstract particularity (p. 17-46).

Marxist literary theory upholds typicality as a device and, therefore, Lukacs, Suchkov, Williams and Engels are pointing to one thing; a character who is a type and an individual is a symbolic representation of social realities or social forces in a particular society. For example, we have procolonial types or characters in favour of colonialism in *Mission to Kala* and compradors in *Devil on the Cross*. This entails that we should have two types of characters in a work of fiction; a character as a symbol of the oppressive forces and the character signifying the oppressed forces or the masses on the other hand. Thus, in such an oppressive society, characters in a work of fiction typify their particular social class. In terms of the connection between characters and themes, Kennedy (1987) defines an object or a character as symbolic if “when we finish the story, we realise that it was that item . . . which led us to the author’s theme, the essential meaning” (p. 205). Characters in a literary work are devices that embody theme and meaning. Apart from character names being a symbolic means of concretising social forces, they tell us something about the writer’s attitude towards a particular character and the class he or she represents.

Dialecticism

The other tenet applicable to both texts is dialecticism which according to Popper (1963), using Hegel’s own words, is:

A theory which maintains that something – more especially, human thought – develops in a way characterised by what is called the dialectic triad: thesis, antithesis and synthesis. There is some idea or theory or movement which may be called a ‘thesis’. Such a thesis will often produce opposition, because, like most things in this world, it will probably be of limited value and will have its weak spots. This opposition or movement is called the antithesis, because, it is directed against the thesis. The struggle between the thesis and the antithesis goes on until some solution is reached which, in a certain sense, goes beyond both thesis and antithesis by trying to preserve the merits and to avoid the limitations of both (pp. 312-335).

The above explanations which are in Hegel’s own words are simplified by Dipio (1998) when he postulates that:

This term refers to the principle that in history and society there are dynamic and opposed forces at work and that is the nature of every society. The term also refers to the method by which history/society can be analysed in order to reveal the true relationship between the different events and people in society (p. 166)).

A Marxist outlook is adopted in both texts and is clearly reflected in their style of character portrayal as protagonists; there are characters who are in a dialectical conflict with each other in *Mission to Kala* and in *Devil on the Cross* respectively.

Form and Content

Marxism is a literary theory that upholds the relationship between form and content. Thus, Dipio (1998) posits that, “Marxist criticism pays particular attention to the relationship between form and content” (p. 167), and this approach fits well with this study in that it based on the consideration of both form and content in the comparison of how satire is demonstrated in *Mission to Kala* and *Devil on the Cross*. On the importance of both form and content, Trotsky (1957) refers to an organic work of art as follows:

It is that which finds equilibrium and an intrinsic relation between form and content. The implications of this have to be looked at with a bit more precision. An aesthetic success is reached when form is organized in a somewhat linear and rational structure under the intent of conveying a specific content, all this being motivated by the individual’s place in time and history (pp. 169-180).

Therefore, the relationship between the two is so close that it is difficult to describe literature in the absence of the other and the motivation comes from the author’s place in time and history. Dipio (1998) adds, “The content is primary. It determines the form

suitable for it. Stylistic devices exist because of and for the content” (p. 170). To the Marxist, Eagleton (1976) posits that, “forms are historically determined by the kind of content they have to embody; they are changed, transformed, broken down and revolutionised as the content itself changes” (p. 22). This justifies the Marxist’s view on form and content owing to the fact that the organic matter (content) has implications over vocabulary choices and, for the critic, each kind of subject matter will demand a specific kind of vocabulary, aesthetic aspects such as imagery and figures of speech which lead to satiric devices and constitute form. Content, according to Dipio (1998), refers to the experiences, ideas, themes, characters that exist in a work of art” (p.169). Satire often works indirectly by focusing on the characters’ actions, thoughts and dialogue.

Turning to form, we have genre, language and style. On stylistic devices, Mills (1995) in *Feminist Stylistics* identifies literary stylistics and linguistic stylistics as the two categories of Stylistic analysis. She identifies literary stylistic as a brand that leans towards literary texts and their authors. In the same vein, David Crystal in *Introducing Linguistics* refers to stylistics in general and to literary stylistics in particular:

A branch of linguistics which studies the features (varieties of style) of language and tries to establish principles which account for the particular choice made by individuals and social groups in their use of language...it refers to the aesthetic use of language. When literature is the focus of attention, the subject is often called literary stylistics (p. 69).

Crystal’s observations denote that literary stylistic focuses on how language is used in literary works in terms of grammar, vocabulary, imagery, symbolism and figures of speech (or form). Furthermore, Barry (1995) draws us close to satire and humour, in the *Beginning Theory*, when he opines that, “stylistics moves from the specific sentence grammar to text grammar, considering how texts work as a whole to achieve (or not) its purpose for instance to amuse, to create suspense or to persuade” (p. 216). In other words Barry implies that stylistic devices also focus on how language is used to amuse, persuade or convince and satirise. Satire as a genre (novels or plays) is mainly manifested through indirect satire. Language, literary and stylistic devices lead to satire. At the satirist’s disposal is an immense variety of literary and rhetorical or stylistic devices: the satirist may use beast fables, dramatic incidents, fictional experiences, imaginary voyages,

character sketches, anecdotes, proverbs, homilies, and may employ invective, sarcasm, burlesque, irony, mockery, raillery, parody, exaggeration, understatement—wit in any of its forms—anything to make the object of attack abhorrent or ridiculous (Elliot, 2019). Thus, Dipio observes that Marxist writers believe that “language and stylistic techniques are important in Literature, as far as they help develop the content. Techniques are used to serve the content, to enrich it and give it aesthetic values” (p. 172) and lead to satire in *Mission to Kala* and *Devil on the Cross*.

1.5.2. Literary Onomastic

Owing to the presence of semantically potent names that satirise, literary onomastics (the Sense and No-sense theory) will also be applied as a minor theory to investigate how satire is achieved through the naming of characters, setting and titles because names are also literary devices. The importance of naming as a literary device cannot be over-emphasised. The names of characters and places in a literary work enable us to appreciate the text in terms of its setting, themes, characters and narrative in a satirical way. Thus, Lodge (1992) acknowledges the relevance of names and naming in works of fiction:

Our first names are usually given to us with semantic intent, having for our parents some pleasant or hopeful association which we may or may not live up to... in a novel names are never neutral. They always signify, if it is only ordinariness. Comic, satiric or didactic writers can afford to be exuberantly inventive or obviously allegorical in their naming (p. 37).

Here Lodge demonstrates that names of fictional characters are not neutral, but they play a certain function in a story. Apart from understanding the characters’ role, Barry (2002) posits in his work *Beginning Theory* that, “character is revealed through action” (p. 224). Thus, names of characters also contribute to the development of the narrative since name-bearing characters are woven or fitted into the action of the story or plot and this makes it difficult to separate characters from the narrative which is the story or plot as well. Owing to the presence of place names and names of characters that satirise and amuse in literary works such as *Mission to Kala* including names of characters in *Devil on the Cross*, it is of great importance to apply the Sense and No-sense theory in this study. In view of this, Chilala in *The Adamic Licence in Ellen Banda’s Patchwork* writes about the No-sense theory that postulates that, “the naming of an object or person precedes the

description” (Nyambi, 2016, p.157) and in the case of the Sense theory, Penda (2013) posits that “names only describe what a thing or an individual already is” (p. xv). Therefore, the Sense theory will find a concrete application in *Mission to Kala* whereas the No-sense theory will be applied to *Devil on the Cross*.

Furthermore, naming of characters is closely related to titling of texts in the manner in which both aspects entail “what is in the name”. Thus, Wilshire in *The Role of Titles in Identifying Literary Works* (1987) argues that “how the text is identified to be the text of that individual literary work is partly determined by the artist’s intentions for it being this or that work of art as indicated by the title he gives it” (p. 404), and he further substantiates his view: “titles are the means by which an individualist tradition makes clear its literary wares, their owners, and their resulting nature” (p. 404). Thus, the study will endeavour to analyse the satirical nature of the titles of the two texts under study namely *Mission to Kala* and *Devil on the Cross*.

Therefore, the comparatist with his critical approach and investigations will endeavour to find out the similarities and dissimilarities between the two literary works whose text type is satirical in nature using the well-blended theories namely Marxist literary theory and Literary Onomastics. Literary Onomastics is linked to the Marxist literary theory through the tenet known as character name and type (typicality). The study won’t delve into matters to do with differences between Anglophone and Francophone colonial fiction as all colonial regimes in Africa had the same ultimate agenda, the efficacy of a “Big Stick”, that is, to subjugate the Africans, to create mental confusion (the colonised mind) and to leave Africa under-developed.

1.6. Methodology

The research design is qualitative approach using Desk research. In the case of research instruments, this study used two primary texts namely *Mission to Kala* and *Devil on the Cross*. The Marxist literary theory and Literary Onomastics were also used to compare how satire is demonstrated in the two texts. Data collection involved the close reading of two texts and secondary sources. Data analysis was done stylistically to demonstrate the relationship between form and content through the manifestation of satire because Marxist critics agree with a Stylistic critic who according to Emmanuel Ngara (1990)

“relates his analysis of the linguistic features to the consideration of content and aesthetic quality in art”(p. 12). Each kind of subject matter will demand a specific kind of vocabulary, aesthetic aspects such as imagery, symbolism and figures of speech which lead to satire and constitute form. Content, according to Dipio (1998), refers to the experiences, ideas, themes, characters that exist in a work of art” (p.169). Satire often works indirectly by focusing on the characters’ actions, thoughts and dialogue.

1. 7. Scope of the Study

This study focuses on two selected texts namely *Mission to Kala* and *Devil on the Cross* because of their humorous and satirical nature. In particular, *Mission to Kala* is set in the colonial period whereas *Devil on the Cross* is set in the period after independence. Therefore, the selection broadens the perspective and it offers a broader analytical and comparative outlook rather than just myopically looking at satire in post-independence literary works. Furthermore, the selected texts do not in any way imply that other texts are not potential satires for this study, but the choice would make interesting subjects for this comparative study owing to the fact that both texts are the product of two authors who have a Marxist orientation. Reference will be made to several relevant secondary sources such as journals, reviews and essays written by other scholars. The study establishes the relationship between form and content by demonstrating the manifestations of satire.

1.8. Structure of the Dissertation

This dissertation contains seven chapters. Following the first chapter, which has introduced the research proposal, chapter two is a critical review of the literature, both critical and theoretical, relating to the topic. Chapter three concentrates on satire as a literary genre and a concept, and explores the following topics: definition of satire, the satirist followed by the nature of satire which is discussed under the following sub-headings: types of satire, characteristics of satire, subjects of satire, the purpose of satire, scope of satire, the method of conveying satiric messages, satirical tone, satirical styles, and lastly the manifestation of satire and satiric devices. Chapter four focuses on the plot synopses of *Mission to Kala* and *Devil on the Cross*. Chapter five demonstrates how satire is achieved or applied in the two novels and are logically arranged into broader topics namely the satirical nature of the novels’ titles, the ruling class (politics), middle class,

religion, western education and culture. The connection between pre and post-independence realities is briefly well put on the basis of colonial local elites, colonial lackeys and comprador bourgeoisie groups. The sixth chapter focuses on the similarities and dissimilarities between the two texts under study. The last chapter is chapter seven which concentrates on the summary of findings and the conclusion.

1.9. Definition of Terms

This segment presents the operational terms that are instrumental in this study. These terms include the following: colonial period, post-colonial, neo-colonialism, comprador, comprador bourgeoisie, petty bourgeoisie, realism and colonial lackeys.

1. Colonial period: It is a period in a country's history when it was subject to administration by a colonial power.
2. Post-colonial: The term 'post-colonialism' does not simply mean 'after colonialism' but it also analyses how the historical fact of European colonialism continues to shape the relationships between the West and the non-West even after former colonies have won their independence.
3. Neocolonialism: the use of economic, political, cultural, or other pressures to control or influence other countries, especially former dependencies.
4. Realism: the attempt to represent subject matter truthfully, without artificiality and avoiding obtrusive artistic conventions, or implausible, exotic, and supernatural elements.
5. Comprador politicians: this refers to the new ruling class allied with imperialists.
6. Comprador bourgeoisie: a section of an indigenous middle class allied with foreign investors or imperial powers.
7. Petty or petit Bourgeoisie: Defined by Karl Marx as a 'transitional class', in which the interests of the major classes of capitalist society (the bourgeoisie and the proletariat) meet and become blurred, the *petite bourgeoisie* is located between these two classes in terms of its interests as well as its social situation. It represents a distinctive form of social organisation in which petty productive property is mixed with, and owned by, family labour. Small shopkeepers and self-employed artisans are the archetypes.

8. Bourgeoisie: the middle class, typically with reference to its perceived materialistic values or conventional attitudes or the capitalist class who own most of society's wealth and means of production.
9. Colonial lackeys: a servant or someone who behaves like one by obeying someone else's orders or by doing all the unpleasant work for the colonial masters, for instance, houseboys, bag-carriers, cooks, plantation labourers, etc.

1.10. Conclusion

This chapter has introduced the study by providing the background information, stating the problem, giving the significance of the study and exploring the theoretical framework. The chapter has attempted to outline the aim of the study, the scope of the study, the structure of the study and the definition of terms. The subsequent chapter deals with the literature view.

CHAPTER TWO

LITERATURE REVIEW

2. 0. Introduction

The present chapter attempts to review related literature which has a direct bearing on the problem under study. This chapter has been segmented into the following aspects: the availability of satire in pre-historic societies of Africa, the studies done on satire by others, the knowledge gap, the arguments or views about readings on satire in *Mission to Kala*, *Devil on the Cross* and other related literary works by other scholars. Classical colonialism has been included to elaborate and uphold the argument about the rise of the ruling class in post-independent Africa and the connection between the pre- and post-independence periods in African history.

2. 1. Satire in Pre-historic African Societies and the Studies done by others

In *Mother is Gold: A Study in West African Literature* (1971), Adrian Roscoe claims that “Africa has a short history of satire” (p. 131). His statement does not take into cognisance the fact that satire existed in traditional African society as evidenced in the oral literature of various African communities. Roscoe’s comment also implies that satire is a recent “innovation” in Africa simply because Africans did not possess the skills in writing until western education was introduced in the colonial period. However, Africa is rich in satire because satire has always been available in African oral literature and in other art forms. To uphold this view, George Test (1991) argues:

Satire is by no means confined to written forms. It is found in other art forms from the graphic arts to music to sculpture and even dance... Therefore, works by Gillray, Daumier, Gilbert and Sullivan, Erik Satie, Moussorgsky, sculpture out of the Dada and Pop Art movements, and the dances of the late Myra Kinch and much else must be assimilated into the concept of satire. Despite their ephemeral nature, folk expressions in graffiti, almanacs, office memoranda, and mock festivals ought not to be excluded from consideration. In many preliterate cultures satire occurs in trickster tales and oral poetry (p. 8).

As for comparing literary texts satirically, this has been attempted by other authors but in different ways. For instance, Dr. Rashid Hassan Pelpuo, Justine Bakuuro and Damasus Tuurosang compared George Orwell’s *Animal Farm* and Chinua Achebe’s *A Man of the*

People, and deliberately selected the African and the European author who, by their works are both political satirists. Therefore, Pelpeo, Bakuuro and Tuurosong (2018) observed that “despite the vast differences in terms of setting, diction, structure and other literary features between the two novels, they heavily converge on the same theme, that is, political satirism” (p. 24). These two texts portray two different cultural backgrounds, one is African and the other is European, yet we have satirical works produced on the continent by indigenous writers.

Baht (2014) attempted to compare Chinua Achebe’s *A Man of the People* and Ngugi wa Thiong’o’s *Wizard of the Crow* and concentrated on comparing two texts which are set in the same period in history, that is, the post-independence period. It is noted that although both works are satires, the methods used by the writers are not the same. While *A Man of the People* is written in a realistic mode, *Wizard of the Crow* is in magical-realistic mode where the author, apart from using traditional ways of storytelling, has taken recourse to magical realism. However, the researcher in this study has taken a different perspective by comparing two texts that are set in Africa but at different periods in African history, that is, the pre- and post-independence era, bearing in mind that satire is richly present in the African literary tradition, both in oral and in written literature.

In studying satire, Stanley O. S. Obuh (2007) compared Ola Rotimi’s *Our Husband Has Gone Mad Again* and Osofisan’s *Midnight Hotel* and was concerned with the etymology of satire, its types as well as with stylistic analysis, and included a comparative analysis of the two plays and their style. David Jinja Risenga (1995) did a comparative study of satire and humour in the poems of four Tsonga poets and focused on the manner in which these two modes, that is satire and humour, communicate. Since these structures constitute the form of a poem, the formalist approach was considered suitable for the study. A sociological approach was employed in the study in which Anderson Ugwu (2018) compared Wole Soyinka’s *Trials of Brother Jero* and *A Play of Giants* which focused on the social and political ills prevalent in African societies, and how correcting these ills will make contemporary society a better place to live. By contrast, Ogwen’s study of satire in Okot’s three poems *Song of Lawino and Song of Ocol*, *Song of Prisoner* and *Song of Malaya* does not view satire in the context of socio-economic power

struggles; rather his focus is on the criticism of human foibles and weaknesses and he employs a stylistic theory in his analysis. Unlike Ogweno's approach, the current study attempts to demonstrate satire in the two selected novels in the context of both human weaknesses and socio-economic power struggles in the pre-independence and post-independence period by employing both the Marxist literary theory and Literary Onomastics. The reason behind this approach is that parasitic tendencies such as theft, selfishness, greed, hypocrisy and sadistic violence lead to exploitation and oppression of the masses. In addition, the study seeks to contribute more to the existing knowledge about the nature of satire which other studies have attempted to pursue.

2. 2. Views on *Mission to Kala* as a Satire and Classical Colonialism

Discussing the reception of satire in colonial and post-colonial times, Senkoro (2008) says:

Satire in its various shapes is a form of literature that has delighted and at times repelled men throughout history. As one looks at it one discovers how in some periods in the history of the African people satire has flourished while in others it has either been subdued, repressed, forced into disguise, or even driven to operate underground (p. 25).

Bearing in mind that human nature does not change, Senkoro's comments prove the fact that in some periods in history satire was mild whereas in other times it had proved to be vicious as evidenced by Balogun (1988) in Ngugi's *Devil on the Cross*:

As a bourgeois intellectual in the fifties and sixties, Ngugi's criticism of the role of Christianity was understandably mild, even if unequivocal, in his novels published at that time *Weep Not Child*, *The River Between* and *A Grain of Wheat*. However, by the time of writing *Petals of Blood* in the seventies, Ngugi was already a Marxist and, predictably, organized religion was subjected to a "savage satire" (p. 77).

However, this does not mean that we may not witness "savage satire" in the colonial period. For instance, Mary Carline (1973) comments on the satiric works *Poor Christ of Bomba* and *Mission to Kala* that "the author maintains an unchanging attitude towards several institutions or groups of people; colonialism which he loathes and savagely attacks" (p. 1). Given this view, we shall need to determine whether *Mission to Kala* and *Devil on the Cross* can be categorised as bitter or "savage" satire.

Pre-independence African fiction like *Mission to Kala* which is set in the colonial period can be read as a critique of colonial education, bad African traditions or culture as well

as counter-writing against the oppressive French colonial canon which caused the alienation and subjugation of the colonised. French colonialism adopted what is known as the French assimilation policy while the British mainly practised indirect rule. Gauri Viswanathan argues that “cultural assimilation is... the most effective form of political action” (pp. 85-104) and amplifies this argument by stating that “cultural domination works by consent and often precedes conquest by force”. This cultural assimilation is evident in *Mission to Kala* as colonial education and organised religion were used as tools to subjugate the natives mentally without or before the use of force.

To clarify the extent of colonisation in the Francophone and Anglophone context and beyond, *In Black Skin White Masks*, Fanon (1986) investigates the extreme alienation of the colonial subject as a result of colonisation theories when he says:

No one would dream of doubting that its major artery is fed from the Heart of those various theories that have tried to prove that the Negro is a stage in the slow evolution of monkey into man. Here is objective evidence that expresses it (p.17).

Fanon (1986) adds, “These various theories are racist and are put daily into practice by the white man” (p.180). To paraphrase, the black man is automatically classified, imprisoned, primitivised and decivilised putting the subject in a frame, fixing him as the picture frame does to a picture (Fanon, 1986,). This brutal and oppressive description of the colonised gave space for satire to flourish against the brutal colonial regime that used education and religion as weapons to alienate an individual. Furthermore, Becker (1973) shows vividly how much harm has been done; and is still being done to the image of the black people and Africans through literature. Beginning with cosmographies by Sebastian Munster in the 16th century and even earlier on the African, according to the available literature, has always been seen through Western eyes:

An exotic fabulous creature full of strange mixture between man and animals... subhuman beings... this image of black Africans increasingly served as a moral alibi for slave trade, colonialism, imperialism and exploitation. From its very beginning European cultural traditions have the colour symbolism of white and black.... Parents threatened their children with this figure (the bogey of the black man) to enforce certain norms of behaviour.... (p. 295 – 303).

According to Becker the situation has not changed much. The literature of our time still upholds the image of the white man as being superior to every other species of human being. The African has always been portrayed as a happy, primitive being that is unable to look after himself. As a result, it has always been shown through literature that the black man must be looked after by the more intelligent man who often is none other than a white man. A black man in most instances is seen merely as a servant to the white man and is referred to as a 'boy', as portrayed in *Mine Boy* even when he is an old man with grey hair and a grandfather or a grown-up man.

Palmer (1972) attempts to read the novel *Mission to Kala* as a satire as follows:

Mission to Kala then is neither an attack on education nor on western civilisation, rather, it is a brilliant satire directed at all those half-educated chaps who feel that because of a partial exposure to western ways they have a right to feel superior to those of their brethren who still live the tribal life.... It is Jean Marie's personal weaknesses, his condescension, arrogance and stupidity, which Mongo Beti subjects to rigorous criticism by means of his comic art (p. 154).

Palmer's analysis of *Mission to Kala* as a brilliant satire is in agreement with this study's argument that Africa is rich in satire. However, I do not agree with Palmer when he says that *Mission to Kala* targets its criticism only at Medza who is the product of colonial education because it is unjustifiable in the eyes of the satirist to ignore the system that yields such stupid, condescending and arrogant brainless local elites. Therefore, *Mission to Kala* should also be read as an attack or satire on western or colonial education and civilisation and the resulting alienation and acculturation it caused the colonised man. In view of this, I agree with Kelly's and Altbach's (1984) position on this matter when they argue that, "colonial schools sought to extend foreign domination and economic exploitation of the colony" (pp. 1-5). In agreement with this view, Rodney (1981) posits that:

Education is crucial in any type of society for the preservation of the lives of its members and the maintenance of the social structure... The most crucial aspect of precolonial African education was its relevance to Africans in sharp contrast with that which was later introduced (that is, under colonialism...). The main purpose of the colonial school system was to train Africans to participate in the domination and exploitation of the continent as a whole.... Colonial education was education for subordination, exploitation and the creation of mental confusion and the development of underdevelopment (p. 263).

Jacob Littleton (2019) writes that *Beti* shapes a compelling critique of the harm that Western education can do to an African mind, and the novel ends pessimistically, as Medza exiles himself from his family and the culture that is so attractive, but so alien, to him. However, this is not intended to myopically justify the view that only western education had the capacity to produce the colonised Africans working for the colonial regime because even loyalty to colonialism was enough to yield such individuals as the traditional chiefs and colonial lackeys in African colonial societies. Thus, mental confusion and underdevelopment are some of the two major challenges Africa continues to grapple with in the 21st Century at the hands of the comprador politicians and comprador bourgeoisie (African ruling class and middle class) also known as African elite.

Considering the myth of superiority of some cultures over others propounded in the mid-nineteenth century by Comte de Gobineau (1853), the French introduced the concept of “assimilation” into their colonial machinery through French-oriented education. As Suret-Canale (1971) has remarked, “‘assimilation’ had only a negative meaning: it suppressed or ignored the political structures that were truly African and the African culture, replacing them by colonial structures and colonial education - which were indeed French” (p. 83). The assimilation policy sought to turn Africans into French men with black skin through the process of education as clarified by Blair (1976):

This purely French-oriented education programme was based on two premises: that the Negro was a 'blank page' with no inherited personality, cultural values or institutions; or that what he had were barbarous, primitive or puerile, that, nevertheless, given the same opportunities, the African 'child' could become as 'civilized' as the French themselves, at which stage he should enjoy the same chic rights and advantages, including direct representation in the French Assembly (p. 11).

However, my argument is that, as seen through the behaviour of characters such as Medza in *Mission to Kala*, Samba Diallo in Kane's *Ambiguous Adventure* (1972) and Toundi in *House Boy*, the assimilation policy has only succeeded in disorienting Africans. On the basis of dialecticism, the flight of most of these characters in search of African values, therefore, marks their alienation from, and rejection of this confusing policy of assimilation. And I agree with Blair's and Rodney's assertion on the role of the French-oriented education which saw its expression in the production of the 'civilised African' or colonised mentality to serve the colonial system and to succeed it and perpetuate its political and economic interests beyond the colonial period.

Regarding Ngugi's post-independence fictional work *Devil on the Cross*, Ashcroft, Griffiths and Tiffin (1989) clarify the issues surrounding the post-independence era by saying that:

We use the term 'post-colonial'... to cover all the culture affected by the imperial process from the moment of colonization to the present day... In this sense this book is concerned with the world as it exists during and after the period of European imperial domination and the effects of this on contemporary literatures (p. 1).

Here, the three writers refer to the adverse effects of colonialism on Africa before and after independence perpetuated by the emerging African leadership comprising individuals who were the creation of the European imperialists. In the case of the nature of this emergent African leadership, Ngugi's views have received support from other African writers such as Ayi Kwei Armah (1967) in an article commenting on the essentially isolated position of the men who sought leadership of the new political entities in newly independent African states. Like Ngugi, Armah sees them coming from the ranks of the educated few:

The successful African leader is likely to have gone quite far up the ladder of assimilation set up for his benefit by the white man. The system is quite overtly one of the progressive isolations of the subject: a heroic adventure, in literary terms. The desire to excel in competition with one's peers in a colonial situation becomes enlisted in an incentive system that offers increasing rewards in proportion as the competing individual draws nearer the colonialist ideal (p. 16).

This transfer of power to such African men demonstrates the ultimate reward for success in a European-controlled political examination. Therefore, the search for Independence became a personal treasure hunt and the achievement of the same became the fertile ground for the privileged comprador bourgeoisie groups to reward themselves at the expense of the masses as evidenced in *Devil on the Cross*.

At this juncture, it is imperative to demonstrate how the transition from colonialism to neocolonialism occurred in Africa giving rise to the ruling class (comprador) and comprador bourgeoisie. Considering Classical Colonialism in Africa as a starting point, Bulhan (2015) submits that:

It began in the nineteenth century. Like the colonization of the Americas and the Atlantic Slave Trade, it was *systemic violence*—organized, continuous, methodic, and willful. It was not only integral to capitalism, but also coexistent with racism, cultural domination, and European Self-aggrandisement (p. 242).

First, taking control of the land provided colonisers the much-needed raw materials they needed for their industries in Europe and a geographical advantage in the competition for colonies among themselves. Second, what followed was control of the population which enabled the colonisers to access cheap or free labour and market for their manufactured goods. Thus, instead of exploiting defenceless Africans in foreign lands as slaves, classical colonialism held the African populous captive or colonised in their own land, “forcing them to serve the same economic, racial, and self-aggrandising motives that gave rise to and sustained the Atlantic Slave Trade” (Bulhan, 2015, p 243). However, the perpetual occupation of land, exploitation of the human resource and raw materials, and quelling resistance required the erosion of social bonding, indigenous beliefs, values, identities and indigenous knowledge. In view of this, Bulhan (2015) further submits that “colonialists achieved this by using different agents including missionaries,

anthropologists, physicians, and journalists” (p. 243), but Bulhan (2015) observes that “since violence and outsiders’ propaganda alone cannot sustain oppression, colonisers resorted to local agents to carry out the colonial mission. The most important of these were individuals educated in colonial schools or serving as subordinates in the colonial system” (p. 243). It is, therefore, evident enough that the African elite and subordinates of the colonial administration such as the indigenous servants or colonial lackeys and the traditional chiefs with a colonised mentality helped propel the colonial mission which was capitalistic in nature to satiate the ever-demanding industries in Europe for raw materials initiated by the industrial revolution. To access these raw materials, the colonialists depended on cheap labour from the Africans for their much needed profit back home in Europe. It is, therefore, undisputed to claim that colonialism and capitalism are one as rightly argued by Zeleza (1992) that capitalism is associated with colonialism and colonialism is universally reviled in Africa as evidenced in Mongo Beti’s colonial literary works.

The African elite, the indigenous servants or colonial lackeys who are the subordinates of the colonial administration with a colonised mentality in the colonial days and the comprador bourgeoisie in the post-independence period form a base on which the connection between pre- and post-independence realities can be delineated through the metaphor of the “colonised mind”.

The demise of Classical Colonialism began in 1957 when Ghana gained her independence followed by other countries in the 1960s, 1970s and 1980s. The second world war played a pivotal role as it showed to the Africans that:

Firstly, Europeans did not share the solidarity they previously projected; instead, they fought one another with shocking brutality. Secondly, the war revealed to Africans that the White man was not superhuman; in the battlefield, he too panicked, bled, and died like Africans. Thirdly, Africans realized that they could challenge Europeans in armed struggle in the quest for freedom since they had risked their lives during the world wars to defend European freedom (Bulhan. 2015, p. 242).

These three factors were initiated in the minds of Africans, subsequently in political action resulting into the demise of Classical Colonialism and the realisation of

independence which was characterised by torture, imprisonment and loss of lives in Africa.

Consequently, the so-called local elite who later became petty bourgeoisie wanted only to replace the former rulers and govern in the same way, using the same laws and institutions giving rise to the ruling class or comprador politicians and the comprador bourgeoisie whose existence is elaborated by Mao Tse Tung (1954) when he posits that elements of the emergent petty-bourgeoisie increasingly became “vassals of the international bourgeoisie, depending upon imperialism for their existence and development” (p. 13), indicating their class transition or transformation to a more overtly comprador role.

The African ruling class committed no much thought beyond that specific and narrow goal of gaining independence. They, as the new colonisers, inherited the colonial state whose function was not to serve the African citizenry but to exploit and oppress them. After independence, the flawed colonial state turned into a neocolonial machine that not only oppressed the people, but also worked to the advantage of former colonial powers and their allies (Bulhan, 2008) through their local agents – the comprador bourgeoisie. A number of African politicians and intellectuals focused attention on *neocolonialism* (Amin, 1973; Nkrumah, 1965): ways in which former colonisers (joined by the United States and the USSR) controlled behind the scene every African economic and political power.

In the case of the writer’s target of satire, a Nigerian proverb says, “it is only proper to rebuke and see off a thief, before apportioning blame to the careless farmer”. Admin Kamis (2010) clearly lays blame on the oppressive indigenous African ruling and middle class (comprador bourgeoisie) when he indicates that Achebe, like many other African writers, at a point in their literary career saw the need to look inwardly. Having vigorously teamed with the nationalist movements and freedom fighters to pursue the usurping Europeans, it was now time to confront demons within- their “brothers” who have replaced the Whiteman symbolically in post-independent Africa. The African writers were confronted with a second colonialism occasioned

and orchestrated by their fellow Africans. This article argues that post-independence Africa is in a second phase of colonialism because of the demons within our own African ruling class and middle class who are a symbolic representation of a white man. However, we may not lay blame or criticism on the privileged ruling class, national and comprador bourgeoisie alone. Thus, the need to investigate further in the matter of the writer's targets of satire in the African context.

2. 3. Views on *Devil on the Cross* as Satire and the Role of a Committed Artist

To emphasise the relevance of a writer and his or her art, Nigerian writers utilise the connection between politics and literature to explore their responsibility in society. Wellek (1982) describes it as "part of man's created reality" (p. 26) when he observes that the connection between literature and society cannot be severed as long as there is somebody who watches, crafts and conveys his findings to others. Achebe (1964), stresses that, "it is unthinkable for 'a serious writer' to be unconcerned by any issue which calls his full humanity into question" (p. 157). Achebe was addressing the key argument at that time which was black humanity in the literature of the West. In that lecture he challenged the first generation of African writers to reposition Africa in their works by proving that the people were a cultured and decorous society before the invasion of Africa by Europe as is the case of *Things Fall Apart*, *Arrow of God* and *The River Between*. However, Achebe's lecture and the morality it proposes do not resonate with the literature after independence as it is still characterised by one form of struggle or the other and criticism against bad political leadership orchestrated by a few privileged individuals. Contrary to Achebe's views in that lecture, it is morally incorrect and irresponsible to ignore the challenges of post-independent African States such as idolatry, corruption, hypocrisy, pride as well as gullibility among the masses or the governed by still trying to prove to the West that Africans are cultured and decorous. Therefore, Achebe responds to the changing times and the new challenges Africa is grappling with in his post-independence works "in which he takes a hard look at what we in Africa are making of our independence – but using Nigeria which I know best" (Lindfors, 1997, p. 23). Good art must try to expose and subject the human weaknesses and foibles to criticism to ignite change among individuals and institutions. Independence is supposed to be a glorious period in the history of a nation; however, it is presented in *Devil on the Cross* as a very

gloomy experience. Thus, Ngugi writes about the challenges of post-independent Africa by using the Kenya he knows best.

To echo the need for African writers to be responsible by focusing on satire rather than romanticism, Eagleton (1976) is of the view that, “a writer is a product of society towards which he has responsibility. This responsibility is for him to speak out, through his art, about the evils that prevail in his society or say to commit his art to the cause of the proletariat” (p. 2). Thus, Ngugi’s *Devil on the Cross* is a novel of social relevance and its relevance can be seen through its criticism of the comprador bourgeoisie to initiate social change and the improvement of the conditions of the working class. It is Ngugi’s conviction that writers should address themselves to the crisis or conflict between the emergent African bourgeoisie or ruling class and the African masses. Ngugi (1972) in *Homecoming* observed:

I believe that African intellectuals must align themselves with the struggle of the African masses for a meaningful national ideal. For we must strive for a form of social Organisation that will free the manacled spirit and energy of our people so we can build a new country, and sing a new song...(p. 50).

Therefore, novels such as *Devil on the Cross* mark a shift from African romanticism and vituperative writings of decolonisation to a more sardonic and ironical satire and problematisation of re-shaped societies of Africa. This marked Ngugi’s baptism of fire and awakening into disillusionment and socio-political consciousness in the post-independence period.

Ngugi, as a post-independence satirist, insists that many African writers of fiction are committed to their societies and are engaged in the struggle for change or to liberate their people. This view is in line with what Ebong (1986) means when he argues that, “by the very nature of his calling, the writer is primarily a revolutionary and that his principal objective is not so much to inform, educate and entertain as it is to change the society” (p. 72). Ebong’s (1986) opinion therefore, reiterates the social function that Mphahlele (1974) points out when he submits that, “the value of fiction lies in the meaning or significance it has for a people at a particular time in history” (p. 269). Considering the three writers, Eagleton, Mphahlele and Ebong, with whom I agree, we can deduce that

works of fiction satirise in order to create change and the value of that change depends on a particular kind of people and time in history.

2. 4. Conclusion

To conclude this literature review, it is important to note that the comparison of satire in pre- and post-independence African fiction has not been accorded sufficient attention. Therefore, this study attempts to fill the gap. This Literature Review has tried to demonstrate the need to examine satire in the context of social-economic power struggles as well as anti-social tendencies that can never be overlooked. The Review has also shown that the colonisers, despite leaving Africa, continued to exist through the mentally colonised African elite who took up governance and saw independence as an opportunity to reward themselves at the expense of the gullible African masses through theft, corruption, greed, selfishness and religious hypocrisy. Thus, such a situation points to the connection that exists between the pre- and post-independence realities and creates a fertile platform for satire to flourish. Furthermore, it is important to note that the notions “savage satire” and “mild satire” may or may not be social constructs, thus, the need to analyse the definitions and nature of satire. Some works of fiction satirise in order to create social-economic and political change and others to prevent retrogressive decisions or changes from going through, but the value of that change depends on a particular kind of society and historical period and this may only be achieved through satire as opposed to romanticism.

CHAPTER THREE

SATIRE

3. 0. Introduction

Stylistics, within which satire belongs as a genre, operates on the basis of the relationship that exists between form and content in tandem with Marxism and it has been delineated differently in terms of its nature. Therefore, this chapter examines the definitions, concept and nature of satire coupled with relevant examples of satiric works or elements and acts as a prelude to demonstrating satire in *Mission to Kala* and *Devil on the Cross*.

3. 1. Definition of Satire

From ancient times to today, satire has been a powerful artistic form used to critique specific human follies and vices. Definitions of satire and the scholarship about those definitions make clear that there is ambiguity in what constitutes satire. In view of this, satire has gained wide definitions and scope over the years because of its nature. Thus, the particulars of this form have been defined differently by various scholars and each definition is subjected to criticism in this study.

To begin with, Fletcher (1987), author of several critical books on satire, calls it “verbal aggression in which some aspect of historical reality is exposed to ridicule” (p. ix). However, this definition is overly broad and would include argument and simple name-calling. Furthermore, to restrict satire to “verbal aggression” is as good as restricting satire to oral performances excluding written literature.

Frank Palmeri, professor of English at the University of Miami, states that “satiric narrative works indirectly through parodic alteration of celebratory forms, established discourses, and dogmatic pronouncements” (p. 1). This definition is narrower, ruling out many works which are not satirical, but lacks definition of what satire is working to accomplish and restricts the manifestation of satire to parody. Satire has a multiple number of devices through which it manifests itself.

In recent years, many people have begun using the term “satire” to refer to any type of humour that involves ridicule, particularly of authority. Canadian commentator Rex Murphy (2006) points out that we throw the term “satire” around rather too generously

these days, and he further argues that it's a free upgrade when making simple fun of someone passes as satire. His point is a valid one in the sense that applying the title of "satire" to any work that involves jeering degrades the genre. Satire should not be equated to mere jokes or comedy or fame but the genre or mode should attempt to combat vice and work for the establishment of Truth and Virtue. In view of this, Pope affirms in several of his poems that his concern for man and virtue is disinterested. He says of himself in *Epistle to Dr. Arbuthnot* (ll. 342-43), "That not for Fame, but Virtue's better end,/ He stood the furious foe, the timid Friend..." This is elaborated upon in *Imitations of Horace*, II.i:

Hear this, and tremble! You, who 'scape the Laws.
 Yes, while I live, no rich or noble knave
 Shall walk the World, in credit, to his grave.
 TO VIRTUE ONLY and HER FRIENDS, A FRIEND
 The World beside may murmur, or commend.

Envy must own, I live among the Great,
 No Pimp of Pleasure, and no Spy of State,
 With Eyes that pry not, Tongue that ne'er repeats,
 Fond to spread Friendships, but to cover Heats,
 To help who want, to forward who excel;
 This, all who know me, know; who love me, tell. . . .
 (ll. 118-22, 133-38)

Pope feels compelled to combat vice and work for the establishment of truth and virtue, out of concern for him and for mankind in general.

Daniel Abrahams (2013) argues that "an artwork is satirical, in part or in whole, if it makes a criticism through the use of a double object where the double object operates through an amusing misrepresentation" (p. 33-42). This definition of satire that Abrahams offers here is friendly to both the critic and audience-member, as it is primarily interested in the interpretation of works of art. This definition overlooks the purpose of satire which is the need for change among individuals, institutions and society at large, but it concerns itself with connecting two important aspects of satire, namely humour and criticism.

Satire is also said to be "a mode of challenging accepted notions by making them seem ridiculous" (Bronowski and Mazlish, [1933] 1960, p. 252). This description discounts as satire any form of criticism which lacks such elements as humour and wit. We all face

criticism in one way or the other just like politicians, but that does not mean we are being satirised, for instance, when a lecturer directly criticises the work produced by his students.

Other sources focus on an elusive sense of function, which Condren (2014) shows leads to its own series of problems, such as the definition of satire put forward in Nathan Bailey's *Universal Etymological Dictionary*, which defines satire as "all manner of Discourse wherein any person is sharply reproofed" (qtd. in Condren, 2014, p. 378). This study agrees with Condren because descriptions of this nature can tend to be "so accommodating as to be valueless" (Condren, 2014, p. 378) and the best and successful satire do not seek to do harm or damage by its ridicule, unless we speak of damage to the structure of vice. For instance, Pope Alexander imputes moral reform to Gulliver in spite of that traveller's blundering ignorance and blind bigotry:

You, like the *Samian*, visit Lands unknown,
And by their wiser Morals mend your own.
Thus, *Orpheus* travell'd to reform his Kind,
Came back, and tam'd the Brutes he left behind.

You went, you saw, you heard: With Virtue fraught,
Then spread those Morals which the *Houyhnhnms* taught.

(Pope, *Verses* ll. 17-22)

Geddes (1999) says that a satire is a literary piece or other work that holds up the follies of mankind to ridicule, often with the professed motivation to improve the world thereby. Geddes's definition emphasises criticism and change but overlooks the ingredients of satire such as irony, humour and wit which make the genre comic and disguised or subtle.

A fairly reasonable definition of satire can be "a literary manner which blends a critical attitude with humor and wit to the end that human institutions or humanity may be improved. The true satirist is conscious of the frailty of institutions of man's devising and attempts through laughter not so much to tear them down as to inspire a remodeling" (Thrall et al, p. 436). However, this study considers satire as a literary genre that makes use of satiric devices such as bathos, exaggeration, caricature, distortion, parody, diminution, parody, the pretence of sympathising with the targets of satire, the use of a satiric persona or mask and other ways of exposing the vice such as character names, setting, allusion, juxtaposition, etc. In the same vein, Anderson (2018) argues that satire

can be said to be both a specific literary genre, and a literary mode, manner or style of writing. In the same vein, Adam (2017) furthers the argument when he posits that satire is a bit unusual as a literary term because it can be used to describe both a literary device and the specific genre of literature that makes use of a device ... a satire is satirical because it uses satire.

The analysis of these previous attempts at defining the genre is not meant to suggest that there is a simple solution on how to define satire that scholars have merely been overlooking. However, for the purpose of this study, we have settled for Adam's consideration of satire as a literary genre.

3. 2. The Satirist

It is typical of all Romantics to retreat from the evils and oppressive forces presented by society. To the contrary, Satirists do not wither in despair in the face of evil. As committed artists, they feel compelled and duty-bound to express their disgust or criticism against individuals, institutions or society. In the same vein, Satirists criticise out of a sense of moral vocation and with a concern for public interest as opposed to mere personal indignation.

Quintero (2006) in *Companion of Satire* compares a Satirist to a prophet in this argument, "Not only concerned with what has happened but also with what may happen, the satirist, through an historical logic of inference and extrapolation into the future, may also serve as a cautionary prophet or an idealistic visionary" (p. 2). That being the case, one of the qualities of a satirist is that s (he) is a cautionary prophet to both the present and future generations.

Another dimension often overlooked in the origin and generic development of satire is the leapfrogging influence of the Bible on a Christianised satirical tradition. Recalling Shakespeare's words in *King Lear*, "Jesters do often prove prophets," Thomas Jemielity notes how "[t]his implied equivalence of jest and prophecy, of ridicule and preaching, appears throughout the Hebrew Scriptures, where prophets do often prove jesters. They taunt, gibe, scoff, mock . . . " He further explains: "[t]he nature and characteristics common to both prophecy and satire explain their frequent intermingling and shared identity [in the Scriptures]. The message of biblical prophecy is pervasively and

predominantly criticism, and criticism is always the content of satire. Things as they are profoundly dissatisfy prophet and satirist alike” (Jemielity, 1992, p. 84, 85). Thus, criticism is the other quality of a satirist. However, the major difference between biblical prophets and satirists lie in the manner in which the criticism is relayed to the target as satire is not about preaching direct moral sermons.

Edward and Lillian Bloom (1969) opine that “the satirist must love or at least care for mankind to take the trouble to attack and hopefully correct his wickedness” (p. 115-137). We could safely say that love and care for mankind are the satirist’s qualities and practical application of Christ’s command to love our enemies (Matthew 5:44, Luke 6:27-28). Thus, both satirists, Mongo Beti and Ngugi wa Thiong’o, are prophets as they are the voice for the oppressed masses and the voice that preserves society’s future by igniting or preventing changes today for “the better tomorrow” among individuals, institutions or in the society at large.

Apart from love for mankind, Humbert (1929) observes that the satirist “must have love in his heart for all that is threatened by the object of his satire” (p. 14). The Satirist has love for what is right and good but hates injustice and any other vices. In the same vein, the satirist has the intense conviction about right and wrong and, therefore, attacks the evil with passion.

Wolfe Humbert (1929) further observes that “the satirist judges because he writes to reveal his passionate love for justice and sensitivity to injustice and wrong doing” (p. 7). He is in this vein considered as a judge of what is wrong and right and aims at upholding justice especially for the oppressed masses.

Arthur Pollard (1970) describes the satiric writer as “a guardian of ideals” (p. 3). The satirist seeks to guard and uphold moral standards and values cherished by the particular society. Such a quality is what compels the satirist to criticise anything that threatens these moral standards and values. Satirists are dissatisfied with things as they are, and they aim to make things better in their opinion. However, instead of giving constructive advice, the satirist usually just emphasises what is wrong with the world.

3. 3. The Nature of Satire

To describe this all-too-topical nature of satire, the study will attempt to explore the following elements before comparing how satire is demonstrated or achieved in *Mission to Kala* and *Devil on the Cross*: the types of satire, the characteristics of satire, subject of satire, literal truth and fact of art, function of satire, scope of satire, the method of conveying satiric messages, satirical styles and the manifestation of satire or satiric devices.

3. 3. 1. The Types of Satire

Meyer H. Abrams (1999) suggests that satire must be classified according to its tone and aim. Because of this, satire has traditionally been classified into Juvenalian and Horatian categories. Thus, to ascertain the existence of “bitter” or “savage” and “moderate” satire, this study focuses on two main types of satire namely Juvenalian satire and Horatian satire in accordance with the Roman tradition as rightly argued by Applebee (1997) that “Satire began with the ancient Greeks but came into its own in ancient Rome, where the ‘fathers’ of satire, Horace and Juvenal, had their names given to the two basic types of satire” (p. 584). It also makes cognisance of the existence of another type namely Menippean satire which is largely explored by Mikhail Bakhtin.

To attest to the fact that satire can either be bitter or moderate, Abioye (2009) writes:

Satirists have tended to follow, largely, either the Juvenalian or Horatian traditions. Juvenal, revolted by immorality, was often “fierce and furious” in his manner of protestation. Horace, on his part, attacked societal ills in a “mild and genial” manner, implying that satirists can either be mild or bitter in their use of linguistic resources (p. 139).

Juvenalian satire, named after the Roman satirist Juvenal, refers to any bitter and strong ironic criticism of contemporary persons and institutions that is filled with personal invective, angry moral indignation, and pessimism. It is distinguished from Horatian satire by the more hostile tone it takes towards its subjects. It destroys both the target and the vice. For this reason, it is often used in more serious political writing like in the case of *Animal Farm* by George Orwell and *Devil on the Cross* by Ngugi wa Thiong’o. That satirists could ‘rhyme rats to death’ (Elliott, 1954, p. 241) was apparently a commonplace belief in ancient and medieval times as the following examples demonstrate the fatal effects of bitter satire if it is used against individuals instead of the vices. In the 7th

century BCE the poet Archilochus, said to be the “first” Greek literary satirist, composed verses of such bitter potency against his prospective father-in-law, Lycambes, that Lycambes and his daughter hanged themselves and the following are some of the verses from his satire titled *Lycambes as Performative rival to Archilochus*:

Do you see that high crag,
steep and inaccessible?
He sits on it scorn at your assault
Zeus, father Zeus, heaven’s power is yours;
you see the deeds of men dastardly and lawful,
and the violence and justice of beasts is your
domain as well (fr. 176 and fr. 177).

Satires of this nature can be hurtful, if not fatal. In the second example, satires were easily weaponised as the poet could lead his people into battle, hurling his verses as he would hurl a spear as it was the case with Early Irish poets. The following is the example of the satire titled *Difficile Est Saturam Non Scribere* in which Juvenal, using obscene language, states that his purpose is to write satire in a world where sinners are men of power:

When a soft eunuch takes to matrimony, and Maevia, with spear in hand and breasts exposed, to pig-sticking in Etruria; when a fellow under whose razor my stiff youthful beard used to grate[9] challenges, with his single wealth, the whole nobility; when a guttersnipe of the Nile like Crispinus[10]—a slave-born denizen of Canopus[11]—hitches a Tyrian cloak on to his shoulder, whilst on his sweating finger he airs a summer ring of gold, unable to endure the weight of a heavier gem—it is hard *not* to write satire. For who can be so tolerant of this monstrous city, who so iron of soul, as to contain himself when the brand-new litter of lawyer Matho comes along, filled with his huge self (Satire 1).

Satire on homosexuality and the betrayal of traditional Roman values is another satire by Juvenal titled *Moralists Without Morals* in which he viciously writes:

I would fain flee to Sarmatia and the frozen Sea when people who ape the Curii[1] and live like Bacchanals dare talk about morals. In the first place, they are unlearned persons, though you may find their houses crammed with plaster casts of Chrysippus;[2] for their greatest hero is the man who has brought a likeness of Aristotle or Pittacus,[3] or bids his shelves preserve an original portrait of Cleanthes.[4] Men's faces are not to be trusted; does not every street abound in gloomy-visaged debauchees? And do you rebuke foul practices, when you are yourself the most notorious delving-ground among Socratic reprobates? A hairy body, and arms stiff with bristles, give promise of a manly soul: but sleek are your buttocks (Satire 2).

Juvenal in many cases employed language full of obscenities as illustrated in the poems and exposed the hypocrisy which was rampant among the ordinary citizens, clergy and judges.

Early Irish literature was loaded with accounts of the extraordinary power of the poets, whose savage satires brought disgrace and death to their victims as demonstrated here: ...saith [King] Lugh to his poet, "what power can you wield in battle?" "Not hard to say," quoth Carpre.... "I will satirise them, so that through the spell of my art they will not resist warriors" (Stokes, 1891, p. 52-130).

In the case of Horatian satire, named after the Roman satirist Horatius Flaccus (Horace), it is described as satire where the criticism is indulgent, tolerant, amused, and witty. The satirist holds up to gentle ridicule the absurdities and follies of human beings, aiming at producing in the reader not the anger of a Juvenal, but a wry smile with the aim to cure the vice. This type of satire could, arguably, be seen in *A Man of the People* by Chinua Achebe and *Mission to Kala* by Mongo Beti.

Comparatively, this study agrees with Megan (2007) when he argues thatdespite the fact that the satirists of Horace and Juvenal are often translated as "Satires", not all of them qualify as such under our definition of satire and its characteristics. For instance, the work begins with the following statement:

That all, but especially the covetous, think their own
condition the hardest. O happy merchants! says the soldier,
oppressed with years, and now broken down in his limbs
through excess of labor...If any god should say, Lo! I will
effect what you desire: you, that were just now a soldier,
shall be a merchant..... (Horace, Satire I).

Megan further observes that the important traits of irony or any other devices and implicitness are missing from this work; it is a direct statement of morality. In addition, Horace wrote for a small, elite group of his colleagues and the intent to persuade a large audience of the folly of the behaviour he criticizes is absent. However, this is not to say that there was no true satire produced by the ancient Romans and in the same vein satire can be overt as Reuben Quintero (2006) argues correctly that "the satirist, either explicitly

or implicitly, tries to sway us toward an ideal alternative, toward a condition of what the satirist believes should be” (p. 3).

Gilbert Highet points out in *The Anatomy of Satire* (1962) as he attempts to sum up the differences in the manner Juvenalian and Horatian satire function:

There are then, two main conceptions of the purpose of satire, and two different types of satirist. One likes most people, but thinks they are rather kind and foolish. He tells the truth with a smile so that he will not repel them but cure them of that ignorance which is their worst fault. Such is Horace. The other type hates most people or despises them. He believes rascality is triumphant in this world... His aim therefore is not to cure, but to wound, to punish, to destroy. Such is Juvenal. . . This satirist is close to the tragedian (p. 235).

To exemplify Highet’s observation, we may turn to the Irish satirist Jonathan Swift and demonstrate how two of his more famous works *Gulliver's Travels* and *A Modest Proposal* show the difference between Horatian and Juvenalian Satire:

Gulliver's Travels is an example of Horatian satire. Gulliver takes four different voyages and encounters four strange lands. In each, Swift is attempting to satirize some aspect of English society. For example, when Gulliver is in Lilliput, he learns that people are appointed to office based on their ability to walk a tightrope. He is satirising the way that the English nobility of his day made choices based on bloodlines and connections to the court.

A Modest Proposal is Swift's example of Juvenalian satire. This is a much more outraged and personal piece of satire, where Swift proposes an outlandish solution for England to deal with the “Irish problem”—cannibalism. The above discussion demonstrates that juvenalian satire is harsh or bitter and makes us angry at human vices whereas Horatian satire is humorous and intends to make us laugh at human vices.

Thus, Juvenalian satire may or may not run contrary to the moral purpose of satire. The argument is that it is possible for this kind of genre to destroy the structure of the vice and reform the individual or institution as it may be the case with *Devil on the Cross* in which the satirist bitterly crushes the capitalistic tendencies such as greed, selfishness, sadistic violence and the narrow appetite that lead to the exploitation of the masses. This

implies that satirists can either be mild or bitter in their use of linguistic resources, and it defeats the idea of whether “mild satire” or “savage satire” is a social construct and categorising literary works according to these two traditions may not be watertight as in one novel, *Mission to Kala*, we might have both mild and savage satire at work.

Lastly but not the least, Menippean satire is amongst the most elusive genres to define, but Blanchard (1995) tries nonetheless:

Menippean satire is a genre for and about scholars; it is an immensely learned form that is at the same time paradoxically anti-intellectual. If its master of ceremonies is the humanist as wise fool, its audience is a learned community whose members need to be reminded, with Paul, of the depravity of their overreaching intellects, of the limit of human understanding (p.14).

In short, Menippean satire is a form of satire, usually in prose, which has a length and structure similar to a novel and is characterised by attacking mental attitudes rather than specific individuals or entities (Northrop, 1950) or philosophies. Bakhtin (1984) makes a vivid description of menippean satire better than Blanchard when he posits that the other features present in Menippean satire include different forms of parody, mythological burlesque, a critique of the myths inherited from traditional culture, a rhapsodic nature, a fragmented narrative. It is also characterised by the combination of many different targets, and the rapid moving between styles and points of view. And Weinbrot (2005) suggests that menippean satire can be bitter or mild:

In different exemplars, the satire may use either of two tones; the severe, in which the angry satirist fails and becomes angrier still, or the muted, in which the threatened angry satirist offers an antidote to the poison he knows remains (p. 297).

Regarding the target of satire, the typical mental attitudes ridiculed by Menippean satires include the following: pedants, bigots, cranks, parvenus, virtuosi, enthusiasts, rapacious and incompetent professional men of all kinds, which are treated as diseases of the intellect. Emphatically, Menippean satires target mindsets or worldviews (philosophies) instead of targeting specific people.

3. 3. 2. The Characteristics of Satire

For the purposes of this study, Satire shall be any literary genre, be it literary spoken or otherwise written, “moderate” or “bitter”, which bears the following characteristics, apart from criticism, irony and implicitness, as indicated by Harris (1990) here: Another characteristic of most satire is the use of wit to make the attack clever, or humor to make it funny. Satire, like all literature and poetry, must be intellectually rewarding, be reasonably well written, and especially must entertain in order to survive-and in the particular case of satire, in order to be received at all. The basic mood of attack and disapproval needs to be softened to some extent and made more palatable; wit and humor serve this end by making the criticism entertaining, and even attractive. Contrary to Harris’s view on implicitness, satire can either be implicit or overt and sometimes satire can be bitter as opposed to lightheartedness or softness, for instance, Ngugi employs sarcasm when Mwireri verbally attacks the Guests during the competition in robbery and theft in the cave, “you foreigners will have to go back home and rape your own mothers, and leave me to toy with my mother’s thighs” (p. 170). This statement is bitter though the meaning is implied.

Exposure is another element that constitutes satire. Satire exposes the human, institutional or societal vices. Satire has a long and honourable history as a means of exposing vice and folly, hence revealing its potency.

3. 3. 3. Subjects of Satire

Dominic Dipio (1998) argues that “Marxism is essentially a political ideology...and Literature should be a political weapon” (p. 173). Since Marxists uphold this view, Mathew Hodgart (1969), thus, observes that politics is a common topic or subject of satire:

There is an essential connection between satire and politics, in the widest sense: satire is not only the commonest form of political literature, but, insofar as it tries to influence public behaviour, it is the most political part of all Literature (p. 33).

Satire explores Politics which is defined as “concerning the state or its government or public affairs generally” (Thompson, 1995, p.1057) and criticism is aimed at vices such as corruption, theft, sadistic violence, oppression, lies, abuse of power, etc.

Apart from politics, Arthur Pollard (1970) argues that sensuality and religion are the other age-old and popular satiric subjects and he, thus, opines that:

Faced with the serious demands that religion imposes on man, the satirist delights to make much of the discrepancy between profession and practise. Affectation and hypocrisy are ready topics for him at any time; they take an additional point when those who are guilty of such faults are committed by profession to a very different standard of behaviour. That is why the clergy and all who set themselves up as holy have been perennial subjects for the satirist's attention (p. 12).

Quintero (2006) in *Companion of Satire* argues that “detailed references of satirical subjects are not always accessible or even clear to different audiences across place and time” (p. 10) and despite the varying subjects of satire in different societies or audiences in relation to time and place, satire, from the ancient Hebrews to the Greek, the Roman and the English times, has always explored common topics that have stood the taste of time namely politics and religion. Notwithstanding, this does not mean that politics and religion are the only topics as these topics vary from one society to the other across time and place. For instance, this study explores culture and western education as well. And it suffices to mention that the satirist does not satirise the topics but explores them in satiric writings as he satirises the human weaknesses that cause the flouting of moral standards set by social, religious, political and educational institutions.

3. 3. 4. The Purpose of Satire

Your Dictionary (2018) posits that the term “object” means the reason that something is done. Therefore, this study considers the Object of satire to be the reason the artist satirises which at the same time answers the question of what the function of satire is which this study will delve into at this juncture.

Quintero (2006) in *Companion of Satire* opines that:

The satirist's responsibility is frequently that of a watchdog; and no one expects a watchdog to do the double duty of alarming others that the barn is on fire and of putting out the blaze. Satirists, that is, rouse us to put out the fire. They encourage our need for the stability of truth by unmasking imposture, exposing fraudulence, shattering deceptive illusion, and shaking us from our complacency and indifference (p. 4).

It is clear from Quintero's argument, which this study shares with, that one of the functions of satire is to alert or alarm the audience (or society) about the evil, to expose

the same evil and to shake society from its gullibility and docility. In addition, satire, as presented by the satirist, attempts to uphold the truth by shattering deception which is inherent among the hypocritical clergy and politicians, and it arouses the oppressed masses to show interest in the topic and make decisions or act to uproot the vice.

Furthermore, this study agrees with Harris (1990) when she argues that the best satire does not seek to do harm or damage by its ridicule, unless we speak of damage to the structure of vice, but rather it seeks to create a shock of recognition and to make vice repulsive so that the vice will be expunged from the person or society under attack or from the person or society intended to benefit by the attack (regardless of who is the immediate object of attack); whenever possible this shock of recognition is to be conveyed through laughter or wit: the formula for satire is one of honey and medicine. Far from being simply destructive, satire is implicitly constructive, and the satirists themselves, whom I trust concerning such matters, often depict themselves as such constructive critics. Quintero's view agrees with Harris's when he posits that, "satire castigates the representative bad behaviour or thought of an individual, but not any one individual who misbehaves or errs" (2006, p. 5). For instance, in his "Verses on the Death of Dr. Swift," Swift denies any malicious intent in his works, and affirms his purpose was correction:

As with a moral View design'd
To cure the Vices of Mankind:
His vein, ironically grave,
Expos'd the Fool, and lash'd the Knave.
.....
Yet, Malice never was his Aim;
He lash'd the Vice but spar'd the Name.
No Individual could resent,
Where Thousands equally were meant.
His Satyr points at no Defect,
But what all Mortals may correct. . . .
(ll. 313-16, 459-64)

Therefore, we can safely settle on the constructive or moral function of satire whose aim is to reform individuals and society or the world because that is what the best and successful satire does as rightly put by Patricia Meyer Spacks (1971) below:

Satire has traditionally had a public function, and its public orientation remains. Although the satirist may arraign God and the universe . . . he usually seems to believe – at least to hope – that change is possible. Personal change, in his view, leads to social change; he insists that bad men make bad societies. He shows us ourselves and our world; he demands that we improve both. And he creates a kind of emotion which moves us toward the desire to change (p. 363).

This view of changing or improving both individuals and society is opposed to the satire presented by Early Irish literature loaded with accounts of the extraordinary power of the poets, whose satires brought disgrace and death to their victims, which was also the case of Lycambes who hanged himself after being satirised by the Greek satirist, Archilochus. However, this study still upholds the moral purpose of satire, that is, to destroy the vice and improve the individual and society in line with Harris's, Patricia's and Quintero's views. In addition, Satire is a literary technique or genre which principally ridicules its target which includes individuals, organizations, society or states often as an intended means of provoking or preventing changes (Anderson, 2018).

Having established the corrective purpose of satire, it is imperative to state that the other roles of satire must be the maintenance and reaffirmation of society's moral standards and values as rightly put by Maynard Mack (1951), "Satire . . . asserts the validity and necessity of norms, systematic values, and meanings that are contained by recognisable codes" (p. 85).

If targeted individuals or institutions do not change, Zawadi (2016) opines that through satire those individuals who are accused of being culprits are shamefully ridiculed for the intention of changing them. Even where the targeted groups do not change as expected; the role of satire remains to shape the society for future utility value. And a Target refers to who (a person or group) or what (an institution or ideology) the satirist is satirising.

3. 3. 5. The Scope of Satire

Successful satire operates within specific boundaries defined by moral standards and values agreed upon by a given society. In view of this, Quintero (2006) in *Companion of Satire* affirmably argues that:

Satire cannot function without a standard against which readers can compare its subject. We praise with delight what we admire, enjoy, or profit from, and we censure with indignation the despicable or what causes ill because we have an acquired sense of what the world should or might be. How could we perceive something as ridiculous, monstrous, wicked, or absurd without having a comparative sense of what would not be the case? How could we believe that something is wrong with the world without some idea of what the world should be and of how it could be righted? (p. 3).

Thus, the target is criticised because it falls short of some standard which the critic desires that it should reach. The standard is objective, though it can be subjective and personal to the satirist and society to which he belongs. Since the purpose of satire is the correction or deterrence of vices in a society in which the satirist lives, his satire can only be relevant and appreciated if there is a shared understanding between the satirist and the audience (or society) as to what is right and wrong. The general satire, aimed at many, is more common and more important than specific attacks on individual persons owing to the fact that the satirist's main goal is the reformation or regeneration of a whole society. Therefore, any satire that operates outside the social norms or codes agreed upon by that society risks being rejected or misunderstood or may prove irrelevant. In view of this argument, Northrop Frye (1957) comments on this all-too-mortal topical nature of satire: "To attack anything, writer and audience must agree on its undesirability, which means that the content of a great deal of satire founded on national hatreds, snobbery, prejudice, and personal pique goes out of date very quickly" (p. 224). However, the satirist can still suffer prejudice at the hands of the tyrannical state that seeks to undermine morality and the truth for its own greedy and selfish interests even if the masses may agree with him/her. We have, thus, witnessed satirist being forced into exile or thrown in jail as it was the case with Mongo Beti, Ngugi wa Thiong'o, Pilato (Zambian musician) and Roy Clarke.

At this juncture, it must be put clearly that the satirist cannot change the vicious behaviour of any particular target but he relies largely on the readers of his satire. The satirist by himself is virtually impotent to change the vicious behaviour of any particular target because he is just another small, opinionated prude, and is easily dismissed by any remark. In view of this argument, Hammond (2005) agrees with Northrop Frye when he writes that, "Satire depends on the creation of a bond between author and reader against

some third party” (p. 5) in order to create social pressure against the target since social pressure seems to be one of the few opposing forces (conflict) to which fools and knaves will bow. Paulson (1967) posits that “the satirist, in short, demands decisions of his reader, not mere feelings; he wishes to arouse [the reader’s] energy to action, not purge it in vicarious experience” (p. 15). Thus, the satirist can more effectively operate by compelling the readers of the satire to aid him or side with him in bringing behaviour back in line with publicised and standardised values of that particular society. In the same vein, the target must correct himself when he discovers he is under attack, or he must be driven to correct his behaviour when hundreds of his peers join the satirist in criticising him or by ostracising him from their society (Kinsley, 1970). Though social pressure is crucial in compelling the target or third party to respond to change, “most satirists are realistic enough to understand that public response to their complaints may be painfully long in coming, if it comes at all” (Bloom, 1979, p. 33) and satire does not always ignite change; it can sometimes alienate people.

In some instances where the whole society has gone berserk, the satirist can stand alone and uphold his personal beliefs, morals and values just like prophets did in bible times and this echoes what the reggae singer (King of Reggae) Bob Marley sings in his *Redemption Song* “how long shall we kill our prophets while we stand aside and look on”. In view of this position, Gikwandi (1977) chides satirists who take such a strong stance as Armah did for setting himself above his society by denouncing others: “Besides, it appears arrogant for the artist to set himself apart and denounce sections of the community as if he himself were above all of them” (p. 91). However, the satirist has the privilege of being a part of and apart from his society as rightly argued in the *Princeton Encyclopedia of Poetry and Poetics* (1975) here:

The greatest satire has been written in periods when ethical and rational norms were sufficiently powerful to attract widespread assent, yet not so powerful as to compel absolute conformity...those periods when the satirist could be of his society and apart from it, could exercise the “double vision (p. 739).

In setting himself apart, the satirist produces a positive example by setting himself up as a “model of moral perception and behavior” (Waingrow, 1965, p. 513). As indicated

earlier, social pressure is only necessary and possible if the evil is not widespread in the society, but if it is widespread the satirist becomes separated from the entire wicked society. To resolve this situation, Harris in *The Method and Purpose of Satire* (1990) opines that social pressure cannot operate when the satire is aimed at widespread folly or vice, as when a whole country or class joins in a universal debauchery; in such cases the reader himself is the target. When the reader is aggressed, he must be moved to change or correct himself by embarrassment for or shock at recognition of his guilt.

Quintero (2006) attempts to solve the problem of the literal fact and truth of art (or satirical works) by suggesting the following:

Such confusions between literal fact and the truth of art remind us that satirists must ultimately rely on audiences to share a common ground of reason and, as far as literary satire is concerned, of belief. Readers of satire are expected to suspend disbelief, to play along with the game, but not ever to surrender sanity or sound judgment. And satirists may employ fiction for seeking truth but not establishing falsehood. The satirist, in seeking a re-formation of thought, expects readers to engage the satire by applying their reasoning, moral values, and taste to the subject (p. 5).

Thus, satirists employ fiction, as in the case of *Mission to Kala* and *Devil on the Cross*, to establish the truth that capitalism hides from the public eyes by arousing the readers to engage with the satire through their reasoning, moral values and taste to the popular subjects like politics or religion.

3. 3. 6. The Method of Conveying Satiric Messages and Tone

The satirist, for instance Beti and Ngugi, thrive on language to convince and persuade the readers as argued by Barry (1995) in the *Beginning Theory*, and also employs stylistic devices to appeal to their emotions. Considering satire as a genre, they go further by employing stylistic devices such as characters and setting, which are part of content, to effectively communicate the satiric messages.

Lilianna Meldrum (2013) argues that tone is the attitude the writer or speaker takes towards the subject, audience or character. She further argues that the tone of the work may be serious, tragic, humorous, sarcastic, light-hearted, ironic, casual, etc. Tone is not what you say, but how you say it. In view of these arguments, writers may use tone to demonstrate their bitter or mild emotions. While all writing contains tone or attitude,

fiction writers employ specific literary elements to express a specific satiric tone. These literary elements or tools include the following: syntax, diction, detail, symbols, imagery and figures of speech. However, writers can as well employ satiric devices such as exaggeration, sarcasm, irony, lampoon, etc. to express their disgust or critical tone against a particular subject or target. Thus, focus should be on the use of language and the types of satiric devices employed by Mongo Beti and Ngugi wa Thiong'o in order to ascertain the tone, identify satiric elements and how satire is demonstrated in their literary works, *Mission to Kala* and *Devil on the Cross* respectively.

3. 3. 7. Satirical Styles

Satire often manifests itself through the indirect method. In view of this, Abioye (2009) makes the following contribution regarding the indirect and direct methods:

Satire typically works through subtlety and suggestion rather than through bluntness and plain statements. It avoids the direct approach of propaganda and sermon in favour of the indirect method of art. Choosing a subject such as politics or pedantry, satirists set out to attack with moral fervor ...they express themselves in a complex and often witty way. The object is ridicule, not simple invective. In short, satire begins with denunciation and ends with an appeal to the critical understanding of the reader (p. 140).

The direct approach of propaganda is different from the indirect method in that the latter is more subtle and suggestive. Stylistics, within which satire belongs as a genre, has been variously defined by Crystal and Davy (1969) where they see it as the linguistic study of different styles.

Using the indirect method of art, the satirist has two types of satirical styles at his disposal namely Direct Satire and Indirect satire as observed by Elliot in *Satire* (2019). In literary works, satire can be direct or indirect. In the case of indirect satire, the author's intent is realised within the narrative and its story, and Baldick (2001) further elucidates these two satirical styles:

In this classical tradition, an important form is 'formal' or 'direct' satire, in which the writer directly addresses the reader (or recipient of a verse letter) with satiric comment. The alternative form of 'indirect' satire usually found in plays and novels allows us to draw our own conclusions from the actions of the characters (p. 228).

Direct satire, common in verses or poems, is the oldest and, historically, most common form of satiric writing where the speaker or narrator in a literary work addresses his reader

using the second person point of view “You” as in: “You can’t get in your car and not run into another idiot who pulls into the gas station with his fuel tank on the wrong side and then has to get instructions from a NASA team at Houston Control to figure out how to maneuver his car so that the tank is on the correct side.” Rachel Hile in *Spenserian Satire* (2017) sheds more light on indirect satire: “indirect satire...which I will refer to as ‘general satire’ creates a fictional world that references the real world” (p. 12). The author employs allusion, symbols, analogy; stylistic devices such as exaggeration, caricature, parody, etc., to enable readers make connections between the allegorical world and real world. Subtlety and being suggestive are the attributes of irony, and irony makes both styles very disguised. Indirect satire will, thus, be a common feature in *Mission to Kala* and *Devil on the Cross*. When reading a text one may fail to notice the satiric meaning. In view of this, Arthur Pollard (1969) suggests four ways in which the satire can be demonstrated and identified: “What a man does or fails to do, by what others do and say of him, by what he says of himself, in the novel, by what the author says of him” (p. 24). This is, thus, in tandem with indirect satire whose focus is on the characters’ actions and dialogue. This includes what the writer says about his characters or situation.

3. 3. 8. The Manifestation of Satire and Satiric Devices

Contrary to too much restrictive emphasis on rhetorical devices such as sarcasm and irony, satire enjoys a myriad of devices through which the genre manifests itself. Conal Condren (2012) has correctly argued by providing examples where the satirical status of a text has been judged by a variety of rubrics, including whether a text uses specific literary devices. He further argues that while some devices like irony and sarcasm tend to appear in most definitions, there is no unequivocally accepted list of all devices that are appropriate to the satirist’s arsenal. In response to Condren’s position, Elliot (1954) suggests how satire puts on formal disguises (implicitness) in order to sharpen its potency:

Once wit has been brought into the service of the satiric impulse, then all the stock devices by which the literary satirist achieves his end become available: irony, burlesque, innuendo, the beast fable, the imaginary voyage, allegory – all the devices of indirection which make the study of satire so fascinating and so confusing (p. 245).

However, Elliot’s list of stylistic devices or techniques is not an end in itself because Satire, whether considered as genre or mode of writing (that is, as ‘a tone and an attitude’

[Real, 2005, p. 512]), frequently makes use of the indirect and direct styles that demand the use of varying satiric devices or techniques and among them are travesty, exaggeration, understatement, innuendo, paronomasia, zeugma, ambiguity, simile, metaphor, oxymoron, parable, parody, incongruity, farce, malapropism, ironic juxtaposition, allusion, mock-hero, bathos, caricature, distortion, etc.

To emphasise the indirect or direct satirical styles of manifesting butts of satire, Senkoro (2008) aptly explains that satire is the art of mockery in which wives beat husbands, traffic policemen politely greet and hand out ice cream to drivers, and workers cry for more working days and less pay. It is only in the satirical world that this kind of world is possible because everything is turned upside down through irony as rightly put by Mikhail Bakhtin in his carnival which “marked the suspension of all hierarchical rank, privileges, norms, and prohibitions ” (1984, p.10) and, therefore, “the cultural forms he celebrates are those that in his view develop amid the base materiality of everyday life: popular songs, curses, oaths, proverbs, anecdotes, parodies, and satire” (p. 155).

On irony, Harris (1990) posits that: since irony is the overriding and guiding principle behind satire, and is everywhere apparent in it, no “examples” need be given. It is not therefore one of the “techniques” of satire, but, like the purpose of correction, is part of the essence. This study agrees with Shalin (2012) as well when she argues that irony is variously present in such literary genres as satire, parody and travesty, but it is also present in other satiric devices. Though it is part of the very nature of satire, irony will be delved into coupled with relevant examples as it is one of the satiric devices or techniques that many satirists like Charles Dickens, George Orwell and Mongo Beti employed to satirise. A brief analysis of some of these satiric devices will perhaps help illustrate the numerous ways the satirist can present his criticism.

Armed with wit, the satirist may make use of exaggeration or hyperbole which means to enlarge or increase (magnify), decrease (diminution) or represent something beyond normal bounds so that it becomes ridiculous and its faults can be seen. One of the examples of exaggeration is caricature (cartoons). Caricature is the exaggeration of a physical feature or trait of a person or oversimplification of others. Cartoons, especially

political cartoons, provide extensive examples of caricature. Lamb (2004) considers political cartoons as critical artifacts used to lampoon political leaders and their contemptible policies. Medhurst and DeSousa (1981) in their analysis looked into the nature of cartoons, where they identified four principal themes: political commonplaces, literary/cultural allusions, personal character traits, and situational themes. Cartoons depictions are usually satirical; their militant effects are just like that of armory used for launching attacks on the political leaders and the democratic process through pictorial depictions (Morris, 1992). The technique can either be bitter or moderate depending on the degree of exaggeration including the attitude of the writer. In another study, (Benoit et al, 2001) explored and analyzed 2000 political cartoons concerning Clinton-Lewinsky-Starr Affair which concentrated on the investigations, impeachment and trial of the US President Bill Clinton.

Understatement is the converse of exaggeration or overstatement and is useful in cases where the vice is already so great that it can hardly be exaggerated or overstated. The exposure of the vice by understatement functions to reveal its true degree or gravity. Thus, the idea of demonstrating insensitivity to brutality or cruelty is well conveyed in this noted passage from Jonathan Swift: “Last Week I saw a Woman flay'd, and you will hardly believe, how much it altered her Person for the worse” (*Tale of a Tub*, IX). Exaggeration of the vice might probably prove ineffective. For this reason, Understatement is a possible alternative.

Innuendo is a useful tool for the satirist because it allows him/her to implicate a target by a completely indirect attack. This is especially useful when the target is dangerous, for it is often possible to deny the insinuation. Pope's *Epistle to Dr. Arbuthnot* contains an example:

I was not born for Courts or great Affairs,
I pay my Debts, believe, and say my pray'rs,
Can sleep without a Poem in my head,
Nor know, if *Dennis* be alive or dead.
ll. 267-70).

In the case of Parody, Hutcheon in *A Theory of Parody* (1985), posits that, “parody can be understood as an imitation characterised by ironic inversion and repetition marked by critical distance to the parodied text” (p. 6). In other words, it is a satiric imitation of a

work or of an author with the idea of ridiculing the author, his ideas, or work or it is the imitation of the techniques or style of some person, place or an object in order to ridicule the original. It means that parody may preserve elements of the parodied text but with some elaboration of a critical nature, or it can manipulate the latter. In addition, Peter Childs and Roger Fowler (2006) observe that, “Parody attacks its butt indirectly, through style; it ‘quotes’ from and alludes to its original, abridging and inverting its characteristic devices” (p. 167). To score success, the reader must, therefore, know the original text that is being ridiculed. Regular parody is characterised by “imitation”, or “inversion” which is a reversal of order. In the same vein, Bakhtin explores the Carnavalesque aimed at mocking the dignified persons and authoritarians. Saber observes that “Carnival’s main feature is parody that is related to the other feature of carnival is laughter which aims at exalted objects, debasing them and forcing them to renew themselves” (p. 763). In the *mythos* of satire, the myth of winter in Frye’s seasonal scheme, the theme of “the disappearance of the hero . . . often takes the form of *sparagmos* or tearing to pieces” (192). Bakhtin focuses on the same imagery of a dismembering of a collective human body as an archetype of indirect satire. In his view, the destructive force of parodic laughter in satire, as we find it in Rabelais, Cervantes, and Dostoevsky, is an outgrowth of carnival, the ritual period of licence which ushers out the dying, and brings in the reborn, King of the year. In “the popular-festive system of images” which Rabelais draws on, “the king is the clown. He is elected by all the people and is mocked by all the people. He is abused and beaten when the time of his reign is over, just as the carnival dummy of winter of the dying year is mocked, beaten, torn to pieces, burned, or drowned even in our time” (1984, p. 197). June Yip (2004) posits that “The concept of the Carnavalesque is an integral part of the larger Bakhtinian search for centrifugal, subversive forces of liberation for a radical counter discourse aimed at overturning official culture and the languages of authority” (p. 155-6). Using the Carnavalesque which is parodic in nature, Bakhtin seeks to ridicule the canon of officially sanctioned as part of this anti-authoritarian project. June Yip (2004) further writes that:

Bakhtin is interested in developing a strategy that dissolves boundaries, pits the subversive energies of the margins (the working class, popular festivities, utterances, and vernacular speech) against the hegemonic forces of centralization (the ruling elite, official institutions, the language systems, ...) and seeks to destabilise the rigid hierarchies that organize society and culture (p. 155).

The satirist can maximise his criticism by turning to travesty which Baldick (2001) precisely refers to as:

A mockingly undignified or trivialising treatment of a dignified subject, usually as a kind of parody. Travesty may be distinguished from the mock epic and other kinds of burlesque in that it treats a solemn subject frivolously, while they treat frivolous subjects with mock solemnity (p. 262).

Indeed, travesty is a work that treats a serious subject frivolously with the aim of mocking the dignified. a crude, distorted, or ridiculous representation of something. The tone is silly, grotesque and ridiculous and both parody and travesty tend to be Horatian or Juvenalian depending on the writer's attitude. However, the satiric devices are different in the sense that the former the subject-matter and characters are changed, and the language and style of the original are humorously imitated whereas in travesty the characters and the subject-matter remain substantially the same, the language becoming absurd or grotesque. For instance, presenting a common robber or a gawky character in a dress (the Pope's sacred ceremonial attire) intended for the Pope. The production of Shakespeare's *Romeo and Juliet* can be travestied by making the play look meaningless or silly and grossly incorrect. In a poem *Yes and No* by Laura Riding Jackson we can witness travesty:

Ran an animal unzoological,
Without a fate, without a fact,
Its private history intact
Against the travesty
Of an anatomy.

Burlesque is another device of satire as a literary genre. The *Cambridge Advanced Learner's Dictionary* (2008) indicates that "Burlesque is a type of writing or acting that tries to make something serious seem stupid...a theatrical entertainment in the US in the late 19th and early 20th centuries that had funny acts and a striptease" (p. 184). However, Shteir (2004) makes a distinction here between burlesque and other forms of stripping: "Originally, burlesque performances took place in theatres, not strip clubs, and involved

elaborate costumes and sets together with spoken dialogue or comic routines, often performed by the striptease artists themselves” (p. 122–4). The term “burlesque” originates from the Italian “*burla*” and later “*burlesco*”, which means ridicule, mockery or joke. Burlesque creates humour by satirically mimicking serious works, genres, subjects and authors either by presenting significant subjects in an absurd or crude way or by presenting insignificant subjects in a sophisticated way. As a literary and satiric device, the term is often used interchangeably with parody, though a parody is actually a type of burlesque. For instance, when a character who should use formal, intelligent language speaks like a fool or a character that is portrayed as uneducated uses highly sophisticated, intelligent language. For this reason, style is essential for a stylistician to achieve satire through the ridiculous exaggeration of language.

The satirist could turn to the application of malapropism and the *Cambridge Advanced Learner’s Dictionary* (2008) attempts to define malapropism as, “the wrong use of one word instead of another word because they sound similar to each other, and which is funny as a result” (p. 867). Originally, Malapropism is derived from the French phrase *mal a propos*, which means “inappropriate.” It is, thus, a deliberate mispronunciation of a name or term with the intent of poking fun or mocking the character and when applied in a play or novel, the playwright or author wants to demonstrate that the character committing the malapropism is somewhat foolish.

Incongruity is also a satiric technique the satirist can rely on to present things that are out of place or are absurd in relation to their surroundings. It could be a list of items, people, or ideas generally similar, except for one or two incongruous items that are out of place which the satirist is satirising. For instance, Pope uses the list to show modern girls’ attitude toward religion and the Bible; and the two-line list seems to say more than a good deal of prose explanation:

And now, unveil'd, the *Toilet* stands display'd,
Each Silver Vase in mystic Order laid.
.....
Here Files of Pins extend their shining Rows,
Puffs, Powders, Patches, Bibles, Billet-doux.
(Pope, “Rape” I.121-22, 137-38).

In this case, the Bible shrinks in significance to the level of dressing table clutter and demonstrates the satirist's own attitude toward the importance of religion in relation to other items which are of great preference to a modern girl. Incongruity is similar in a way to oxymoron which refers to "two words used together which have, or seem to have, opposite meanings" (Cambridge Advanced Learner's Dictionary, 2008, p. 1020), for instance, in this expression "heroic butchery" Voltaire was satirising how fast the two armies killed the large amount of people. Amazing and astonishing though the skills were, it was "killing" after all.

Mikhail Bakhtin's carnival presents Role Reversal which is also accompanied by laughter and irony and parody (Saber, 2012, p. 763). Role Reversal has to do with presenting the opposite of the normal order. Role Reversal can focus on the order of events, such as serving dessert before the main dish or having breakfast for dinner. In addition, reversal can focus on hierarchical order. For instance, when a young child makes all the decisions for a family or when a student dictates what the Vice Chancellor decides and does.

Allusion, as a literary device, can be applied to make reference to any object with the aim of achieving satire. Baldick (2001) describes allusion as "an indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned" and he further indicates that "topical allusion is especially important in satire" (p. 7). The other kinds of allusion include the "imitative" as in parody, the "structural", in which one work reminds us of the structure of another as Joyce's *Ulysses* refers to Homer's *Odyssey* and the "personal" allusion can be made to aspects of one's own life and circle of friends.

The satirist may turn to rhetorical devices such as sarcasm whose aim is to attack the person and it is "defined by its intention to wound" (Watson, 2011, p. 143) not to heal and it is, thus, injurious to both the vice and the individual or institution because "in sarcasm, ridicule or mockery is used harshly, often crudely and contemptuously, for destructive purposes" (Singh, 2012, p. 66). Sarcasm, Fine and Martin (1990) suggest, is thus, "the least kindly form of humor..." (p. 97) as demonstrated in this expression: "You have been working hard," he said as he looked at the empty page. This implies that sarcasm is very unkind. It may be used in an indirect manner, and has the form of irony,

as in “What a fine musician you turned out to be!” or it may be used in the form of a direct statement, “You couldn't play one piece correctly if you had two assistants.”

Sarcasm is similar in terms of function and manifestation to a lampoon which Baldick (2001) defines as an insulting written attack upon a real person, in verse or prose, usually involving caricature and ridicule. Baldick further elaborates on a lampoon by stating that “among English writers who have indulged in this maliciously personal form of satire are Dryden, Pope, and Byron. The laws of libel have restricted its further development as a literary form” (p. 136). Since a lampoon is crude, coarse, often bitter which aims at mocking the personal appearance or character of a person, it is also problematic as it is destructive to both the vice and the individual or institution. Just like invective, sarcasm and a lampoon are both bitter and injurious towards the target. Being a tool of anger, invective is a harsh, abusive language directed against a person or cause and expresses the deeply felt emotions of a writer. Invective can be exemplified in *The Tragedy of King Lear*. In Act 2, Scene II of *King Lear*, where Kent declares that Oswald is: “A knave, a rascal; an eater of broken meats; a base, proud, shallow, beggarly, three-suited, hundred-pound, filthy, worsted-stocking knave ... and art nothing but the composition of a knave, beggar, coward, pandar, and the son and heir of a mongrel bitch ...”. It is crystal clear from the examples given so far that sarcasm, lampoon and invective have irony at work in their manifestation as opposed to this direct insult as in “That guy is a son of the bitch!” Whatever the case, all the three techniques are satirical though they may not often produce the best satire due to their destructive nature both to the target and the vice.

Irony and sarcasm should not be confused. To clarify this matter, April Wilson (2014) observes that sarcasm is the use of irony to mock or convey contempt in a more biting way whereas irony is saying one thing but meaning the opposite with the aim to mock, lightheartedly as exemplified by Vijay Nepal (2012) in Dickens' *Hard Times*: In *Hard Times*, Charles Dickens wants to expose the Victorian society's hypocrisy through the use of irony. Mr. Bounderby claims to be a self-made person. He has fabricated a story of his own success. He says that he was born and abandoned in a ditch by his mother. He was raised by his alcoholic grandmother but in reality he had become rich by disowning

his mother. His mother hadn't abandoned him rather he had abandoned her. A close analysis of this excerpt demonstrates that the irony lies in the contrast between Mr. Bounderby's appearance and reality. Thus, Irony can be put into three categories for now, for instance, irony can refer to the contrast between expectations and reality. Verbal irony refers to the contrast between what is said and what is meant and Situational irony refers to the contrast between what is expected and what actually happens.

In the case of verbal irony, that is, Echo or Pretence, Deirdre Wilson (2006) clarifies the difference between Echo and Pretence here:

The first treats irony as an echoic use of language in which the speaker tacitly dissociates herself from an attributed utterance or thought. The second treats irony as a type of pretence in which the speaker "makes as if" to perform a certain speech act, expecting her audience to see through the pretence and recognise the mocking or critical attitude behind it (p. 1).

For instance, the type of verbal irony, first proposed by Sperber and Wilson (1981), treats verbal irony as a type of *echoic allusion* to an attributed utterance or thought. Based on this approach, the speaker or Mary who makes this utterance (after a difficult meeting): "That went well", is not herself asserting that the meeting went well, but according to Deirdre Wilson (2006) she is "expressing her own reaction to a thought or utterance with a similar content which she implicitly attributes to someone else (or to herself at another time), and which she wants to suggest is ludicrously false, inadequate or inappropriate" (p. 3-4). Therefore, Mary echoes a thought or utterance with a similar content to the one expressed in her utterance, so as to express a critical or mocking attitude towards it.

The type of verbal irony that involves Pretence and is the one sometimes referred to in literature as "impersonation irony" where the speaker or writer adopts a persona in order to criticise or mock those who speak or think in similar ways. The best-known examples may include Jonathan Swift's *A Modest Proposal* and Defoe's *The Shortest Way with Dissenters*, who both satirised political views of the time. However, the first two paragraphs of Stephen Leacock's essay *Are the Rich Happy* exemplifies how Pretence is used to achieve ironical effects:

Let me admit at the outset that I write this essay without adequate material. I have never known, I have never seen, any rich people. Very often I have thought that I had found them. But it turned out that it was not so. They were not rich at all. They were quite poor. They were hard up. They were pushed for money. They didn't know where to turn for ten thousand dollars. In all the cases that I have examined this same error has crept in. I had often imagined, from the fact of people keeping fifteen servants, that they were rich. I had imagined that because a woman rode down-town in a limousine to buy a fifty-dollar hat, she must be well-to-do. Not at all. All these people turn out on examination to be not rich. They are cramped. They say it themselves. Pinched, I think, is the word they use. When I see a glittering group of eight people in a stage box at the opera, I know that they are all pinched. The fact that they ride home in a limousine has nothing to do with it. (Leacock, 1917/1981, p. 110)

In some cases the satirist may rely on the satiric persona to mock and to employ self-mockery as it the case with Medza in *Mission to Kala*. The Persona and the Addressee in Juvenal's *Satire II*, Jones (2014) observes that somewhat less notice has been given to the fact that a considerable number of the satires have their persona moulded around another character, an addressee or an interlocutor, or sometimes an important narrative figure. Such characters 'justify' the persona, which can now be seen as a kind of ad hominem irony. Erin K. Moodie (2012) submits a concrete example below to demonstrate how the satiric persona manifests butts of satire in Juvenal's *Third Satire*:

Umbricius tells Juvenal the reasons that he is leaving Rome. He claims that there is no room in Rome for the decent professions (i.e. those practised by the Roman citizens as opposed to slaves, foreigners and the lower orders) Decent professions don't show any profit claims....Umbricius claims he can't stay in Rome because he doesn't have the virtues (!) required to get by such as lying. He can't kill people in order to get on. He has never "meddled with frog guts" (i.e. practised magic against an enemy) He has never been able to be a go between for adulterous lovers. He is no good at theft so no (provincial) governor will accept him on his staff. (Governors often claimed too much tax off the provincials or too much in terms of living expenses) Even conspiracy seems to be a virtue! (Satire III, 25 – 42)

Juvenal the satirist is not the one who laments about the decline of Rome in this satire because it is mostly told in Umbricius' voice as Juvenal's satiric persona. However, Juvenal does not agree with Umbricius' viewpoints. Furthermore, his self-mockery expressed through projection reveals his weaknesses such as jealousy and failure. In view of this observation, Erin K. Moodie (2012) submits this clarity: Umbricius directs this

invective against the new virtues of Rome because he is, of course, jealous! We have learned that Umbricius' resources have shrunk because of these new professions which he claims practise nothing but deceit. It is his own failure that makes him claim he's the only one left from a "decent profession" and the only one left with morals. It is therefore not necessarily true that Rome is corrupt. This is Umbricius' viewpoint caused by jealousy.

The satirist may employ Ironic juxtaposition to convey the satiric message. With this view in mind, Rose Anderson (2013) observes that we mainly recognize this form of satire when we actually see conflicting things set side by side. In other words, Juxtaposition is a literary technique or device in which two or more ideas, places, characters, and their actions are placed side by side in a narrative or a poem, for the purpose of developing comparisons and contrasts. When employed as a satiric device, the difference between two or more characters, places or ideas enables the readers of a satire to identify virtue and vice. For instance, Ngugi places the two songs side by side in *Devil on the Cross*; one sang by the freedom fighters and the other one by the agents of neocolonialism and for the latter, we are ironically able to see their greedy and selfish nature clearly exposed. In the second example, if a student says his important subjects in school are Mathematics, Computer Science, Chemistry, and girl-watching, he has removed some of the importance of the first three by listing the last, hence, exposing his misplaced priorities.

3.4. Conclusion

In conclusion, from the above discussion of the nature of satire, the satiric devices employed by the author do have a way of informing us as to whether the literary work is bitter or moderate apart from the close analysis of the language used by the writer and his characters. For instance, satiric devices such as lampoon, sarcasm, travesty and caricature are, by their description, very injurious to the inverted target and bitter as opposed to parody, burlesque, malapropism, role reversal, sophomoric and incongruity. However, the actions of the character in a given situation can as well demand close analysis to make sound judgment as whether a particular form of action demonstrates bitterness or moderation. In the case of language, for instance, the uttering of obscenities in *House Boy* is bitter and relates to such satiric devices as invective or lampoon. This chapter dealt with

the definition and nature of satire and the subsequent chapter will explore the synopses of *Mission to Kala* and *Devil on the Cross*.

CHAPTER FOUR

THE SYNOPSES OF THE TEXTS

4. 0. Introduction

This chapter presents the synopsis of *Mission to Kala* and *Devil on the Cross* without attempting to analyse them since the analysis is employed in chapter five. This chapter briefly retells the works under study without ignoring the importance or place of history in literature as well as the authors' ideologies and background (history) which in Dipio's words posit that "all Marxist critics agree that literature can only be properly understood within a large framework of social reality or social history" (p. 163). Thus, the two tenets of Marxism, social history and ideology largely influenced how these two texts were crafted. For the purpose of this study, we are concerned with Marxism as an ideology since both Mongo Beti and Ngugi wa Thiongo are inspired Marxists.

4. 1. *Mission to Kala*

Mongo Beti has been called and was born Alexandre Biyidi in 1932, son of a man known for criticising the French colonial authorities. Before he discovered the hypocrisy in the practice of assimilation policy, Alexandre Biyidi Awala did not see himself as different from the real Frenchman. When he realised how hypocritical the French colonial system was, alienation or withdrawal syndrome expressed itself. Thus, he adopted a pseudo-identity to be able to express his disgust with a system that enslaved him for a long time. This search for a second, concealed personality gave rise to a set of symbolically charged names such as "Eza Boto" which means "the alienated people" or "people without any authenticity or autonomy" and wrote *Cruel City* in 1954 and finally "Mongo Beti" which means "the son of soil, the child of Beti land" which he permanently adopted and under which he wrote *Poor Christ of Bomba* (1954), *Mission to Kala* (1957) and *King Lazarous* (1958). That is why he had to drop the French name "Alexandre" which makes the Biyidi Awala, an alienated Cameroonian in particular and an African in general. These names reveal to us, in line with the Sense theory, what Biyidi thinks of the colonial system he presents in his fiction.

These literary works are unified by humour, balance, and an ironic way of criticising the French presence in Cameroon. Mongo Beti was a Marxist as rightly put by Whiteman (2001) in brief: Cameroon, at the end of the 1950s, was not only about to receive independence, it was also wracked by the violent Marxist-leaning rebellion of the Union des Peuples Camerounais (UPC); dissenters were not in order, especially one whose pen was as sharp as that of Beti. Wanted in Cameroon for his UPC connections, he chose exile in Rouen as a teacher of literature at the Lycée Corneille. Cameroun gained its independence in 1960. Whiteman (2001) further adds that his biting satires of the colonial period still rank among the best African novels.

The protagonist and narrator is young Jean-Marie Medza who has just failed his orals in the French Baccalaureat exams somewhere in July. Now he must return to his home village in Vimili to face the wrath of his father with whom he has a difficult relationship. In an effort to sympathise with Medza, aunt Amou tells him that his father is not at home. Later he finds himself drawn into Niam's plan to retrieve his wife from her home village of Kala to which she has fled to escape his abusive behaviour as well as societal prejudice for her failure to conceive. Niam labours to convince Medza that his wife is tribal property – she belongs to everyone. Niam wins the support of the villagers triggering a communal response to his marital difficulties. He needs her back to work the groundnut fields again since he won't do so himself. With the help of the cunning wisdom of Bikokolo, Medza is soon carried away by assurances that his western education and his resultant knowledge of white men's secrets coined as "the voice of the thunder" will cause everyone in this primitive, simple-minded tribe of Kala to dance to his tune. The old man, Bikokolo also informs him of his uncle's (Mama) hospitality which excites him to take up the adventure to Kala.

The local Chief lends his bicycle to Medza with a condition and he soon arrives in Kala only to find that Niam's wife is not at her parents' home and is not expected to be home for days. Immediately he settles down to wait for the woman (Niam's wife) to appear, he finds himself being treated exactly as he was warned by Bikokolo i.e. like royalty. First, men, women and children scramble for his attention. Second, he becomes a tutor for the

young boys and letter writer for the grown men. The people in Kala also compete to invite him to endless evening parties where he can display his white man's wisdom.

In the process the young men of his age such as his cousin Zambo and his group of friends with bizarre but fitting nicknames such as Duckfoot Johnny, Boneless Wonder and Petrous Son-of-God initiate him into the ways of the tribe such as palm-wine drinking and chasing after girls. Later in the story Medza falls victim to their cunning plans at the hands of his uncle Mama and the Kala Chief.

In due course, Niam's wife shows up in Kala and expresses interest to return to her husband. Medza must now also return home and face his father over his failure in the oral exam. Mama and Medza's father chat about Medza's weird conduct ever since he came back from Kala. Having freed himself from his father's rage and iron hand, he goes to stay with his mother's brother together with Zambo. Medza manages to pass his exams in October and later gets a job. The result of Medza's long absence from home leads to his elder brother marrying his long time girl-friend, Edima and turns his back on the "caricatured", colonised mentality of Cameroon's villagers. The novel is partly satire, partly Bildungsroman.

Finally, the Protagonist reflects on his experiences and appreciates Niam for sending him on such an adventure full of discoveries. However, Medza laments on the absurdity and disillusionment that life brings along with it.

4. 2. *Devil on the Cross*

James Ngugi was born on 5th January, 1938, in Limuru, Kenya. Ngugi attended Makerere University in Uganda and later the University of Leeds in England, where he was exposed to West-Indian born social theorist Frantz Fanon's *The Wretched of the Earth*, in which the author maintains that political independence for oppressed peoples must be won, often violently, before genuine social and economic change may be achieved. Later, Ngugi became influenced by the writings of Karl Marx and Friedrich Engels, developing an ardent opposition to colonialism, Christianity, and other foreign influences in Kenya. This marked Ngugi's initiation into Marxism.

During the period 1964 to 1982, he began to write plays and novels criticising colonialism, Kenyan society and politics. After the publication of *A Grain of Wheat* in 1967, Ngugi rejected his Christian name of James and began writing under the name Ngugi wa Thiong'o. This was symbolic in terms of his belief in Marxism which considers Christianity as the opium of the people. He translated his play *The Trial of Dedan Kimathi* (1976) into Gikuyu under the title *Mzalendo Kimathi*. Ngugi published his last novel in English, *Petals of Blood*, in 1977. Owing to his vocal criticism of the injustices perpetrated by the post-independent Kenyan government, Ngugi was arrested and imprisoned without charge in the Kamoto Maximum Security Prison from December 1977 to December 1978. While imprisoned, Ngugi wrote his memoirs, *Detained: A Writer's Prison Diary* (1981), and vowed to write his creative works only in the Gikuyu language. Thus, he began writing his first Gikuyu novel, *Devil on the Cross*, on sheets of toilet paper from his cell.

The novel *Devil on the Cross* opens with the narrator, referring to himself as Giccandi Player, who introduces the story in first person narration and occasionally interjects with comments and observations on the events of the story, as well as pleas for help to tell a burdensome story of injustice against the wishes of some residents in Ilmorog. In this sense, the narrator is determined to speak the truth and seek justice for those implicated in the story. Thus, the narrator admits to telling a collaborate act, one that cannot be undertaken alone.

Originally published in the author's native language of Gikuyu as *Caitaani mũtharaba-Inĩ*, the author focuses on the corrupting influences of international money and culture on Kenya in post-independent Africa. The novel opens with the narrator accepting his duty to tell a sad, perhaps shameful, story of an incident in Ilmorog.

In the second chapter, the novel introduces the reader to its protagonist: Jacinta Wariinga, a woman who has recently lost her secretarial job and boyfriend. When she attempts to kill herself, the man who rescues her gives her a card inviting her to the "Devil's Feast" in her parents' hometown, Ilmorog. She boards a matatu to Ilmorog, driven by Mwaura, who worships money. She travels along with other passengers like Gatuiria, a foreign-

educated African Studies professor; Wangari, a rural peasant woman; Muturi, a worker; and Mwireri wa Mukiraai, a businessman. They all decide to attend the Devil's Feast.

At the Devil's Feast, local Kenyan elites namely Gitutu, Gatheeca, Nditika, Kimeendeeri, Mwireri, etc. from the Organization for Modern Theft and Robbery in Ilmorog compete to be chosen as disciples to a foreign delegation of businessmen. During the competition, they boast about their successes in theft and robbery at the expense of workers and peasants. When Mwireri wa Mukiraai suggests that they kick the foreigners out in order to leave the exploitation of workers to local Kenyan elites, the guests and other competitors react bitterly.

Muturi and Wangari are disgusted by these events and plot to bring the police to arrest these thieves and robbers much to Mwaura's disappointment. However, the police led by Gakono arrest Wangari rather than the competitors and guests at the Devil's Feast. Later, Muturi leads a march of protesters which include Ilmorog students, workers, intellectuals, and peasants towards the cave causing all the competitors to escape.

Two years later, Wariinga and Gatuiria are engaged and Wariinga is now an engineer, while Gatuiria has completed his musical composition honouring Kenya's national history and culture. When Gatuiria takes Wariinga to a tea party at his parents' house, Wariinga discovers that Gatuiria's father is the same Ghitahy or the "Rich Old Man" who once impregnated her and left her. Feeling upset and determined not to let these elites continue to abuse her, Wariinga shoots the Rich Old Man and a number of the other guests in attendance flee for their lives. These guests are all participants in the Devil's Feast. While Gatuiria stands in the courtyard, uncertain of what to do, Wariinga walks out of the party without looking behind.

4.3. Conclusion

In conclusion, it is clear from the above synopses of both *Mission to Kala* and *Devil on the Cross* that they were written in two different periods of African history namely pre and post-independence, respectively. This gives the two texts that much needed historical relevance in tandem with Marxism. Putting the naming system in mind, the two authors' critical attitude, however, towards colonialism or Christianity is similar, thus, emphasizing Karl

Marx's and Frederick Engel's similar negative towards Christianity which is considered as the "opium of the poor".

CHAPTER FIVE

SATIRE IN *MISSION TO KALA* AND *DEVIL ON THE CROSS*

5. 0. Introduction

This chapter demonstrates how satire is applied or achieved in *Mission to Kala* and *Devil on the Cross*. To effectively attempt this, the study discusses the following topics or elements under each text: the satirical nature of the novel's title, subjects of satire, satire on politics and the emerging middle class, satire on western education, satire on religion and satire on culture. Both Beti and Ngugi explore politics and the emerging middle class, western education, religion and culture as subjects of satire.

Besides its comicality, *Mission to Kala* is unusual for a novel concerned with the impact of colonialism on Africans since not a single European appears as a major or minor character except a Greek bus driver, Kritikos, who appears for less than four pages in chapter one. However, underneath the humour and gentle satire, Beti's focus is a compelling criticism and exposure of the harm that Western education did and can do to an African mind. The novel ignores the political struggle for independence occupying Cameroon a few years before it could take place and concentrates on the effects of colonisation at a level far deeper than that of land laws and the aftermath of wars. As a satire, it goes further to mock traditional rulers, Christianity or missionaries and the African culture without any bias. Beti's approach to religion, traditional rulers and the colonial regime is bitter despite being largely moderate on other issues. Its comicality is heightened by the intense sense of humour through comically and satirically befitting names. To sustain oppression and exploitation, "colonisers resorted to local agents to carry out the colonial mission. The most important of these were individuals educated in colonial schools" such as Medza or serving as subordinates in the colonial system" (Bulhan, 2015, p. 243) such as the traditional Chiefs. The list includes such characters as a colonial trained cabinet maker David Mama and the westernised Old Medza as typical petty bourgeoisie or emerging middle class and both depend on family labour in *Mission to Kala*. Therefore, the targets of satire are the French administration and missionaries, the local chief in Vimili, the chief of Kala village, Medza, Niam, David Mama and Old Medza as well as the natives of Vimili town and Kala village who represent the

degraded masses. Beti employs realistic or mildly comic characterisation to create his character types as opposed to character names which are semantically loaded. From this brief discussion, it is clear that the elements such as the ruling class (colonial administrators, chiefs), the emerging middle class (Old Medza and David Mama), Medza as the educated elite and missionaries prove that the author's subjects of satire or broader topics include the following: western education, politics, culture and religion. In view of this, the study goes parallel to what Ugueze purports in *Iconoclasm in the Novels of Mongo Beti* (1992) that "*Mission to Kala* generally dramatises Mongo Beti's denunciation of the French Educational System" (p. iv). To the contrary, Beti goes beyond moderately satirising colonial education by pitilessly and bitterly mocking religion, colonial administration and traditional Chiefs as a way of exploring politics.

Beti presents a colonial fiction *Mission to Kala*, like any other colonial African fiction, as a training camp that is meant to produce the colonial African elite and subordinates whom Ndingirigi refers to as pro-colonial types. With this view in mind, Ndigirigi (2015) observes that "the isolating quality that delineates the pro-colonial types is sympathy with imperialism, whether in the colonial or neocolonial phases" (p. 193) as portrayed in *Devil on the Cross*. The result of such sympathy is a subsequent creation of more vicious parasitic traits namely selfishness, greed, narrow appetite, sadistic violence and theft leading to exploitation. Ndigirigi (2015) furthers his observation, that "these qualities also reveal that the characters are naturally indisposed to collectivism, their individual desire for selfish possession and their greed taking the better of them" (p. 193). It is worth mentioning here that every form of violence is bad, but sadistic violence has an element of deriving pleasure from inflicting pain, suffering or humiliation on others.

Devil on the Cross is largely bitter in its attack of its targets namely the comprador politicians, comprador and national bourgeoisie that are collectively referred to as "devil's angels", and the oppressed docile masses in post-independent African Societies. Ngugi employs sarcasm, biblical allusions, character names and caricature to maximize his use of satire, and exposes the evils that have caused socio-economic and political doldrums in African societies even after being freed from colonial rule. Ngugi's deliberate use of character names is satiric and the practice is in tandem with Lodge's

view: “Comic, satiric or didactic writers can afford to be exuberantly inventive or obviously allegorical in their naming” (1992, p. 37).

The argument that Africa is physically emancipated but mentally colonised continues to dominate this discussion even in this post-independence period.

5.1 SAIRE IN *MISSION TO KALA*

5.1.1. The Satirical Nature of the Novel’s Title *Mission to Kala*

Wilshire in *The Role of Titles in Identifying Literary Works* (1987) submits a formidable argument in agreement with this study:

For, according to such a theory, the artist’s intentions are irrelevant to the meaning of the text. But the role of titles cannot be understood without considering such intentions...We cannot read titles simply as parts of texts, since they belong both in and outside the literary work. We read literary works as entitled, and we refer to them, as written, by their titles. This duality is essential to the part they play between creator, work and the reader (p. 404).

In this respect, this study argues that the title *Mission to Kala* is satirically potent with meaning and, thus, entails the author’s intention which is to present a parody of the white man’s “mission to Africa”, thus, making the novel a mock-epic. On the symbolic level, Beti uses his protagonist Medza as a tool of satire to parody the colonial adventure well described as “An easy adventure”, Medza says, “Among comparatively simple people, is the secret wish and aim of every adventurer. When you come to think of it, the very existence of adventurers is only made possible by the survival of primitive, simple-minded tribes” (p. 15). That Medza’s mission is a parody of the French mission in Africa finds vivid illustration in the conquistador image and ambition with whom Beti likens his protagonist. Pizarro, the Spanish adventurer, whom Medza begins to compare himself with by adding “one tiny syllable, only one, it would be transformed into a real conquistador’s name. Medzarro!” (p. 18), he shouts, is a typical colonial figure in European history who, as an imperialist, conquered Peru in the 16th century. Conquistador is a term widely used to refer to the knights, soldiers and explorers of the Spanish and Portuguese Empires. And Francisco Pizarro was one of the famous Spanish conquerors and adventurers. To the contrary, Medza’s mission to Kala ends in disillusionments and mental limbo despite comparing his failed mission to that of Pizarro’s successful mission. Beti seems to indicate that the French in Africa would not

escape Pizarro's fate. Thus, Medza is both a typical example of the product of the colonial system as a colonial petty bourgeoisie (before the mission) and a weapon against it through criticism (during and after the mission). Furthermore, Medza's weaknesses, which Beti does expose through parody, must be taken as weaknesses of the colonial mission which he mildly ridicules.

5. 1. 2. Satire on the Ruling Class and Middle Class

Beti turns to a savage satire against capitalism as the economic system including the ruling class or subordinates of colonialism represented by the local Chief of Vimili and the Kala Chief. The colonial administration is also indirectly satirised. Old Medza and David Mama are his targets of satire and are among a few examples of the colonised local elites.

The Satirist employs ironic juxtaposition using Medza's explanation about the Geography of America and Russia placed side by side to expose his indifference and criticism against capitalism through the Kalans' negative response to the topic on America: ... "the really astonishing thing, which still bothers me in retrospect, was that America left these simple-minded people stone-cold indifferent" (p. 60) but in the case of Russia, the Kalans show interest: "these people are very like us at bottom...they've got a sense of solidarity. They stand by one another, just as we do" (p. 61). Ironically, Beti mocks capitalism by exposing its dehumanising and individualistic nature as opposed to the collective nature of communism through the observable difference in the Kalans' responses.

Mission to Kala presents two chiefs namely the local Chief who resides in Medza's home village in Vimili town and the Kala Chief. These two traditional leaders portray similar parasitic traits such as selfishness and greed resulting into exploitation and oppression as demonstrated below.

Using Medza as his tool of satire or satiric persona, Beti employs a lampoon against the local Chief in Vimili and exposes his greed and selfish tendencies: "this local Chief of ours was an ancient lecher with remarkable staying powers. Despite his age, he had got hold of the six prettiest girls in the district and was always on the lookout for more" (p. 16-17). A lecher is a sexual pervert and that is what the Kala Chief is as well. The Chief's

excess desire to possess anything and everything is representative of his type as a greedy and selfish carnivore who considers women as mere objects of possession and pleasure.

Beti employs a simile to expose the puppetry nature of the ruling class, particularly, the local Chief by comparing him to a robot: “The Colonial Administration (who had nominated him in the first place) buttered him up. In return, he obeyed their commands like a robot and knew they would never throw him out” (p. 17). A robot does not think for itself but its actions are remote-controlled and so are the local Chief’s actions. In the same vein, the Satirist uses irony to expose the actions of the Colonial Administrators’ role in undermining the credibility of African chiefs. Considering the Colonial Administrators’ skepticism towards African political and traditional governance, Nkomazana and Setume (2016) argue that they viewed colonisation, commerce and religion as inseparable allies. They also emphasised the need for imperial responsibility (paternal guardianship) over the Africans because Africans were viewed as incapable of governing themselves. Ironically, Beti is sending a clear message that the only way by which the African Chiefs could remain relevant to their colonial masters was to maintain their loyalty (subordination) to the colonial regime.

Beti likens the local Chief to a “pawn” when he refers to “a person who does not have any real power but is used by others to achieve something” (Cambridge, 2008, p. 1043) as in the days of the forced labour gangs “he had been feared by everyone because he betrayed fugitives to the authorities and acted as an informer” (p. 17). African Chiefs were used by the colonial authorities to access cheap or forced labour to sustain capitalism on which the colonial economy was based as confirmed by Césaire (2000) as he describes the colonial society as barbaric and labels the colonisers as barbaric for their treatment of those in the colonies. He defines the relationship as one limited to “forced labour, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, contempt, mistrust, arrogance, self-complacency, swinishness, brainless elites, degraded masses” (p. 42). In the same vein, Ocheni and Nwankwo (2012) observe that “The capitals transported and industrial organizational life associated with it were alien to the African economy and labour force. It was therefore hard for the Africans to voluntarily and willingly move to seek for jobs in the new industries developed with the exported capital”

(p. 48), thus, the only way Europeans could get the much needed labour power from Africans or colonial lackeys to work in the mines and plantations was through force which attracted sadistic violence because Africans were not willing to give their labour towards the alien economic system (capitalism or foreign capital).

Beti exemplifies how the Superstructure was effective enough to sustain colonialism (and/or capitalism): despite the Chiefs' powers being weakened, "the colonial officers...had perfected a new system of oppression. This, while superficially conforming with, the law's requirements, enabled them to keep the population under their thumb, and exploit them exactly as they wished" (p. 117).

Furthermore, Beti employs a lampoon which is a direct attack on an individual using Medza as a satiric persona against the local Chief: "The bastard! ...My hatred could hardly go deeper; as time went on it simply spread out, till today it embraces not only the polygamous as a class, but also every kind of monopolist, profiteer, extortionate employer ...bloated fat-belly" (p. 17-18). Medza lampoons the local Chief as a monopolist, profiteer and extortionate employer typical of a Capitalist who depends on his subjects to satiate his greedy, selfish and narrow appetite for wealth and comfort. Medza also refers to the local Chief as "this local politician, this village dictator" (p. 17) who considers him as his enemy over his pretty girls.

Mongo Beti continues to criticise certain aspects of African tradition through Medza as his tool of satire. It is Medza who lampoons the inordinate acquisition of wives by the chief of Kala when he refers to the chief as "the old swine". Beti is fully aware that polygamy is legitimate in traditional or patriarchal society. However, he condemns pitilessly the tendency not to respect the human value of women as most of the women in Beti's pre-independence novels are very passive and used for exploitation, sex and labour to satiate the narrow and greedy appetites of men.

The Chief of Kala has hijacked Medza into marriage with his daughter out of greed and selfishness. In view of this, Beti employs a metaphor to demonstrate satire when Petrous Son of God puts in, "but what a crafty old goat her father is! Ever since Jean-Marie turned

up in Kala, I bet the old devil's only had one idea in his head – to marry Edima off to him” (p. 143). Referring to the Kala Chief as “a crafty old goat” is metaphorical to suggest his unscrupulous and selfish behaviour elaborated by Zambo:

He'll have someone in the city now to help him with his dirty business deals... Some people are silly enough to think he's generous; but the only people he lays himself out for are those who can do him a rather bigger favour in return (p. 143-144).

We are confronted with the tyrannical and crooked nature of colonialism symbolically represented by another colonised local elite namely Old Medza. The colonial economy was sustained by capitalism owing to the oppressive and exploitative nature of the coloniser over the colonised and aimed at satiating the colonisers' excessive cleaving for labour-power and raw materials to develop and sustain the ever-demanding European industries. The city of Vimili is characterized by bourgeois, capitalistic European culture which has negatively impacted the colonised Africans. With this view in mind, Old Medza is well described as a “shyster” and ambitious character that zealously embraces capitalism or commercial materialism to stay materially well-up above others in terms of labour-power and wealth. Using Medza as his satiric persona, Beti employs sarcasm against Old Medza and Capitalism to suggest how western hypocrisy and commercial materialism could do to people like Old Medza in colonial days:

My father was a real shyster, come to think of it...He was a living example of the astonishing results that can occur when Western hypocrisy and commercial materialism are grafted onto a first-rate African intelligence... but my father was the quintessential Westernised native of one generation back (p. 153).

Being a product of the capitalist European culture (a westernised individual), Old Medza exhibits parasitic tendencies such as individualism, exploitation, greed and selfishness typical of a capitalist and he is, thus, referred to as a “shyster” or “a dishonest person” (Cambridge, 2008, p. 1333). His capitalistic tendencies are exemplified below:

As Medza takes us back into time, three instances are crucial to demonstrate the tricks Old Medza employed to amass wealth at the expense of the vulnerable fellow Africans – simply put; it is the idea of trying to lord it over others as an individualistic, self-centered

creature. In his hey days he desired to build a magnificent coconut plantation perhaps second to none in Vimili town. The style that Medza's father used to build a magnificent coconut plantation involved taking advantage of the passion for parties and family gatherings his compatriots had. He invited all his half-brothers and nephews to work in his plantation after giving them a great deal of wine. Having become a tradition, every month the family turned up to work for Medza's father as long as feasts and wine were prepared for them. For the next trick, he would offer to repay the dowry himself on behalf of any woman out of sheer brotherly kindness and in turn, a woman who has left her husband would spend several days with Medza's family working in the plantation. Because of these tactics, the coconut plantation developed into the most imposing plantation in Vimili. Lastly, Old Medza made a lot of money from the plantation and being a tough creditor, he would give the money to anyone who cared to have it on loan. Consequently, the backwoods boys never managed to pay back the money, which Medza's father already knew. Therefore, the jobs or backwood boys would pay in kind by giving out their flock such as the sheep or goats and after Medza's father got all this livestock, he took it to town and sold it at a cracking profit. Old Medza's tricks demonstrate how the upcoming future African bourgeoisie take advantage of the weak and desperate individuals or labourers to exploit them and amass wealth, something which was typical of the colonial system.

Ironically, Beti exposes the cunning ways of the next local elite, David Mama who is a well-trained cabinet-maker and, perhaps, a product of a colonial school in trade skills. He owns a workshop which is typical of the petty bourgeoisie. He can be compared to Gatheeca who breaks the ranks against the members of his own class or fellow elites, such as Medza. Being an uncle, he cunningly takes advantage of kinship to lecture Medza about what blood is only in an attempt to get some of his gifts lavished on him during those night sessions. Naively, he does not understand that greed leading to exploitation is the main aim in Mama's lecture.

5. 1. 3. Satire on Western Education

It is essential to mention from the start that colonisation was not only done to countries but also to minds (Shaila Sharmin, 2010). Written in the first person, the narrative creates

a voice of subtle, moderately self-mocking irony for its protagonist and narrator, Jean-Marie Medza, a local elite who is partially baked by the French colonial education. He is Beti's satiric persona. To expose how this colonial system of education gave birth to a colonised mind characterised by mental confusion and selfishness, Beti focuses his target of satire on Medza and his father, Old Medza who is highly ambitious and committed to the highly exaggerated and hypocritical policy of assimilation or "western hypocrisy" (p. 153).

In his effort to satirise western or colonial education, Beti presents us his protagonist, Medza as a target of his satire who informs us that "I ... had just failed the oral in my baccalaureate exams" (p. 1). Because of this setback, he is confused, uncertain about his future, and perhaps most of all too terrified to face his very demanding, temperamental and ambitious father. In the same vein, his failure has produced a nasty feeling and a sense of low esteem resulting in creating dodgy responses or alibi to whoever would ask about what has led to his failure. The implication of his situation is that he may not be considered as fully baked in the French culture and language.

However, to prove that Medza is still a colonised local elite before the mission, we can briefly demonstrate on how he conforms to Kritikos's sardonic criticism of the French colonial system in Cameroon compared to the Belgian in Congo in terms of development, "but the French here, they only work the place for what they can get out of it, the greedy so-and-sos" (p. 3) and in response Medza says, "in that case, why didn't you stay in the Belgian Congo" (p. 3). In addition, Medza includes all colonial systems in Africa regardless of whether it is the French, English, Belgian or German:

I did not for a moment think of actually defending French colonialism; even in those days I knew that all colonial systems have one thing in common, a belief in the efficacy of the big stick. But at the same time my question, considered in purely logical terms, did have a certain pertinence (p. 3).

Back home in Vimili town, Niam's wife has fled back to her home village in Kala and all their attempts at negotiation have failed, and now, desperate, they see Medza's arrival as the perfect solution. Here, Beti employs role reversal when an eighteen year old boy such

as Medza is requested by Niam, backed by the community, to travel to Kala village to secure the return of Niam's wife. In reality, there is no society that can send a young boy to perform such a huge task. Thus, Medza is confused, prompting him to ask: "older men have made representations to them, and they haven't batted an eyelid. What power have I got that no one else has?" (p. 13). The boy does not understand how he, a teenage boy, can succeed where elderly people have failed. Underneath this act, lies irony and reveals the Kalans' inability to differentiate between a school drop-out and an educated person. To the Kalans, Medza is a white man who, because he has stepped into the white man's colonial educational system, he is purported to possess superhuman powers.

As a response to Medza's perplexity, Beti employs another device namely exaggeration or a hyperbolic statement when Bikokolo, the village Solomon, describes Medza's half-baked education: "You are that formidable man, you speak with the voice of the thunder...Shall I tell you what your special thunder is? Your certificates, your learning, your knowledge of white men's secrets" (p. 14). This utterance creates a special effect or aura on Medza though deep down he knows he is a failed student. Ironically, Beti is suggesting that western education has indeed failed as well.

To heighten Medza's levels of pride (ego) or condescending behaviour, Beti employs a lampoon when Bikokolo, a city dweller, verbally lampoons (a tribal remark) the village people of Kala:

Have you any idea what these up-country bushmen will quite seriously believe about you? That you are only have to write a letter in French, speak French to the nearest District Officer, to have anyone you like imprisoned, or get any personal favour you want. That's the kind of idiocy you'll find waiting for you (p. 14).

Bikokolo's words such as "up-country bushmen" and "idiocy" clearly confirm how the white men viewed Africans and how colonial education was used to impart the same superiority among a few local elites and sympathisers of colonialism towards their fellow uneducated brothers and sisters. Becker (1973) demonstrates how much harm has been done and is still being done to the image of the black people and Africans through literature: "this image of black African increasingly served as a moral alibi for slave trade, colonialism

imperialism and exploitation. From its very beginning European Cultural traditions have the colour symbolism of white and black..." (p. 295). However, once an individual was baptised in the French culture and language through education, such a one was considered as superior (civilised) to other uneducated natives. In *Black Skin, White Mask*, Fanon (1967) mentions some case studies related to the colonization of the mind. Those case studies show how colonised people feel about their situation which is reflected in their dreams:

A Negro tells me his dream: I had been walking for a long time, I was extremely exhausted, I had the impression that something is waiting for me, I climbed barricades and walls, I came into an empty hall, and from behind a door I heard noise. I hesitated before I went in, but finally I made up my mind and opened the door. In this second there were white men, and I found that I too was white ... (p. 99).

Fanon explains this dream as the Negro's inferiority complex and his unconscious wish to become white. The first attempt of the colonised is to change his mind by adopting the forms of thinking and behaving of the colonizer, in the hope that this will bring him equivalent privileges like the whites; which makes the colonized lose his self-image. This adoption of European thinking is often enhanced by colonial education. In view of this, it is important to note that the French created a two-tiered justice system to reward assimilation. The upper level was used for French citizens and native Cameroonians judged to have achieved sufficient proficiency in French culture and language through colonial education. The lower level also known as the *indigénat* or indigenous natives, was used for the majority of Africans without French education or social habits. Consequently, those people referred to as the *indigénat* were judged less fairly and more harshly than their Europeanised counterparts (or white masks). Tlou and Campbell (1997) state that when colonisers arrived, they used educated Africans to gain control of the people. They also point out that missionary education aimed at producing young Africans who would accept the supposed cultural inferiority of the Africans; accept the settler colonialism as a fact of life; and admire the white man for his power, wealth and technology. It also made communication between the colonial master and the Africans easier and thus created a positive environment for colonialism.

It is, thus, not surprising to witness Bikokolo's description of Kala people and the subsequent pompous or condescending behaviour of Medza before and after arriving in Kala. Beti employs irony to expose or suggest pride or condescending behaviour which made educated Africans feel superior to their fellow uneducated Africans:

To be sure, I wondered whether his views on the Kala bushmen were not a little exaggerated ...something was slowly stirring inside me, a siren voice which I recognized as the love for adventure...the ploughed student was transformed into a brigand chief, a pirate, a true Conquistador... (p. 14-15).

For sure, a sense of pride begins to ring inside him expressed through his subsequent love for adventure and his illusive feeling of being promoted to another level similar to a brigand chief - typical of a mentally confused mind.

The journey towards the exposure of mental confusion, which is very characteristic of a colonised mind apart from pride, begins to unfold when this "town boy", Medza lands his feet in Kala village. During the first few weeks he watches the easy interaction of Zambo and his friends Duckfoot Johnny, Son of God and Boneless Wonder with envy. Although they incorporate him into their community with great ease in the process, he always feels alienated. He is perhaps most envious of the absolute certainty with which the villagers of Kala assume that their own worldview is adequate. Thus, his envy leads to new aspirations as opposed to his interest in school:

If only they wouldn't treat me as a 'scholar' and nothing else! I'd have given all the diplomas in the world to swim like Duckfoot Johnny, or dance like the Boneless Wonder, or have the sexual experience of Petrous Son of God... (p. 54).

Using his satiric persona, Beti makes good use of irony to expose, in a suggestive way, the weaknesses of colonial education including its student during one of the many night feasts or sessions held in Medza's honour largely characterised by inquisitive interrogations regarding his learning in the ways of the whites. During this session Medza is asked to explain what he learns in school and attempts to formulate the definition of geography in his native language. Medza fumbles about, by way of self-mockery, in his effort to describe the city of New York:

I gave them what must have been the feeblest, certainly the most arguable definition of Geography ever presented to any audience... I found myself telling these simple people about New York...it was child's play to describe New York, probably because my only knowledge of it derived from the cinema (p. 60).

Ironically, this is indeed embarrassing for our hero to resort to his flimsy knowledge from cinemas as opposed to authentic academic facts. Medza changes the subject from the capitalist country, America to a communist country, Russia and his education is further tested leading to more weaknesses being exposed due to the inquisitive nature of his audience.

Being a tool of self-criticism or satiric persona through the use of irony against western education's failure to prepare its candidate for life as well as the mental confusion it brings about; Medza confesses to himself much to his own dismay:

I knew perfectly well that as my knowledge of real Russian life was very vague and sketchy, my only chance of coming through the ordeal unscathed was to Invent my own version. The illusionary nature of college learning could hardly have been better illustrated, as I learnt for myself that night. I was not without a certain pride in all I had learnt during the past academic year: yet at the first real test of my knowledge – a test imposed by genuine circumstance, not under the artificial conditions of an examination-room. I had already discovered vast gaps in the frontiers of my tiny kingdom... (p. 62).

From this night's party, Medza discovers the weaknesses of his education. It has not prepared him adequately to face real and practical challenges in life. If he has to talk about Russia in his oral exams, he should have passed with flying colours despite telling lies. The failure is seen in the manner in which Medza realises how wide a gap separates him from his people's ways of living and thinking as he struggles to find the words that will explain abstract, Western modes of knowledge such as Geography and Economics. The grisly experience he has been put through this night creates a feeling of resentful realisation of how irrelevant his years in school have been.

And using Medza as a tool of criticism or satiric persona against western education during his mission, Beti employs a metaphor to demonstrate satire through self-criticism as he compares colonial schools to a giant ogre:

My resentment against schools and educational systems mounted steadily as the days passed by. I saw a school as a kind of giant ogre, swallowing young boys, digesting them slowly, vomiting them up again sucked dry of their youthful essence, mere skeletons (p. 62-63).

Medza feels alienated after being sucked dry to an extent of losing his true identity in relation to his own cultural values and habits ending up with alien western values and ideas; a colonised African elite. Thus, he begins to question whether or not his education has prepared him for life any more appropriately than growing up in the tribal way would have.

To elaborate what the image called the “giant ogre” has done to Medza, Beti employs sarcasm as he exposes the effects of western education on Africans in the colonial society:

This unshakeable stoicism in the face of all life’s accidents and vicissitudes is probably the townsman’s greatest loss, when he abandons village, tribes, and local culture. We who choose the city have lost this ancient wisdom: irritable, ambitious, hot-headed, fed on illusion, we have become the world’s eternal dupes (p. 135).

Perhaps the other most humorous example of Medza’s confusion occurs when his naivety and estrangement are exposed as a result of his uncle asking him if he knows what “blood” is. In reply, Medza says, “Blood is a red liquid circulating through our veins and—.” (p. 80). Of course, Mama means blood relations or kinship as he scorns Medza with a loud bark of laughter, stirring up a feeling of resentment and he gives a reason for this:

Till this moment I had imagined myself a modest and reasonable person, not liable to be puffed up by my learning, such as it was – even though it had made a personality of me in Kala. But now the mildest joke at my expense had been enough to stir immediate resentment in me (p. 81).

However, a serious trap lurks beneath this humorous misunderstanding of what “Blood” means in this case. As soon as Medza realises that his uncle is lecturing him only in an attempt to get some of his gifts lavished on him during those night sessions, he naively decides to give up all the flock but his uncle settles the matter, “half the flock will be quite enough...” (p. 83) he says. All he gets from the lecture is a lesson in the avaricious tendency of village life. Prepared by his French education to be idealistic, to expect noble motivations from people, he does not understand that greed and exploitation are one of

the main themes in Mama's lecture. For Mama and Zambo, kinship is the controlling factor of life.

In his attempt to demonstrate the irrelevance of Western education, Beti criticizes Medza's use of textbook clichés in *Mission to Kala*. In doing so, the Satirist is laughing at the boy's lack of originality including his uncritical assimilation of foreign education. For instance, Medza makes reference to Greek mythology about Helen of Troy:

It was at this stage in the proceedings, before I had even had time to get my personal emotions quietened down a little – let alone sorted out that my Helen, the real object of my mission, for whom I had been prepared to fight the second Troy before the walls of Kala appeared on the stage. (p. 132)

This style of frequently referring to historical figures, events and ancient folklore, correctly known as mock epic, is one of Mongo Beti's strengths as a writer but a mild satire of Western education. Ironically, Beti implies that western education prepares the Africans only to give parodies of Western clichés and knowledge without any attempt to make them original or prepare them for the reality of African life. These references to grand, heroic or epic exploits (Pizarro etc.) are an example of one type of satiric genre: the mock-epic. A disparity here is created between the epic story of the Trojan War and Medza's very unheroic "mission". Medza's unheroic "mission" leaves Medza a disillusioned colonised local elite and, consequently, he ends up being mentally confused, and irrelevant to himself and his own people.

Despite being the target of satire, Medza does not cease to criticise colonial system of education during his mission to Kala. For instance, Beti employs irony when the intelligent and perceptive Kalans are able to expose his weaknesses and illogicalities with what Medza himself calls a "needle-sharp clarity" as he honestly confesses: "but once again life had caught me on the wrong foot; every question took me completely by surprise" (p. 75). The relevance of Medza's education is put into question, by a woman:

You'll live in homes with a garden all round them, and hedge to fence them off from each other. You'll sit around in the evening smoking cigarettes and reading newspapers. You'll drink your water from a tap ... You'll speak nothing but their language... Where do we come into all this? (p. 75-76).

Ironically, Beti's voice is wondering how relevant Medza's education is to himself, his society and the country as a whole – implying that education that does not recognise the people's culture which includes language and tradition is bound to be irrelevant to their development and total emancipation (physically and mentally). In view of this and to the contrary, Nkomazana and Setume (2016) observe that missionary education was used as a great weapon to confuse the people's minds, and Medza is a victim of mental confusion.

Beti laughs at Old Medza's frustrated ambition about western hypocrisy: "If my brother hadn't been such a bonehead, my father would have worked all his frustrated ambitions on him. As things are, the old boy has to torment me instead" (p. 143). Here, Beti employs diminution as Medza refers to his father as "old boy" and reveals how blindly ambitious Old Medza is about western education. In addition, Medza clearly reminds us about his father on how he, ambitiously had packed him "off to school as young as he could...My father had been obsessively determined that I should get immediate promotion from one class to the next every term..." (p. 152).

Still in flashback mode, Beti employs his satiric persona, Medza who speaks through self-criticism, "that was us. Remember? Ragged, rowdy, boastful, nit-infested, cowardly, scab-ridden, scrounging little beasts..." (p. 153) and later poses a question which marks a crucial point of realisation in Medza's life while in Kala. From this quotation, Beti employs a combination of a lampoon and a metaphor as in, "Ragged, rowdy, boastful, nit-infested, cowardly, scab-ridden, scrounging little beasts" to mock him and other students like him as being pompous though ragged, rowdy, cowards and nit-infested referring to students having the eggs of "a louse which sticks to the hair of a person" (Cambridge, 2008, p. 962) and scrounging little beasts referring to students who went round asking for food or money or things and scab-ridden referring to students who were covered all over their bodies by rough surfaces "made of dried blood which forms over a cut skin while it is healing" (p. 1269).

Mama's loving relations with Zambo are contrasted with Medza's struggles with his ambitious and tyrannical father. And ever since he returned from Kala, Medza has strangely become a different person as indicated by aunt Amou. As a dialectical character,

he has become rebellious against the tyrannical colonial mentality. He simply rebels in order not to face the reality of what his father is (a tyrant).

Beti, employs irony to expose how western education has failed to prepare Medza to appreciate responsibilities such as marriage and relationships with people. For instance, his unwillingness to face his obligations to his father and his flight from home lead to his most treacherous move; his abandonment of his love, Edima including his family and the people of Kala. As one critic posits, this abandonment is the most telling indication of the deficiencies in Medza's education which has not prepared him to understand the obligations that marriage comes along with: "he has no conception of consequences, no long-term commitment to the group, no concern for the perpetuation of the tribe" (Mickelson, 1997, p. 76).

Beti further employs irony to expose Medza's selfish nature which is typical of a pro-colonial type. He is selfish as he is only concerned with his personal ambitions over Edima's plight back home; to pass his exams in October and start working for the colonial administration: "in fact, I passed my exams that October, as you know, and got a job, I never went back to find Edima. I quickly realised that she could be nothing more than a passing stage in my life (p. 166). However, rebelling against his father seems like an act of self-liberation from physical bondage, but not from his colonised mind.

Beti does not show any compromise or bias in his satiric implication which the study cannot afford to ignore as his satiric butt against the elders and youths or his own people remains unrelenting despite mildly satirising western education. Beti deliberately employs malapropism to expose how foolish and uncivilised some youths can be in Kala by turning his attention to Duckfoot Johnny who struggles to pronounce some simple words properly in his attempt to introduce himself to Medza: "but my real name'sh Albert Bidzo. Only trouble ish, I don't really know how to write "Albert" properly, and he says, "can't even shpell it" (p. 30). The reason behind this is that his father had stopped him from going to school: "my boy, school's not meant for chaps like you. Come an' help me lay traps in foresht, so'sh we can have some deshent meat..." (p. 30) and much of the satire is directed at "country bumpkins", the poor, ignorant, fawning, bedazzled natives

under colonialism who cannot tell the difference between a school dropout and a learned individual.

The pleasant humour of the two chapters about Medza's escapades in Kala presents a life spent roaming, disillusioned and unsatisfied. Medza's final comment sums up the plight of the "colonised African", who is suffering from mental limbo and has been alienated from the ancestral wisdom of his people but not given a new way of understanding life:

Not least among these was the discovery – made by contact with the country folk of Kala, those quintessential caricatures of the 'colonised' African – that the tragedy which our nation is suffering today is that of a man left to his own devices in a world which does not belong to him, which he has not made and does not understand (p. 167).

Thus, revealed in the narrative is the irresolvable dilemma of the African too educated to live comfortably among his people, but still too African to attempt to live as a white man. Like Medza, he must simply wander and dream due to his "colonised mind" characterised by mental confusion, inferiority and superiority complex. Like in any colonial society across Africa, missionary education was used as a great weapon to confuse the people's minds. It undermined African culture and the general way of life of the Africans (Nkomazana & Lanner, 2007). In preparation for the colonisers, the missionaries taught English, French or German to those who were to be colonized by the English, Belgians, French or the Germans, so that they could later provide the needed service as police officers, district offers, clerks, messengers, and perpetuate the colonial system beyond independence.

5. 1. 4. Satire on Religion

Takudzwa Hillary Chiwanza (2019) observes that Karl Marx and Friedrieich Engels were very sentimental about the role of religion in how it influenced the way of thinking in people. They said that religion is opium. It is opium which drags people to accept poor conditions without complaining. Colonisation was expedited by the use of religion, and in particular, Christianity. As of now, most Africans identify themselves as Christians, and many as Muslims. In addition, "Missionaries taught their converts to associate colonialism with Christianity, civilization and the overwhelming superiority of European weapons and warfare" (Boahen, 1985, p. 198).

Therefore, Christianity has devastated a lot the conscience of the black person in Africa. African traditional religions have been washed away by Christianity as they are viewed as pagan and heathen in nature.

This study agrees with Boahen's and Chiwaza's arguments as Marxists have a strong skeptical stance against religion (particularly Christianity). Owing to the hypocritical nature of religion in the hands of the Whites, Beti demonstrates satire through the use of realistic characterisation, biblical allusion and parody to mock religion, specifically Christianity, through Zambo's friends namely Duckfoot Johnny or Saint John of Kala and Petrus Son-of-God as well as setting as in the case of a clearing in the bush known as The Living Fountain. Being nicknames, these biblical names fall within the Sense theory.

The same day Medza arrives in Kala, he is taken out for a party by his cousin, Zambo, at night and it is at this event where Medza is introduced to a group of motley friends with biblical names. Beti employs biblical allusion through the nickname "Petrus Son-of-God" to mock religion, specifically, Catholicism as his target of satire, and we are told by the narrator that "this tag was stuck on the young man because his conduct was so scandalous; it was thought that by thus getting him, ... adopted by God he might yet be saved from hell-fire." (p. 30). In real sense, the sacred name "Son-of-God" does not fit this scandalous fellow but this is irony and wit at work meant to mock the dignified or official institution of religion.

Duckfoot Johnny and company have a thorough knowledge of Catholicism and yet they satirise it, finding pleasure in using it to suit their gadabout nature. In view of this, Beti employs parody to satirise the French missionaries during the same party where the young men and girls are drunk and are wildly ecstatic. Heavily drunk, one of the weird youths called Duckfoot Johnny (also known as St. John of Kala) takes the position of a Priest and engages his friend Son-of-God in a comic parody of any missionary as he repeats or mimics the following satiric discourse after Duckfoot Johnny (a confession):

Saint John of Kala, what do you command me to do if I want to go to heaven? Here are two orders for you to execute faithfully. Faithfully, remember, or you won't go to heaven. In the first place, I must come running every time you summon me... In the second place, I must fill our guest's glass every time it is empty (p. 31).

After son of God echoes Duckfoot Johnny's "Amen", the latter concludes: "I bless you, my son" and again he goes on to say, "in the name of the Father and the Son" (p. 31), sketching the gesture of benediction in the end. This type of parody exposes religious hypocrisy, which was characteristic of colonialism.

Beti employs sarcasm when Duckfoot Johnny further ridicules the priests: "Ah, the Boneless Wonder!...Didn't they ever teach you in catechism that anybody can administer baptism in an emergency, not just the priest?" (p. 32). The aim is to reduce the target of satire such as the dignified Priest or Catholicism to the lowest, undignified level. Beti's mockery of Catholicism and its catechism brings out the hypocrisy inherent in Christianity as the missionaries in Kala are said to pay those who labour for them with whiskey, something considered as immoral and dehumanising. Like in *Poor Christ of Bomba*, forced labour was imposed by the church and the Chief was an accomplice.

The Satirist employs another biblical allusion in reference to setting to demonstrate satire against religion as Duckfoot Johnny or St John of Kala refers to his wine cache as "The Living Fountain" (p. 105), which is a narrow clearing in the bush where he hides his jars of fermented palm-wine. As earlier stated, Duckfoot Johnny and his friends have a thorough knowledge of Catholicism and yet they satirise it, finding pleasure in using it to suit their gadabout nature as they now indulge in a drinking competition with rules of the game well spelt out.

The debate between Abraham the Boneless Wonder and Son-of-God demonstrates the folly of religious intolerance when the latter implores: "I am quite willing to let you expound Catholicism, so long as you tell us afterwards what the other religions have to say, too" (p. 107). Beti employs sarcasm when Son-of-God further mocks Catholicism with sheer deliberateness when he says, "The best religion in the world remained that of St John of Kala, which consisted of two basic commandments: When you are thirsty,

drink anything except water; and never forgo any occasion for making love, whatever time of day it may be (Sundays' included)" (p. 110) suggesting the hypocritical nature of the French missionaries who were in the habit of playing double standards.

Beti's satire on religion is carnivalesque. This can be seen from the way he employs the destructive force of parodic laughter, which treats a dignified target frivolously, that is, treating something serious or official in a silly way and making it look foolish.

5. 1. 5. Satire on Culture

Mongo Beti does not romanticise African culture. With this viewpoint in mind, "he approaches his subject matter as a social critic, an observer who spares neither the colonialists nor his own people the lash of his irony" (Carline, 1973, p. 2). He thus exposes the oppression, greed, hypocrisy, folly and stupidity of his society, namely Vimili town and Kala village pitilessly with focus on characters such as Niam, Mrs Niam, Old Medza, the polygamous Chiefs, Zambo, Duckfoot Johnny, The Boneless Wander and Son-of-God as his targets of satire.

Beti presents two different worlds; the westernised city of Vimili and the typical African village of Kala. The penetration of capitalism or materialism in the lives of the people of Vimili is, thus, confirmed by Losambe (1993) in Laye's *The Radiance of The King* and Beti's *Mission to Kala*:

Vimili, is as spiritually decadent as the world from which Clarence comes. It is a society which has been seduced by the white man's material values and undergone deep transformations in all spheres of life under the French policy of assimilation. It is indeed a society left in a state of anomie as it has not been able to become French after departing from its solid African tradition (1993, p. 162).

In view of this, Beti employs irony to expose westernised men's pride or chauvinism and their oppressive nature of considering women as tools for labour which imply the penetration of African society and traditions by colonial or capitalist economics or materialism resulting into the commodification of women, their labour power including the products of their labour as it is the case with Niam who desperately gives up his pride and confesses to Bikokolo that:

He wanted to get his wife back; he desperately needed her to run the house for him. In fact, he had an even more pressing reason: since his wife's departure he had lost a whole season's groundnut crop through lack of anyone to work in his field (p. 8).

He needs her not because he loves her but only for labour power. Emphasising the impact of capitalistic modes of production in *Mission to Kala*, Beti employs the lash of his irony to expose the way the westernised Vimili culture prescribes communal ownership of women and as such, Niam's wife is communal property as Niam desperately argues, "Do you understand? It isn't just my personal affair any longer. It's a tribal matter. My wife doesn't belong to me exclusively, if you follow me; she's tribal property" (p. 10). Niam and his fellow westernised members of the community use this pathetic logic to compel Medza to undertake the mission to Kala. Niam's attitude is typical of bourgeoisie lifestyle or capitalist modes of production that view women as property, tools for production or labour, mere bodies for sexual gratification and child baking machines. In view of this, Akano (2014) corroborates this view by stating that "the Marxist-Feminist defines capitalists and men as exploiters of women through chauvinism, patriarchy and undue profit or commodification and capitalism denies woman equal opportunities and freedom" (p. 23). Having failed to become French, Medza, thus, summarises the tragic dilemma faced by his society in Vimili as follows:

... the tragedy which our nation is suffering today is that of a man left to his own devices in a world which does not belong to him, which he has not made and does not understand. it is the tragedy of man bereft of any intellectual compass, a man walking blindly through the dark in some hostile city like New York (p. 167).

The protagonist, Jean-Marie Medza, who is an egocentric product of Western education, is sent to Kala to bring back Mrs Niam who has deserted her husband due to his oppressive nature and has gone back to her parents in Kala. Niam's wife is barren and using irony, Beti exposes the hypocrisy that characterises Vimili culture when the narrator informs us that they "suffer a curious kind of communal anathema, the origins of which must be sought in the spiritual beliefs of our Bantu ancestors. Once a married woman has a child, all her caprices and infidelities are excused" (p. 7). However, it is appalling how

an infidel can be forgiven under such circumstances. And Mrs Niam is a victim of this kind of oppression and Beti lampoons such men, “but she never had a child. Niam thought that gave him the right to insult and maltreat her all day long. Men! Stupid, pretentious, conceited beasts” (p. 7).

Furthermore, Beti employs irony to expose how hypocritical some westernised African societies are on the issue of adultery. In view of this, the narrator enlightens us, thus:

In our country what Europeans describe as ‘adultery’ (a word loaded with heavy Puritanism) doesn’t on the whole provoke really violent reactions, even if people aren’t entirely indifferent to such peccadilloes.” What really evokes the fire is hitting it with a man from another tribe...The seriousness with which any adultery is regarded is in exact proportion to the physical or social ‘distance’ between the two tribes – those, that is, of the cuckolded husband and the intrusive lover respectively (p.7).

It is crystal clear that the Vimili culture seems to condone adultery if the casanova happens to hail from the same tribe, which in a way is hypocritical because the same morals that the society purports to safeguard are thrown to the dogs and the culprits are forgiven.

If the Vimili culture is befuddling, then that of Kala is petrifying as morality seems to be just another word in any vocabulary. Indeed Medza is welcomed by a rude awakening as his highly exaggerated knowledge of the White man’s wisdom fades into oblivion as the Kala decadent lifestyle unfolds nakedly before his eyes. Using irony, Beti seems to be suggesting that the Kala culture somehow is a hindrance to societal progress and regeneration because the youths such as Duckfoot Johnny, Abraham the Boneless Wonder, Petrous Son-of-God and Endongolo are depicted as lazy, immoral and wayward. For instance, his cousin Zambo, who at 20 and two years older than Medza, lives with his girlfriend at his parents’ home with their blessings, yet he sleeps around with other girls as he is not yet prepared to marry, he says, “Oh no, I’m too young to marry” (p. 26) much to Medza’s perplexity.

Chilala (2016) posits that “aside from nicknames, which tend to fall in the category of the Sense Theory, most names are associated with No-sense Theory...” (p. 157). In view of this, Beti employs weird nicknames such as “Duckfoot Johnny” and “Abraham the

Boneless Wonder” in line with childish tendencies of name-calling and employs distortion (caricature). In view of Duckfoot Johnny’s feet, we are informed that “he was commonly known as Duckfoot Johnny, because his feet were not only flat but turned out when he walked” (p. 29) like those of a duck. The Boneless Wander is so flexible that his body, seated or standing, seems as though it is filleted especially when he is walking. The irony or satiric implication of these graphically descriptive names is that they actually correspond to the characters’ bizarre nature, waywardness and a lack of direction or purpose in their lives. After all, Duckfoot Johnny does not mind whether children make fun of him.

In the second example, Beti uses irony to reveal that Kala youths do not only indulge in sexual escapades but they imbibe palm-wine daily and do not seem to do anything constructive in their lives as Duckfoot Johnny confirms, referring to Zambo and Son-of-God, that “he’s a kind of fellow who can’t get to sleep so long as there’s a girl to screw somewhere in the world. They’re the same, him and Son of God; the old urge is too much for them” (p. 34).

Perhaps humorous moments can be seen when the four motley youths together with Medza go swimming and get into a silly activity of comparing who has the biggest penis and they forcefully cause the town boy to undress much to their exhilaration: “Lordy, Son- of-God was right! You can say that again! Look at it – colossal!” (p. 40). Ironically, Beti suggests how foolish and childish these youths are.

Kala culture is indeed petrifying as Beti takes us back to Mrs Niam’s escapades in Kala. Niam’s wife, who is absent when Medza arrives, returns a fortnight later with a lover in broad daylight without any amount of shame. In view of this situation, Beti employs sarcasm to expose or suggest how immoral and backward or static some cultures could be in African colonial societies when Zambo explains with ease to the shell-shocked, Medza that it was no big deal for a married woman to be “screwing around with some man or other” because “all the women here run two or three men besides their husband when they get to her age. It’s practically a rule” (p. 134). Such a culture is indeed petrifying (belonging to the past, not developing).

At this juncture, Beti employs farce in a sardonic way, and uses laughter to mock or make fun of the Kala culture as far as women and their self-demeaning tricks are concerned. He creates a situation in which the mother to Edima bangs forcefully into the room and finds Medza and her daughter in bed. She drags her out of bed and she keeps on shouting and slapping the girl on her way back home. Zambo clarifies this situation to the hero:

Do you mean to say you don't understand? That the whole thing is carefully planned farce?...that old bag simply wanted to be able to tell the whole village that it was her daughter you'd honoured with your – h'm – attentions. That the whole little scene was pure eyewash (p. 130).

Beti further ridicules the oppressive culture of Vimili by targeting Old Medza who is well described as the “omnipotent god” (p. 148) by his son owing to his fearsome nature, strict manners and worse temperament. Being a westernised domestic tyrant, he is terribly oppressive as rightly exposed through this simile: “he was like a bloody policeman – no, worse: a private dictator, a domestic tyrant. There was never any peace or sense of security, nothing but rows, reproaches, and fear” (p. 152) in his household. For instance, Old Medza beats his children as well as his wife who has little say in the affairs of the family as Medza informs us, “in the normal way my father thrashed his children with a fly-whisk and his wife with a thin, whippy cane which looked like a snake and stung just as hard” (p. 158-159) and further says, “my mother came out of the cave where she had taken refuge from her lion of a husband – and begged me, tears in her eyes, to go, and not offend my father any further” (p. 163-164). The expressions “tears in her eyes” and the metaphor “her lion of a husband” clearly portrays a tyrant and the pain his wife is subjected to. This oppressive behaviour is well supported by the capitalist economics that view women as objects of possession or property, and according to Anzaldua and Hill-Collins (1990), the norms, values and practices often spring from the dominant culture which seeks to impose on everyone.

Beti adds a moment of humour in the manner in which Old Medza falls flat to the ground in the process of chasing Medza: “I didn't break into a sprint but sidestepped quickly to the left. He fell flat on his face” (p. 164), Medza narrates, causing a mixture of laughter and sobs from onlookers.

In conclusion, the study has attempted to elucidate that the novel is a Frenchman's passage from Europe to the African city, Vimili and that of an African from the westernised city to the African village (Losambe, 1986). In Vimili and Kala, women are oppressed because those in Kala live in a patriarchal society and are thus culturally vulnerable, yet those in the westernised city of Vimili are victims of capitalist economics. They are viewed as property, tools for sexual gratification, for labour and as child-bearing machines – the situation exacerbated by the penetration of capitalist modes of production. And besides religion, culture is supposed to play a significant role in the process of moulding the character of an individual but that is not the case with the society depicted in Kala and Vimili.

Mission to Kala is a satirical and educational tale about a journey into self-realisation, the intricacies of human relationships as well as about the colonial mentality which is perpetuated even today in the post-independence era. Arguably, it is a mixture of mild and bitter satiric devices and elements though it may be largely Horatian due to its comical elements.

In view of this analysis, Ndigirigi (2015) makes a very crucial connection between the colonial realities and the post-independence realities through the colonial local elites and subordinates in colonial society and comprador and national bourgeoisies groups who show similar symptoms of the “colonised mind”:

The colonial phase, imperialism, is abetted by a *pro-colonial* type, which sees loyalty to colonialism as a vehicle to satiate individualism. Independence only Africanises the former colonial institutions that remain subservient to imperialist interests. This results in a *comprador bourgeoisie*, which is shown as a direct offshoot of the pro-colonial type (p. 192).

Instead of using Ndigirigi's term “pro-colonial type”, this study employs the terms “colonial local elites or colonial African elite and subordinates”. Therefore, the connection between pre and post-independence realities lies in Ndigirigi's observation. And the comprador bourgeoisie groups in the post-independent Africa are named this way

due to their links with the foreign powers or former colonialists as demonstrated in the following “jungle”, *Devil on the Cross*.

5.2. SATIRE IN *DEVIL ON THE CROSS*

5. 2. 1. The Satirical Nature of the Novel’s Title *Devil on the Cross*

Fisher in *Entitling* (1984) adds, “Attending to titles, even subtitles, is in some instances absolutely essential to understanding, evaluating and interpreting” (p. 295). In view of Fisher’s argument, it is important to note that the title *Devil on the Cross* does not merely demonstrate a common practice of titling books but provokes metaphorical interpretations for us to understand the writer’s satiric intention. First, the words “Devil” and “Cross” are symbols but this study attempts to show that more than what everybody would be led to put at first sight of this title, that “Devil” and “Cross” are mere symbols, they can be constructed into metaphors as a result of a careful reading of the novel as the Gicaandi Player narrates:

Then she saw a crowd of people dressed in rags walking in the light, propelling the Devil towards the Cross...He moaned, beseeching the people not to crucify him, swearing that he and all his followers would never again build Hell for the people on Earth...And there and then the people crucified the Devil on the Cross, ...After three days, there came others dressed in suits and ties, ...lifted the Devil down from the Cross. And they knelt before... beseeching him to give them a portion of his robes of cunning (p. 8).

The people crucifying the Devil on the Cross are freedom fighters (the oppressed); the Devil is colonialism and capitalism orchestrated by the European colonialists, and the Cross symbolises independence (or freedom from both colonialism and capitalism). However, his disciples, the petty bourgeoisie quickly learn or acquire their colonial masters’ cunning or exploitation (capitalistic tendencies) so that they perpetuate the continuous exploitation and underdevelopment of Africa even after independence leading to Neocolonialism which represents the second phase of colonialism. In post-independent Africa the colonial petty bourgeoisie take up their new role as fully-fledged comprador bourgeoisie. Muturi exemplifies the nature of Satan or Capitalism as depicted through the actions of the compradors and comprador bourgeoisie:

The nature of Satan is the image of the evil we do here on Earth...What are evil actions, and what are good actions? There are two kinds of man: one who lives by his own sweat and he who lives by the sweat of others (p. 54)?

Therefore, the following metaphors would be, arguably, correct based on the events in the novel: Colonialism is a devil, Capitalism is a devil, Imperialism is a devil and Neocolonialism is a devil. On the other hand, Independence is a cross and Communism is a cross which instead of liberating Africa from socio—economic and political woes, produces more suffering as the Devil and his Angels are still alive.

5. 2. 2. Satire on the Ruling Class and the Middle Class

Ngugi explores politics and the emerging stable African middle class as his subject of satire by employing caricature (exaggeration), allusion, metaphor, sarcasm, folktales, fantasy and the character names that are potent with satiric meaning. He bitterly criticises capitalism, the comprador politicians, comprador bourgeoisie, national bourgeoisie, the aspiring bourgeoisie, the uncommitted intellectuals, the west or the imperialists and the exploited and oppressed masses (the workers and peasants) as his targets of satire.

Initially, Ngugi employs ironic juxtaposition to satirise the economic system and exposes its greedy, sadistic violent and selfish nature through the two contrasting songs placed side by side. These traits in the second song are inherent in African politicians and the middle class and are one of the causes of Africa's political, social-economic malaise immediately after independence. For example, during the fight for independence, the patriots under Mau Mau sing with great expectations like this:

Great love I found there
Among women and children
A bean fell to the ground –
We split it among ourselves (p. 35).

The patriots put emphasis on communism. To the contrary, the greedy, violent and selfish home guards and imperialists sing with impunity as follows:

Self-love and the love of selling out
Among the traitors of the land.
The bean we steal from the people –
We struggle to see who can grab it all (p. 35).

The author demonstrates that during the fight for independence in many African countries “organized unity took two forms” (p. 34); the real patriots and the self-seeking individuals each with different expectations from independence. Ndigirigi (2015) observes that “capitalism in *Devil on the Cross* is shown as a jungle where only those with carnivorous tendencies survive. Colonialism, and later on, neocolonialism, helps to satiate these characters’ narrow and greedy appetites” (p. 194).

Considering the self-seeking middle class, and compradors politicians who took up governance after independence, Ngugi employs a metaphor to refer to them as a clan of parasites as he satirises capitalism – an economic system:

Each of the two forces builds a heart that reflects the nature of its clan. Therefore, there are two hearts: the heart built by the clan of parasites, the evil heart, and the heart built by the clan of producers, the good heart (p. 50).

The real patriots are those with a good heart and belong to the clan of producers or labourers while the compradors just like their counterparts, the middle class, possess an evil heart and they, thus, belong to the clan of parasites.

Ngugi furthers his criticism of Capitalism using bitter irony (sarcasm) through a folktale about the ogre by which the parasitic tendencies are illustrated or exposed:

The ogre had sunk his long nails into the neck and shoulders of the peasant. The peasant was the one who went to the fields to get food.... The ogre’s job was to eat... and to sleep soundly on the back of the peasant. As the peasant became progressively thinner and more depressed at heart, the ogre prospered... (p. 59).

The folktale is an extended metaphor and it is suggestive of the parasitic nature of the economic system called capitalism propagated by the compradors and the middle-class citizens. Metaphorically, the ogre is capitalism and does not swallow peasants but feasts on them for its satiation, but in the case of the ogre in *Mission to Kala*, it had to swallow individuals so that they are equipped or baked as pro-colonial types by the time of vomiting them out through education and loyalty to colonialism.

At this juncture, Ngugi turns to the use of semantically potent and socially loaded names to create character types, caricature, simile and sarcasm to expose the capitalistic or evil

nature of the compradors (African politicians), comprador bourgeoisie and aspiring bourgeoisie who are all participating in the competition of theft and robbery in the cave. They represent the exploitative and oppressive forces in the independent African society working hand in hand, as agents of neocolonialism, with the whites or imperialists. The other character type is the national bourgeoisie whose exploitation does not depend on foreign connections. Wellek and Warren (1949) in *Theory of Literature* argue that symbolism in literary works is calculated and determined, “a deliberate mental translation of concepts into illustrative pedagogic terms” (p. 189). In view of this, Ngugi crafts his character types that belong to the social class structure and what he or she does or will do and how he or she views the world is already suggested by the name he or she is given. Thus, Ndigirigi (2015) confirms that “Ngugi’s deliberate choice of semantically potent and socially loaded names helps to personify the social realities he portrays” (p. 191) and as such, they fall under the No-sense theory. However, Ngugi’s approach to typicality does not mean that character types (oppressive ones) can only be crafted on the basis of names loaded with meaning as it is not the case with *Mission to Kala* where the realisation of character types is through realistic characterisation, that is, the characters’ actions and dialogue (what they say and what is said about them).

The first competitor is Ndaaya wa Kahuria and Ngugi employs caricature through the use of similes and adjectives to portray the distorted appearance of this particular competitor as follows:

The suit that this competitor was wearing was the kind that had been baptized Napier-Grass-Son-of-Trembling. It showed no sign of ever being pressed. He was tall and lanky. But his eyes were big. They were like two electric bulbs hanging from a tall, thin eucalyptus tree. His arms were long, and he swung them this way and that way as if he did not know what to do with them (p. 91-92).

Caricature can be done through the magnification, distortion or diminutive manner to demonstrate satire. Here, Ngugi distorts and magnifies Ndaaya’s appearance to confirm his ability to use his big eyes to see sharply and co-ordinate well with his long arms and fingers as they slide swiftly and stealthily in people’s pockets. In short, Ndaaya is a smooth, sly criminal or thief as he boasts: “if these long fingers were to slide into your

pockets, I assure you that you wouldn't feel them" (p. 92). Despite his magnified appearance, his ability in theft and robbery is met with angry protests from fellow participants who think Ndaaya is just a small thief because he steals to satiate his hunger. In view of this reaction, Ngugi employs sarcasm to hit hard at the greedy nature of capitalists: "here, in this cave, we are interested only in people who steal because their bellies are full" (p. 92), says the master of ceremony, suggesting greed. Rules that are potent with sarcasm are established so as to get rid of such characters as Ndaaya:

...every competitor must reveal the number of wives he has – wives and/or mistresses, ...give a brief account of the career in theft and robbery, ... show how theft and robbery can be increased in the country, show how we can strengthen ties between us and foreigners (p. 96).

Ngugi implies that considering theft and robbery as a career as well as suggesting how these vices can be multiplied in the country is sadly ridiculous.

The next competitor is Gitutu wa Gataanguru. At this point, Ngugi turns to his tradition in this text of creating the character types on the basis of names that are heavily loaded with terrible meanings and they fall in the No-sense theory as these typical figures live to fulfill what their names entails. Ndigirigi (2015) posits that "*Gĩtutu* refers to "a big jigger" while *Gataanguru* is a diminutive term that refers to a belly infested with tapeworms, which produces a bloated effect." Ngugi further employs caricature characterised by adjectives to demonstrate the graphic illustration of the jigger:

Gĩtutu had a belly that protruded so far that it would have touched the ground had it not been supported by braces, that held up his trousers. It seemed as if his belly had absorbed all his limbs and all the other organs of his body. Gĩtutu had no neck; at least his neck was not visible. His arms and legs were short stumps. His head had shrunk to the size of a fist (p. 97).

Gitutu's hands have disappeared because he hardly does any work and his belly is growing larger because it is frequently overworked. The word "jigger" refers to a parasite or one who does not produce but thrives on the best that the workers and peasants produce

and these bourgeoisie characteristics are typical of the class Gitutu belongs to – the capitalists.

In the same vein, five of his eight Christian names “Rottenborough, Groundflesh, Shitland, Narrow and Isthmus” are, thus, satirically suggestive as observed by Ndirigiri (2015) here:

His size is a result of exploiting the people. In a figurative sense, therefore, Gĩtutu feeds on the people’s ground flesh, an aspect that is captured in the ground flesh of his name. This explains Gĩtutu’s plans of selling land in pots and tins to the poor, plans that are meant to take advantage of the people’s quest for land (p. 196).

Ngugi conveys a vivid satiric message that suggests that capitalism, as an economic system, is exploitative and parasitic in nature. A Comprador bourgeois like Gitutu has to depend on his links with foreign overlords (IMF, World Bank, foreign investors, etc.) in exploiting the masses of their basic needs to satiate his insatiable appetite for wealth.

In addition, Gitutu’s arms are as short as a stump which implies meanness which is illustrated in his greedy thoughts:

My friends, when we reach the stage of selling soil to peasants in tins and pots ...the other idea I’d like to follow up is how we, the top-grade tycoons, can trap the air in the sky, put it in tins and sell it to peasants (p. 106).

Ngugi, like his counterpart Beti, does not relent in turning against the exploited masses to shake them off their deception and docility through sarcasm as Gitutu boastfully refers to the masses as gullible as the reason behind his wealth: “my fame spread throughout the ridges. And my bank account swelled. It was from the same gullible people that I later got a few cents to buy my many farms; coffee, tea, wheat plantations and ranches” (p. 105). Ngugi is making a case in point here when he suggests that gullibility is one of the weaknesses that encourages these carnivores to continue lording it over the workers and peasants.

Furthermore, Ngugi continues to demonstrate his bitter criticism against the agents of capitalism in the neocolonial era. He, however, turns his attention to one demon in the name of Kihaahu wa Gatheeca who begins as middle class then ends up as a comprador

politician. His foreign name is Lord Gabriel Bloodwell-Stuart-Jones and is “particularly good at bourgeois women” (p. 108), not school-girls. To expose Gatheeca’s carnivorous and predatory traits that enable him to break ranks and exploit members of his own class (the bourgeoisie), Ngugi employs caricature and a name loaded with semantic potency:

Kihaahu was a tall, slim fellow; he had long legs, long arms, long fingers, a long neck and a long mouth. His mouth was shaped like the beak of the kingstock; long, thin and sharp. His chin, his face, his head formed a cone ...he looked like a 6-foot praying mantis or mosquito (p. 107).

Using caricature, Ngugi compares Kihaahu’s mouth to the beak of the kingstock, a bird whose beak, according to a Gikuyu proverb, “does not pick up grains for another” (Ndigirigi, 2015, p. 194). In the same vein, his predatory and carnivorous nature is hinted at by his names “*Kihaahu* (“the one who scares”) and *Gatheeca* (“the one who pierces”). *Kihaahu* might be derived from the Gĩkũyũ name for the kingstock” (Ndigirigi, 2015, p. 194).

Furthermore, Ngugi pitilessly exposes the dirty games played by politicians in post-independent African societies by employing bitter irony through the utterances of Gatheeca who later opts to join politics. First, Ngugi, exposes corruption and lies in African politics as a way of gaining political mileage when Gatheeca speaks with impunity:

I literally poured money into the pockets of those around me...I gathered a choir of Nyakinyua women about me, who sang praises and inverted stories of how I had fought for freedom and had provided land and education and other lies like those (p. 113).

Ngugi employs sarcasm or contemptuous irony to expose or suggest, through the character of Gatheeca, how politicians in post-independent Africa thrive on sadistic violence and buying of members from other political opponents:

Then I employed a youth wing, whose task was to destroy the property of my opponents and to beat those who murmured complaints about me. I had five opponents...bought them out for 50,000 shillings each. They both made public announcements that they were withdrawing in favour of Gatheeca (p. 113).

In the same vein, Ngugi goes to an extent of exposing the game of vote-buying where Gatheeca “spent a total of 2,000,000 shillings” (p. 114) and getting kick-backs from government projects as Gatheeca boasts: “the company that won the tender for building the houses was Italian. ...it had first given me a small back-hander of about 2,000,000 shillings” (p. 115).

To this end, Gatheeca, full of sarcasm, mocks the masses by thanking them for their weaknesses which play to his advantage as exposed here:

That’s why I’m grateful to the masses of the Kenyan people. For their blindness, their ignorance, their inability to demand their rights are what enable us, the clan of man-eaters, to feed on their sweat without their asking too many awkward questions (p. 116).

In short, Ngugi is showing us that politicians thrive immensely on the blindness, gullibility and ignorance of the masses (the ruled) to satiate their appetite for long stays in power and wealth in today’s Africa.

The next competitor, a comprador bourgeois, is Nditika wa Nguunji. Ngugi graphically describes Nditika using adjectives and similes to show his ugly appearance:

Nditika wa Nguunji was very fat. His head was huge, like a mountain. His belly hung over his belt, big and arrogant. His eyes were the size of two large red electric bulbs, and it looked as if they had been placed on his face by a creator impatient to get on with another job...The Jacket had tails cut in the shape of the wings of the big green and blue flies that are normally found in pit latrines... (p. 178).

Nditika’s physical ugliness and immense size expose his acquisitive nature and implies a tasteless, avid eater. He satiates his appetite for wealth and property by hoarding, smuggling, poaching, exporting and importing. Ngugi emphasises Nditika’s indiscriminate qualities through the character names as explained by Ndigirigi: “the name Nditika refers to one who carries heavy burdens. Nguunji refers to one who folds” (2015, p. 194). Put together, the names “Nditika” and “Nguunji” refer to a character who carries everything and selfishly keeps to himself everything he acquires. His home-guard position enabled him to acquire wealth and people’s land, boasting that he and his fellow colonial lackeys were lording it over the masses in colonial days. He further reminds the masses: “and when freedom comes

we shall continue to lord it over you” (p. 279). Nditika’s desire to create a factory that can manufacture human parts such as two sexual organs, two mouths, two bellies etc. apart from greed, his longing, ironically, indicates his longing for immortality by way of his loyalty to capitalism.

Ngugi turns his attention to Robin Mwaura who represents the lackeys and sell-outs in the colonial period, but a type who in the post-independence or neocolonial era is the aspiring national bourgeois. Ngugi abandons the use of caricature for a moment to satirise his target and relies on the semantically potent name of “Mwaura” which means “the one who steals” (Ndigirigi, 2015, p. 196) to expose the greedy, narrow and selfish appetites of those local thieves who choose to steal from their fellow nationals without any link with the outside forces. People like Mwaura are ready to commit any crime “in royal obedience to the molten god of money” (p. 27), and they are ready to sacrifice anyone who stands in their way to acquire riches. For instance, Mwaura, typically, declares that “as for me, I would sell my own my mother if I thought she would fetch a good price” (p. 197) and he further says, “Business is my temple and money is my God. I don’t examine things too minutely. . . . Show me where money is and I’ll take you there” (p. 53). Typical of his violent nature, Mwaura is the one who organises the murder of Mwireri for a fee.

Gakono, a police superintendent, is another character type whose name Ngugi employs to satirise the ineffective police service or any other law enforcing agent. In view of this, Ndigirigi (2015) explains that “*Gakono*, a diminutive derived from the Swahili word *mkono* for “hand” refers to a disabled or withered hand and connotes that of the beggar” (p. 198). For instance, when he and his men appear on the scene to arrest these thieves and robbers gathered in the cave, Gakono ends up “offering apologies and begging for forgiveness in a trembling voice” (p. 202) to the master of ceremonies much to Wangari’s shock. Ngugi, humorously, demonstrates how Gakono mumbles a string of a hundred and forty unpunctuated words of apologies. This is the trembling of the desperate beggar in the presence of his provider – the hand that feeds him. Ngugi exposes how the Gakonos or the police of today are essentially withered, disabled, and unable to bring about any change in the status quo. This also reveals how the comprador bourgeoisie use the police

to protect their exploitative hold on African countries. Therefore, the police and the politicians as well as the middle class are the targets of satire in post-independent Africa.

5. 2. 3. Satire on Western Education

Ngugi turns to education as his target, indicting the African national bourgeoisie who use education to further their own interests at the expense of the ignorant masses. His satire also criticizes the uncommitted intellectuals who fail to side with the masses despite their “fat” academic credentials. He also satirises the institutions of education and western education.

Ngugi employs a character named “Mwireri”, which means “the one who brings himself up” (Ndigirigi, 2015, p. 197). This captures the desire for self-supporting theft perpetuated by some intellectuals on the continent. Being an example of the nationalist, Mwireri believes in national theft, “the theft and robbery of nationals of a given country, who steal from their own people and consume their plunder right there in the country itself” (p. 167-168). Condescendingly, Mwireri brags about his five degrees largely in the fields related to economics and business, and education that has shown him “that all the nations and countries that have made progress and have contributed to modern civilisation have passed through the stage of exploitation” (p. 166). To prove that Mwireri is ready to use his learning to lure Kenyan thieves and robbers into the art of exploitation of their brothers and sisters locally without the help of foreigners, he further brags that:

I, Mwireri wa Mukirai, have studied thoroughly the system based on the theft of the sweat and blood of workers and peasants – what in English we call capitalism. The system is this: the masses cultivate; a select few (those with talents) harvest...I have got the learning (p. 168).

Indeed he has got the learning but only for selfish ends typical of intellectuals who are not committed to the expectations of independence. Despite Mwireri proving to be the nationalist who seeks to build the national capital stock in order to develop his own country, it is still at the expense of national development, and widens the gap between the rich and poor. There is, thus, no difference between the comprador bourgeoisie and the national bourgeoisie in terms of the overall results of exploitation.

Ngugi's satire attacks those foreigners who perpetuate neocolonialism in Africa when Mwireri throws a hard punch at them using sarcasm: "you foreigners will have to go back home and rape your own mothers, and leave me to toy with my mother's thighs" (p. 170). Here the implication is that foreigners must exploit their own people back home, not in Africa which, in essence, is still harmful to the masses.

Uncommitted intellectuals are also satirised. A professor who, despite being named "Gatuiria" or "the seeker", fails to live up to the meaning of his name "because he undertakes to write a revolutionary song as an academic pursuit without immersing himself in the lives of those he writes about and taking sides with them" (Ndigirigi, 2015, p.199) but he takes sides with his father, Ghitahy towards the end of the story. Worse still, after Wariinga shoots down his father, he finds himself not knowing "what to do; to deal with his father's body, to comfort his mother or to follow Wariinga. So he just stood, in the courtyard, hearing in his mind music that led him nowhere" (p. 261). His seeking or searching, which results in him composing a revolutionary song that analyses the causes of the social ills and offers solutions which the exploited do not identify with, is a purely academic exercise. Thus, like other characters of this sort, Gatuiria is reduced to the status of an ineffective, uncommitted petty-bourgeois intellectual.

Ngugi employs sarcasm to satirise the kind of education we have in Africa: "education up to EACE level is still education. What's wrong is the teaching. For today children are taught to shut their eyes and block their ears...For they have been taught to see and to hear only one world" (p. 188), the world of the robber. Ngugi implies that good schools must teach its people three things; the world of the robber, the world of the robbed and most importantly the source of the wealth so that even the masses must realise and compete for the same wealth or resist being used as the source of the robbers' wealth. The kind of education Ngugi is referring to "bequeathed to us by the whites has clipped the wings of our abilities, leaving us limping like wounded birds" (p. 60) because it is alien to us even if we have tried to Africanise it.

He further explores education as his subject of satire but this time he hits hard at the educational institutions in Africa, which are seen as machines that stifle the worker's

consciousness. He employs caricature and the character name “Kimeendeeri” which falls under the No-sense theory as “he was given the name of Kimeendeeri during the Emergency because of the way he used to grind workers and peasants to death” (p. 190). That was during colonial times when Kimeendeeri wa Kanyuanjii was a District Officer, or colonial African elite, and was thus “an active and brutal enforcer of colonial laws” (Ndingirigi, 2015, p. 195). Now, as a comprador bourgeois in post-independent Africa, he is given a caricatured description:

His mouth is shaped like the beak of the red-billed ox-pecker, the tick bird. His cheeks are as smooth as a new-born baby’s. His legs are huge and shapeless, like giant banana stems or the legs of someone who is suffering from elephantiasis... (p. 189).

Over-eating at the expense of the workers and peasants is the cause of his hugeness and his mouth is similar to an ox-pecker, a bird classified as a parasite that feeds on the ticks that are found on the backs of the animals. Furthermore, his semantically and socially loaded name “Kimeendeeri” is fulfilled through his role as a psychological grinder of the workers’ consciousness using educational institutions. To successfully stifle the workers’ consciousness, Kimeendeeri proposes intellectual brain-washing of students in schools: “Kimeendeeri will also build schools in which the workers’ children will be taught that the system of drinking human blood and eating human flesh has always held sway since the world was created”...(p. 192). Here Ngugi employs the carnivalesque nature of his exaggerations similar to Bakhtin’s carnival events which focuses on the same imagery of a dismembering of a collective human body as an archetype of indirect satire. In this way, he presents the subversive forces of liberation to create a radical counter discourse aimed at overturning official culture and the languages of authority by exposing the evil nature of capitalism, thus, tearing down or bitterly mocking the glorified economic system. The aim of this kind of brainwashing is to corrupt the minds of the entire post-independent generations through propaganda. Tactically, the children will not be allowed to ask questions about the condition of their lives including that of others and they will sing only those hymns and read only the literature that glorifies the system of capitalism. Thus, through the use of caricature and a semantically and socially loaded name of “Kimeendeeri” Ngugi manages to expose western education as an intellectual brain-washing machine; figuratively depicted as the “giant ogre” in *Mission to Kala*.

Apart from educational institutions, Ngugi exposes how the print media is also used to reinforce the intellectual brain-washing of the masses: “Kimeendeeri will also publish newspapers, whose role will be to denigrate those opposed to the system of drinking human blood and eating human flesh and to celebrate the charitable hand-outs... ” (p. 193) together with his class and its overlords.

5. 2. 4. Satire on Religion

In the first place, it is important to state that the European colonialists used religion, specifically Christianity, to advance colonialism in Africa. The missionaries are also alleged to have used the Bible as a tool to colonise the minds of the Africans (Dube, 2000, p. 4). It is argued that the Bible was presented in such a way that it painted everything associated with African practices as pagan in order to promote western ideologies and economic systems such as capitalism, values and practices. In addition, Nkomazana Fidelis and Setume Senzokuhle Doreen (2016) argue that missionaries appropriated and interpreted the Bible in order to fulfil the aim and objective of colonialism in all spheres to make colonialism a reality in various ways. The Bible became the basic text for the missionary schools. Through the Bible, they psychologically made Africans humble and passive, thus making encroachment of the colonisers easy and acceptable. The missionaries also used the Bible to seriously weaken the traditional culture, by describing it as evil.

However, it is not astonishing to see the comprador bourgeoisie and national bourgeoisie employing the same Bible or Christian religion to grind the consciousness of the masses to a level of humility and passivity in post-independent Africa. This is because they are an offshoot of the individuals with colonised minds (colonial African elites), the early “disciples” of white missionaries and brainless servants of colonial administrators.

First, Ngugi employs bitter irony to disdainfully suggest how religious hypocrisy enables some church leaders to employ double standards as in the case of Mr. Boss Kihara who, despite being a married man and “a member of the committee that runs the Church of Heaven” (p. 14), attempts to force his secretary, Wariinga, to have sex with him.

Intertextuality comes to the fore when Ngugi applies allusion to expose how religion is used to deceive and blind the masses from seeing the true ugly picture of capitalism, using the “ogre” that goes “to the extent of being inspired to sing hymns that exhorted the peasant to endure his lot on earth with fortitude, for he would later find his rest in Heaven” (p. 59), similar to the role played by Moses the raven in *Animal Farm* by George Orwell. Ngugi employs biblical allusion through a parable of the five talents to expose the wicked nature of capitalism or the capitalists of reaping where they did not sow, typical of parasites. For instance, the capitalist divides his property and goods among his three slaves to look after and to increase and multiply upon by the time he returns. To one he gives 500,000 shillings, to another 200,000, and to another 100,000 according to their loyalty to their master. Here Ngugi employs bitter irony to expose how the capitalists are incapable of any success in the absence of the workers’ sweat when the slave with the least shillings decides to put them in a tin: “now let me see whether capital will yield profit without being watered with the sweat of the worker, or buying cheap the labour of the peasant and worker” (p. 81).

Ngugi employs the same graphical description (caricature) and semantically loaded name of “Kimeendeeri” to show how the Kimeendeeris of today still use the same Christian religion or “opium” to stifle or grind “the workers’ consciousness through spiritual brain-washing. The trick behind this is to “effectively kill the possibility of their rising against the exploitative order” (Ndigirigi, 2015, p. 195), and “By working on the psychology of the exploited and showing them that their exploitation is God-ordained and unchangeable, Kĩmeendeeri effectively ...dehumanises them, thereby living up to his type and the meaning of his name” (p. 195). Here, the Kimeendeeris are exposed as individuals in post-independent Africa, be it politicians or the middle class, who hypocritically use religion to satiate their unscrupulous tendencies and to protect the system of exploiting the masses.

Ngugi further applies sarcasm against religious institutions through which spiritual brain-washing is done by the Kimeendeeris of the 20th and 21st century by indirectly suggesting how it is done:

He will build churches and mosques, depending on the religious inclination of the workers. He will employ priests. Every Sunday the workers will be read sermons that will instruct them that the system of human labour power and skills is ordained by God and that it has something to do with the eventual salvation of their souls (p. 191).

This quotation demonstrates that both the priests and the religious institutions are hypocrites and liars and are therefore targets of satire.

Ngugi employs biblical allusions to mock the masses for their subservient attitude towards exploiters by referring to what is written in the Holy Scriptures:

Blessed are they that mourn, for they shall be comforted, Blessed are they that think ill of no man, for they shall see God. Blessed are they that daily observe the four commandments...Thou shall not covet other people's property, for they shall inherit wealth in Heaven (p. 192).

This mockery, parodying the beatitudes, is also directed at the preachers themselves for their deliberate manipulation of the truth to reduce the masses to the level of accepting the current pathetic condition of life on earth which Ngugi, symbolically, calls "Hell". Here, the priests are spiritual cohorts as they work hand in hand with the politicians and the bourgeoisie to suit their gadabout nature.

5. 2. 5. Satire on Culture

Ngugi, finally, explores the aspect of culture as his subject of satire and exposes how cultural imperialism, cultural brain-washing and the cultural oppression of women have become the order of the day in post-independent African societies. His treatment of the subject of culture is bitter.

The actions of the Gitutus, Gatheccas and the Nditikas of this generation expose how men of power and influence view women as decorations. In view of this, Ndigirigi (2015) observes that:

A cursory glance at the bourgeois characters' habits and presumptions in *Devil on the Cross* shows their objectification of women: a woman is regarded as a decoration, a flower to adorn men's lives. She is seen as a game to be played when a man is bored or old, rekindling a kind of vitality that the wives cannot, by implication, rekindle. She is an animal to be hunted (p. 201).

Therefore, Ngugi employs sarcasm when Gitutu refers to his two girl-friends as “two young things” (p. 98). In the same vein, the satirist employs the name of “Gatheeca” or “he who pierces” to suggest his habit of breaking the ranks among his own class when he testifies, true to his characteristic name, that “I like other people’s wives. One gets such a glorious feeling of victory...that’s another kind of stealing? I am particularly good at bourgeois women” (p. 108).

The next in rank is Nditika whose greed does not make him satisfied with one woman typified by his big, hanging belly: “I suffer from two diseases; I can never get enough of that or of food. Good food makes for a fine, healthy body, and the smooth thighs of young girls make for a fine, healthy soul” (p. 178).

Wariinga, one of Ngugi’s protagonists, is also a victim of sexual abuse at the hands of Ghitahy whose name means “the one who scoops” (Ndigirigi, 2015, p. 202) resulting in her pregnancy and eventual dropping out of secondary school.

The caricature of Kimeendeeri also exposes other means by which brain-washing is achieved in Africa. Typical of today’s Kimeendeeris, he “will also build a hall, where the people will be shown films and will be entertained by concerts and plays, but all these...will glorify the deeds, traditions and culture of the drinkers of human blood...” (p.192). This shows how oral performances (arts or literature) which are seen to be part of the superstructure, in this case contrary to Marxism, are used to hide the wicked nature of capitalism from the oppressed masses. Ngugi refers to this kind of brain-washing as “cultural brain-washing poison” (p. 193); another aspect of the “grinder”.

Using the name of “Kimeendeeri”, Ngugi ironically exposes how today’s Kimeendeeris use alcohol to grind the minds of the masses into mindless passivity: “Kimeendeeri will also build breweries, and clubs for hard liquor and other alcoholic drinks, like chang’aa and lager, so that alcohol will make idiots out of those who have not already been crazed by Christian and Muslim ritual” (p. 193). It is therefore not surprising that politicians give alcohol to the youths and others during campaigns.

In summary, to defend the exploitative class and ensure their continued existence, the Kimeendeeris of today desperately abuse the law enforcement agencies and security wings as ironically put here: “but to be on the safe side, Kimeendeeri will build prisons and law courts and will hire armed forces, so that anyone who opposes” (p. 193) the system of oppression and exploitation will be punished.

Finally, Ngugi turns his satire against one of his protagonists, Wariinga. The name Wariinga means “a woman who wears such rings as adornments, thus translating as “of the rings” and conjuring up the image of a beautiful woman” (Ndigirigi, 2015, p. 201). However, in an ironic way, this beautiful woman’s mental slavery or colonised mind projects inferiority complex and identity crisis which most African women suffer from as she bleaches her skin because she is convinced that “her appearance was the root cause of all her problems. Whenever she looked at herself in the mirror she thought herself very ugly. What she hated most was her blackness, so she would disfigure body with skin-lightening creams like Ambi” (p. 5) and consequently, her body is “covered with light and dark spots like the guinea fowl” (p. 5) like Okot’s Clementine. Wariinga also hates her teeth because they are a little stained.

Even though Wariinga could be considered a dialectical character, Muturi and Wangari surpass her in that Muturi wa Kahonia Maithori whose name “can be seen as a complete semantic unit in itself which then means the builder or maker of that which heals the tears” (p. 204) is involved in the lives of the workers and peasants by organising them to confront the “devil’s angels” in the cave. Wangari contributes to the lives of the workers by reporting and calling the police to arrest the thieves and robbers gathered in the cave, and she also carried bullets for the freedom fighters during the Mau Mau movement. In Wariinga, we see someone who takes personal revenge against Ghitahy-The Rich Old Man. However, at another level she uproots the representative of the oppressive forces to save many other women who might have been ruined by such a carnivore. In conclusion, she uproots both the vice and the target, making *Devil on the Cross* an example of Juvenalian satire.

5. 3. Conclusion

This chapter has attempted to demonstrate how satire is achieved or manifested in Beti's *Mission to Kala* and Ngugi's *Devil on the Cross* by paying specific attention to satiric devices, the satiric style, the satiric messages, the targets of satire, and the weaknesses or faults. The tone was judged on the basis of language and satiric devices. The subsequent chapter deals with the similarities and differences in the way satire is demonstrated or achieved in *Mission to Kala* and *Devil on the Cross*.

CHAPTER SIX

SIMILARITIES AND DISSIMILARITIES ON HOW SATIRE IS APPLIED

6. 0. Introduction

This segment sought to briefly demonstrate the similarities and dissimilarities that had been identified in the analysis of satire in *Mission to Kala* and *Devil on the Cross*. The following elements were, thus, instrumental: the satirists' attitude towards colonialism, subjects of satire, targets of satire, the satirical nature of the two titles, the tone (Horatian or Juvenalian), satirical style, the human vices or weaknesses and realities, the Marxist outlook, and satiric devices.

6. 1. The Similarities and Dissimilarities

To begin with the similarities, Mongo Beti and Ngugi wa Thiong'o are both Marxist in their critical attitude towards Christianity, a weapon used by the west to colonise African minds, and both satirists dropped their Christian names. For instance, Mongo Beti dropped "Alexander" from his original names Biyidi Awala and Ngugi dropped "James" to maintain Ngugi wa Thiong'o. However, the difference lies in the manner in which Mongo Beti extends the naming system. He does not only drop "Alexander" from "Biyidi Awala" but he goes ahead to take up pseudonyms "Eze Boto" and "Mongo Beti".

Both satirists, despite producing their literary works in different periods, explore the same subjects of satire namely politics and the middle class, western education, religion and culture. They both explore politics and satirise the leadership bringing out their selfish, violent and greedy nature. In the same vein, Beti and Ngugi explore the subject of the emerging African middle class by exposing its capitalistic tendencies at the expense of the masses. The contradiction lies in the targets of satire. For instance, Beti criticises both the colonial administration and the traditional leaders (Chiefs) to bring out their greedy, selfish, oppressive and violent nature. On the other hand, Ngugi targets the modern African politicians (the African ruling class) through the character of Gatheeca and exposes such vices as vote buying, buying of members from other political parties, corruption, sadistic violence and propaganda (lies).

In the case of western education, Beti makes his protagonist Medza as his target of satire, including the kind of education and its assimilation policy and exposes its effects such as pride, inferiority complex, alienation, disillusionment and mental confusion typical of a colonised mind. However, Ngugi exposes how the same western education operates as an intellectual brain-washing machine in today's Africa whose aim is to deceive the masses by hiding the evil face of capitalism. Beti explores the subject of religion and the targets of his satire are the French missionaries and Christianity, whereas Ngugi's targets of satire are hypocritical church members in Africa like John Kimwana, and the African priests including any religions that are used as spiritual brain-washing machines. Culture is explored by both satirists as a means of oppressing women but Beti focuses on how women are used as labour-power, as goods to be exchanged, that is, as commodities, and as child-bearing machines. As for Ngugi, he exposes how women are treated as toys for men and the inferiority complex they suffer as they strive to imitate western women by bleaching their skin with creams.

Furthermore, still on culture, Beti delineates how Vimili culture is infiltrated by materialism or the capitalist economics through colonialism and its impact whereas Ngugi exposes the impact of cultural imperialism in the lives of Africans in post-independent Africa, thus, signaling the difference between colonialism and imperialism.

Furthermore, the two satirists use different technical terms, in line with typicality or typification, to portray their characters' weaknesses or social realities in different periods in African history. Beti presents the colonised mentality of village and city Africans in pre-independence society, whereas Ngugi presents the comprador bourgeoisie, aspiring bourgeoisie, the national bourgeoisie and compradors in post-independence society. In the same vein, Beti crafts his character types under colonialism on the basis of realistic and mildly comic characterization, whereas Ngugi creates his on the basis of caricature and semantically potent names. However, they both present these characters as possessing the same parasitic traits: greed, selfishness, narrow appetites, sadistic violence, lies, oppression and theft, the reason being that Ngugi's characters are just an off-shoot of the character types afflicted by the mental disease known as the "colonised mind".

The titles *Mission to Kala* and *Devil on the Cross* are both satirical in nature. However, Beti employs parody or mock-epic satire which is Horatian in tone to subvert the white man's lofty mission to Africa, ridiculed as a virginal boy's adventures among simple-minded people. On the other hand, Ngugi employs harsh yet far-reaching metaphors, and the title *Devil on the Cross* implies that if capitalism or colonialism is a devil and independence or communism is the cross, the former should be crucified on the cross so that the masses can free themselves from socio-economic and political slavery.

Indirect satire is what has been, as expected, demonstrated in the two novels as opposed to direct satire which is common in poetry. Both novelists rely on dialogue and the actions of the characters. However, the style used by Mongo Beti is different from Ngugi's in that he uses his protagonist, Medza as his narrator as well as his tool of satire or satiric persona in the exploration of broader topics namely politics and the middle class, western education, religion and culture. Beti uses Medza as his voice to speak against the colonial administration, the Chiefs, and himself through self-mockery, and Old Medza representing the oppressive culture, as well as western education as his targets of satire. However, he allows other characters' voices to be heard such as Zambo, Duckfoot Johnny, Son-of-God and Abraham the Boneless Wander to maximise his criticism. As for Ngugi, he employs his narrator called the Giccandi Player who shifts his perspective from the first person to the omniscient position as he intervenes at different moments in the course of the story. In midst of all this, he also allows other voices such as those of Muturi, Wangari, Wariinga, Gatuiria and the "Devil's Angels" to be heard as they assist the Giccandi Player to undertake a very difficult task, one that can never be undertaken alone, that of exposing Hell on earth. The presence of the omniscient narrator in *Devil on the Cross* helps in demonstrating satire through caricature as he gives a graphical description of the "Devil's Angels"

The manifestation of satire is another avenue to consider. Beti employs ironic juxtaposition, similes, metaphors, caricature, and diminution, biblical allusion through setting and character names, exaggeration (hyperbole), irony, parody, lampoon and sarcasm to demonstrate satire. On the other hand, Ngugi employs caricature, sarcasm, irony, juxtaposition, biblical allusion and character names. However, the two texts present

three striking similarities. For instance, both satirists employ juxtaposition to express their disgust with or criticism of capitalism. The other similarity is the use of the object called the “ogre”. Second, Beti and Ngugi employ the “ogre” to create two satiric devices, a metaphor and an extended metaphor respectively. The difference lies in their targets of satire. Beti employs a metaphor using the “ogre” to satirise or expose the weaknesses of western education and its students. As for Ngugi, his use of the extended metaphor through the “ogre” is aimed at exposing the wicked nature of capitalism and its agents. The third case in point is where both novelists employ biblical allusions to mock religion. However, the difference lies in the manner in which Beti employs these allusions using biblical names like Son-of-God, Saint John of Kala and the Baptismal Fountain of Life or Living Fountain, whereas Ngugi employs biblical allusions by using the parables of the sower and of the talents, quotations from the Bible such as the beatitudes to mock Christianity used as opium to paralyse the consciousness of the masses.

The Marxist outlook is well balanced in both *Mission to Kala* and *Devil on the Cross* as both novelists are inspired Marxists. This can be proved through the manner in which they explore the tenets of the Marxist literary theory such as typicality (colonial lackeys, colonial local elites the comprador bourgeoisie, the masses, etc.), dialectical opposites (Medza and Muturi, Wangari and Wariinga), the place of history in literature and ideology (authors’ background). The relationship between form and content is well illustrated through the manifestation of satire using stylistic devices, literary devices and character and place names with focus on the actions and dialogue. Finally, both writers evoke the ideological superstructure of colonial and neocolonial society in their own ways. For instance, Beti shows how the colonial officials manipulate the laws to encourage and defend oppression and exploitation whereas Ngugi shows how religion and Africanised western education brainwash the masses into believing that exploitation is God-ordained, and how law enforcers uphold capitalism, exploitation and oppression.

Tone is a crucial aspect this study cannot overlook. The satirists rely on syntax, diction, imagery, figures of speech and satiric devices to express their critical or satirical tone (attitude) and are either bitter or light-hearted towards their subjects or targets. In view of this, Mongo Beti’s *Mission to Kala* may not be wholly either bitter satire or mild satire.

Such a water-tight conclusion may be as a result of over-simplification or exaggeration of facts. Therefore, owing to the critical analysis of this literary text, it has been found that *Mission to Kala* is both a Bildungsroman and a mixture of both Horatian and Juvenalian satire. For instance, Beti employs mock-epic, which is Horatian in nature, to laugh at the white man's mission to Africa. Second, he employs a lot of irony towards the subject of culture in many instances to suggest the satiric message. Beti laughs at his own people when he exposes farcical instances involving Edima's mother's cheap dramatic display as well sophomoric or childish name-calling, reducing Duckfoot Johnny to a laughing stock – malapropism is also aimed at producing humour at foolish juvenile play. Third, the weird but befitting nicknames of such characters as Abraham the Boneless Wander and Duckfoot Johnny are not only light-hearted but critical as well. The ways by which these nick-names are derived are comical and satirical, especially the graphical description of Duckfoot Johnny's feet comparing them to that of a duck through a simile. And lastly, Medza's attempts to parody western education are another huge factor in defining the Horatian nature of the literary text because the satire largely ridicules western education and exposes its effects on the African minds. The exposure of Medza's weaknesses in Kala is characterised by comical or light-hearted moments especially when Medza resorts to recalling what he saw from the cinema in his struggle to prove to the Kalans that he is close to the whites (or educated). Funny still, referring Medza's education to the voice of the thunder is ridiculous. In short, Beti treats culture and western education, as his subjects of satire, mildly to a large extent though with scanty aspects of bitterness at intervals, especially when Medza compares school to the ogre and lampoons himself including his fellow students. The only subjects he treats, in many instances, with heavy disgust or bitterness are religion and politics including the emerging African middle class, when he employs sarcasm and lampoon and allusion (biblical names). However, Beti employs parody to ignite the destructive force of laughter against the dignified persons like the missionaries or catholic priests, something horatian in nature.

On the other hand, this study argues that the satiric tone of *Devil on the Cross* is bitter owing to the following factors. The title *Devil on the Cross*, just at a glance, it is quite terrifying because the lexis "Devil" and the Devil being on the cross instead of Jesus is

horrific and disturbing. In the same vein, the metaphors derived from the title such as colonialism is a devil and capitalism is a devil are serious, not light-hearted. Second, Ngugi employs semantically potent names such as Nditika, Gathecca, Mwaura, Kimeendeeri and Gitutu whose meanings are serious in representing their exploitative character. Third, his use of caricature presents graphical descriptions with the help of similes and adjectives. The language used, that is, his choice of words and similes paints sad and horrible pictures of human beings. Apart from these literary devices, sarcasm and caricature are bitter by nature. Thus, Ngugi's use of caricature, sarcasm and semantically potent names qualifies his work as bitter satire.

6. 2. Conclusion

This chapter has significantly attempted to bring out the similarities and differences observed in chapter five. This has been made possible by basically focusing on such instrumental elements as the satirists' attitude towards colonialism, subjects of satire, targets of satire, the satirical nature of the two titles, the tone, satirical style, the human vices or weaknesses, the Marxist outlook, and satiric devices. The subsequent chapter deals with the summary of the findings and the conclusion.

CHAPTER SEVEN

SUMMARY OF FINDINGS AND CONCLUSION

This chapter wraps up the discussion on the definition and nature of satire, the demonstration of how satire is achieved or applied in *Mission to Kala* and *Devil on the Cross* and the similarities and differences in the manner in which satire is applied in the two texts under study.

The definition and nature of satire was very crucial to the demonstration of how satire is applied in *Mission to Kala* and *Devil on the Cross* for it is nearly impossible to demonstrate the literary genre one does not comprehend. Different definitions from different scholars were analysed and it was discovered that some definitions had weaknesses as they attributed anything like name-calling and jeering to satire. Some definitions lacked the ultimate purpose or goal of criticism, which is change of behaviour and attitudes among individuals if social institutions and society must improve. Apart from the definitions, the study looked at the qualities of a satirist to avoid abusing the literary genre especially when it falls in the hands of irresponsible individuals. The satirist is a committed artist whose critical attitude was compared to the Hebrew prophets, hence, he or she is a cautionary and visionary person. The other qualities included the following: love for mankind, the judge over right and wrong, passionate about the morals and values he holds dear to his heart, and so on. However, Juvenal's satires could be characterised by anger but not much love for mankind. Having explored the definitions of satire and the satirist, the study delved into the nature of satire and explored eight elements to this effect namely; the characteristics of satire, the types of satire, the function of satire, scope of satire, the method of conveying satiric messages, satirical tone, satirical style and the manifestation of satire.

The characteristics of satire included humour, wit, irony, critical attitude, change, exposure and overt or implicitness. The types of satire that the study upheld are Juvenalian satire, Horatian satire and Menippean satire. However, the comparative study of satire was restricted to the classical Roman tradition of classifying the types of satire namely Juvenalian and Horatian satire. Several examples of satirists and their satires were presented

namely the first Greek satirist Archilocus, the Roman satirists Juvenal and Horace, the Irish poem, Jonathan Swift and two of his most famous works *Gulliver's Travels* and *A Modest Proposal* show the difference between Horatian and Juvenalian Satire. The function of satire was found to be one of alerting the public about the fire on the mountain or whistleblowing, shaking the docile masses from their complacency and deception. After bringing out all these minor functions, the study upheld the moral function of satire whose ultimate goal is to ignite the change of behaviour or to improve individuals, social institutions and the society. Despite emphasising the moral function of satire, this literary genre or technique can be a weapon and it can be used for personal attacks and vendetta. Thus, the need to place emphasis on the committed artist. No matter how beautifully a satire may be fashioned, it can only be effective and appreciated when it operates within the bounds or scope in which it is acceptable and relevant. And this depends on what that particular society considers to be evil or good, right or wrong and what is valued. Satire, as a literary genre, conveys its satiric messages through language, and stylistic devices which also affect our emotions. This study further identified language, imagery, figures of speech and symbolism as elements that determine the attitude (or tone) that the satirist brings to his or her subject. And on the basis of the mentioned elements, we can determine whether the tone of a particular work of literature is mild or bitter. This study went as far as identifying the satirical styles namely direct satire and indirect satire, and the latter was what was defined as a type that is common in novels and plays as opposed to the former which is common in poetry. Lastly but not the least, the study explored a varying stock of satiric devices namely irony, sarcasm, exaggeration, hyperbole, innuendo, travesty, parody, role reversal, ironic juxtaposition, satiric persona, malapropism, burlesque, verbal irony and the echo, lampoon, and so on. These satiric devices were accompanied by several specific examples for effective comprehension and identification of some of the satiric devices in *Mission to Kala* and *Devil on the Cross*.

The study successfully compared the manifestation of satire in *Mission to Kala* and *Devil on the Cross* on the basis of the knowledge explored under the definition and the nature of satire. This approach ensured that the tendency of underestimating the satiric implication

of African literary works merely by judging by the cover of the book is discouraged. Africa is rich in satire.

The study further attempted to demonstrate how satire is applied in *Mission to Kala* and *Devil on the Cross*. The study delineated how satirical the titles *Mission to Kala* and *Devil on the Cross* are, and the former was parodic while the latter was metaphorical in nature. The manifestation of satire was limited to the four broader topics of satire namely politics and the middle class, western education, religion and culture. In each case, satiric devices, satiric messages, targets of satire and the satirical tone were demonstrated. The study later brought to the fore the similarities and differences in the manner in which satire is applied in the two texts under study. The similarities and differences in both texts were vivid in terms of style, targets of satire, tone, the critical attitude towards colonialism through the authors' personal names, satiric messages in some cases. The difference between colonialism and imperialism was highlighted. However, the subjects of satire were similar and the Marxist outlook was maintained in both texts.

In conclusion, this study upholds the classical tradition of categorising two types of satire, namely Horatian and Juvenalian. Considering the fact that satire already exists in pre-colonial Africa, the two literary texts have demonstrated that satire has attempted to expose the negative political and socio-economic realities orchestrated by human weaknesses throughout time from pre-independent to post-independent African societies. And in view of this, typification or typicality as proved to be instrumental in exposing and thereafter connecting these realities between the two periods of time on the basis of the colonised African and the comprador bourgeois, since both character types are victims of a colonised mind. We see ourselves as inferior beings in the white man's eyes but superior towards our own fellow Africans who are economically and academically the least regarded in society. Both the colonial local elites and today's African bourgeoisie groups have three things in common: they imitate the cunning ways of the imperialists, they maintain their links with the imperialists and they adopt the same language and rhetoric of capitalist economics and finance. Therefore, the past still haunts us.

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