

Ideological Orientation of Ngugi Wa Thiong'o's *Petals of Blood*

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Abstract— The use of 'ideology' in the world of literature was only an art form limited to Marxism only. However, through the course of time we have extended the meaning and what it holds. Based on the context, by ideology we mean a set of beliefs and values that an individual or a group holds purely related to their epistemological views. With ideology it is possible to unify the complex thoughts and processes which one carry for their society in order to form a community. First published in 1977, Nguigi Wa Thiong'o's novel *Petals of Blood* took a toll on the government for which he was detained and arrested for crimes related to his "literary political" background. Understandably the novel involved various matters into one text which primarily shows us the situation of the then Kenya after the independence from the British Empire. In this paper I would like to discuss in details about the novel through relating it to various philosophies such as Fanonian Marxism on post colonialism, class discrimination etc. I will further add references from Homi K Bhaba and Hegel. It is also important to look into the culture, language and religious aspects through which we will look into Africa and the Kenyan society. We will look into the characters and relate the post-colonial values they hold as metaphorical individuals to the novel. It is crucial to see the abrogation and appropriation of the novel through these theories in order to discourse the ideologies that the author has accordingly. It is important to analyse the various elements of post colonialism and African culture in order to justify the ideology that the author holds in writing just a revolutionary piece of art which still holds so much significance and is very much relatable to this day.

Keywords— ideology, appropriation, culture, Ngugi.

I. INTRODUCTION

The use of 'ideology' in the world of literature was only an art form limited to Marxism only. However, through the course of time we have extended the meaning and what it holds. Based on the context, by ideology we mean a set of beliefs and values that an individual or a group holds purely related to their epistemological views. With ideology it is possible to unify the complex thoughts and processes which one carry for their society in order to form a community. First published in 1977, Nguigi Wa Thiong'o's novel *Petals of Blood* took a toll on the government for which he was detained and arrested for crimes related to his "literary political" background. Understandably the novel involved various matters into one text which primarily shows us the situation of the then Kenya after the independence from the British Empire. It shows to what extent Kenya was free or if it was free at all. It also highlighted the oppression found within the colonies, labour movement and various other socio economic elements through the blend of language, culture and most importantly, the characters.

While reading the novel one of the things I could strongly grasp is the historic interpretation influenced by time and culture. Secondly, the way through which the author has placed the text in its context by the society, influencer and the place clearly indicates the national consciousness that the novel has. Therefore, it is important to understand a "national consciousness" cannot be only described through the land, independence and common religion, rather it should be dissected through analysing the people, culture, community and various ideologies. This as a result shows us how the author has modelled the text on Fanonian Marxist. Now Ngugi wrote the novel not to simply publish it to process his thoughts into words, rather he has redefined history of Kenya through it all. In order to understand the ideology of the author it is important to understand the context the novel holds.

Ilmorog, a small town in Kenya where communities are unaware of the modern advances of the world, where something such as "bicycle" seems to be referred as a "bicycle sock" and the amount of superstitions

are always present. While the city becomes a victim to the national bureaucracy and the upper class propagandas, the people of Ilmorog form a delegacy to talk to the Minister in order to fix the drought that Ilmorog is facing. As the Minister takes decisions to his own hands for his own betterment, nothing really fixed the problem, however the situation attracted the media. With many other scenes following this situation, their own homemade liquor becomes the centre of attraction as it was signed over to a foreign owned brewery. With the characters Munira, Wanja, Abdullah, Karega and many others the authors decolonise nationalism to a broader anti-imperialistic vision. It is important to understand how Ngugi has portrayed the Kenyan culture in order to represent itself and the situation after colonialism. Mau Mau is a rebellion group launched by Kikuyu to fight against the British Colonialism. The author portrays the aftermath of the Mau Mau rebellion through the character Abdullah, a shopkeeper who lost his leg in the rebellion. The inevitable reality of struggle and rebellion is showed through the main characters and if colonisation did after all leave the sight of Kenya after the rebellion is answered through further discussions.

However, a text in isolation can never have the power to hold onto facts itself. Therefore, reference and understanding various ideas and contexts are necessary. It is not only the after math of independence and the Fanonian Marxism which makes the novel so moving rather it is the notion of religion, justice, violence, pre-colonial history, symbolism, sexual orientation and various other aspects which makes us believe the fact that Ngugi was not only writing a novel rather he was re-writing history through ideologies and intertextual meanings. Inspired by the title *The Swamp* by Dereck Walcott, it is quite unclear to why exactly Ngugi chose to take one of the lines from the poem. However, we first see Munira's pupil identifying the phrase "petals of blood". Later however, this phrase is used in terms to describe the colour of flame, blood and even virginity. Therefore, I believe that the author used this phrase in these different dimensions, is because he could perhaps want his readers to discourse the simplest elements symbolically instead of directly identifying and giving out the statement in the text. through the representation of various Ebo terms we can begin to grasp the intertextual references the author tries to notify his readers because once we start to read the first few pages, we can understand that it is no ordinary novel, rather it is one of those novels where it is necessary to understand the history of Kenya, the tribes, the communities, and the language. There are few ways to approach the text

to understand the terms more broadly. *The Wretched of the Earth* is Frantz Fanon's seminal discussion on decolonisation of Africa. This text will help to extend my further discussion on the ideologies that Ngugi Wa Thiong'o shares. On the other hand, the concept of understanding the text in relation to Marxism, class discrimination, capitalism and violence is crucial as well.

In this paper I would like to discuss in details about the novel through relating it to various philosophies such as Fanonian Marxism on post colonialism, class discrimination etc. I will further add references from Homi K Bhaba and Hegel. It is also important to look into the culture, language and religious aspects through which we will look into Africa and the Kenyan society. We will look into the characters and relate the post-colonial values they hold as metaphorical individuals to the novel. It is crucial to see the abrogation and appropriation of the novel through these theories in order to discourse the ideologies that the author has accordingly. It is important to analyse the various elements of post colonialism and African culture in order to justify the ideology that the author holds in writing just a revolutionary piece of art which still holds so much significance and is very much relatable to this day.

II. LITERATURE REVIEW AND METHODOLOGY

Fanon was a psychiatrist who was interested in how colonization affected the colonized. Fanon believed that the colonizers did not only subjugate the colonised economically and socially, but they also managed to psychologically demean their own personality and made them question about themselves. Due the violence they receive both economically and mentally it should be understood that there is a connection between politics and communal psychology. Related to politics and psychology, Fanon believes that decolonization will not only free their mind from colonisation but it will also help them free their own mind.

One of the most important elements we find from *The Wretched of the Earth* is the idea of how national consciousness and self-awareness can be brought through liberation and independence. The Africans do not have a nation under colonization as they are controlled by the British Empire. However, in decolonization, the Africans are allowed to think of themselves to having a control on their own livelihood. Contrasting to what Ngugi has to offer in his novel is very similar to what Fanon has spoken through *The Wretched of the Earth*. Here is why, I believe that

intertextuality is very important especially when we are looking at the ideologies through which Ngugi redefines the history through the novel. Rewriting and redrawing how collective memories could be just journals of untold struggles is what the author wanted to capture in the novel. It rewrites story of a lesser known rural village named Ilmorog with four main characters each from different phases and occupations: “Munira, the new school teacher who is shown as passive and at ambivalent state of mind; Abdullah, the former Mau Mau fighter, disabled in the war and now a shopkeeper who carries the very important the of denial and dispossession; Karega (rebel), displaced social idealist, later political activist; and Wanja, former barmaid and prostitute and a victim of social exploitation”(Williams 74). Their unresolved problems from the past brings them together and they begin to break down and stimulate new principles and ideologies through these characters.

We understand that Karl Max “commodity fetishism” as the element through which endowed certain values through the labour values, yet ultimately has a perceived value that is independent of the labour that produced it. However, Frantz Fanon adjusts this concept to the economic and psychological differences of the colonisation. Therefore, while Marx believes that the labour in the white skin cannot emancipate itself until black is free, the Fanon Marxism believed that all sorts of exploitation are identical because all of them are applied in the same reason. While we realise that *Petals of Blood* is redefining history, we have to realise that the author supported the Fanon Marxism and based the ideology to explain his own principles. The problem with representing the novel only through Marxism is that he spoke for everybody and they imposed their experiences towards everyone. But, here in the text, we are going to look at the post-colonial aspect and the after math of the Mau Mau revolution. David Maugham-Brown’s journal, “ ‘Mau Mau’ and Violence in Ngugi’s Novels” he debates that Ngugi was at pain Ngugi is at pains in *Petals of Blood* to place ‘Mau Mau’ in an historical tradition of black struggle and resistance. This is done on several occasions through a catalogue of names, for example:

“Names which were sweet to the ear ... Chaka ... Toussaint ... Samoei ... Nat Turner ... Arap Manyei . . . Laibon Turugat ... Dessalines ... Mondhlane ... Owalo ... Siotune and Kiamba ... Nkrumah ... Cabral ... Mau Mau was only a link in the chain in the long struggle of African people through different times at different places” (Thiong’o 137)

The closeness to the Fanonian Marxism we feel in the novel is vastly explained as David Brown further refers to Abdullah the disabled fighter from the ‘Mau Mau’ revolt. His qualification completed the rehabilitation of the image of Mau Mau community:

‘He was never to forget that moment, the moment of his rebirth as a complete man, when he humiliated the two European oppressors and irrevocably sided with the people.

He had rejected what his father stood for, rejected the promises of wealth, and was born again as a fighter in the forest . . .’ (p. 137)

Another character that should be looked at is Karega, who reclaimed the brother who had been once executed by the British government. This Karega now should be regarded as the ultimate measure commitment to the cause of a people’s liberation. The lesson to share by David is that through Karega’s consciousness, we should realize that the true lesson of history is that the so-called victims, the poor, the downtrodden, the masses, have always struggled “with spears and arrows, with their hands and songs of courage and hope to end their oppression and exploitation, and that they will continue struggling until a human kingdom comes” (p. 303). The resort to violence is regarded in *Petals of Blood* as a necessary and inevitable part of the struggle. (p.11)

We are also going to see the problems with the pre-colonial history and how there is still an effect of colonisation in Kenya even after the British Colonialization. Through the development of the Fanon’s assertion that a “Marxist analysis should always be slightly stretched every time we have to do with the colonial problem,” Jacqueline Crowell in her journal of “Marxism and Frantz Fanon’s Theory of Colonial Identity: Parallels between Racial and Commodity-Based Fetishism” mentions that Fanon mentions that certain socio relationship expressed through skin colour are manifested psychologically because of the obsession of being white which he refer to ‘lactification’. In the novel one of the primary examples we could target through amongst the characters was Nderi wa Riera. A true man of the people Riera used to play darts and draughts and roasted goat meat and beer. He would champion populist causes as putting a ceiling on land ownership; nationalisation of the major industries and commercial enterprises (Thiong’o 174). However, he was flooded with offers of directorships in foreign owned companies. Offers would swoop in through his doors as a ‘progressive contract’ to make the relationship and partnership between the white and black. But being amongst the group which were the colonisers, Riera remained a strong advocate of African culture, personality

and Black authenticity. He insisted on making every other employee like him to drop their European name and taking names such as “Uhuru, Wananchi, Taifa etc.” The reason why Ngugi insisted on this through the character because his name was once “James Ngugi” which he changed it to “Ngugi Wa Thiong’o” According to Homi K. Bhaba in his text, *The Location of Culture* the process of imitation is never, there is always something that lacks. Cultural, ancestral and historical factors always hinder to this new “change”. He mentions,

“Bhabha says the process of imitation is never complete; there is always something that hinders. He mentions that, “The peasants of Ilmorog had also changed... Most of the others had joined the army of workers who had added to the growing population of the New Ilmorog.”(Bhaba 333)

As the people of Africa started to school themselves according to the European curriculum, the economic algorithm of imitation was followed as well. Banks, highways, high rise buildings etc. were made and slowly they were lured to taking loans and buying fertilizers to be the refined and reformed ‘Other’. But as Bhaba mentions that without the complete access to machines and not completely moving away from their old habits, they were not quite able to yield the crop that they sowed the seed for. As a result, the ‘mimic group’ played a very binary and ‘centralised’ group. They were neither the colonizer and neither were they ‘colonized’. But it is important to notice that unlike any other novels that Ngugi has written which has the existence of the Mau Mau fighters, *Petals of Blood* is one of the first to include the forest fighters under the category and not glorify the title of being in a revolt against the British Colonization.

Now, it is important to understand that the idea of property, politics and philosophy are interrelated once it is looked upon through a post-colonial view. I would like to draw emphasis on Hegel’s definition of property as if it concentrates as a contribution to answering the existence of the human culture in the society:

“If emphasis is placed on my needs, then the possession of property appears as means to their satisfaction, but the true position is that, from the standpoint of freedom, property is the first embodiment of freedom and so is in itself a substantive end.”(Ph.R., §45).

What Hegel has in mind is, if possession of property has the ability to satisfy the human mind, then perhaps it is the initial element of the need. But what Hegel actually wants to define is that these realisations of satisfying the human minds is a

mediating point as means to the development of the subject. The very necessity of the self-development is in the sphere of the social needs. As a reference to the novel when we look as to why Wanja opened her own brothel, her response to the question was, “In New Kenya, you must eat someone or be eaten” (Thiongo 293). This shows the philosophy of the way of how the world goes on with or without changes. It is initially the need that thrives human mind to take actions and somewhat ‘confirm’ their possession of property. Hegel also believed that man satisfied their needs through interacting with others. The relationship through which man can satisfy his physical needs could be viewed as economic relationships. This economic relation is caused by the division of labour and the development of the society and economy. In the “New Kenya” there were high rise and high roads; to help with the upper hand businessman contracts, Abdullah’s shop which was once a popular hub for everyone to drink the popular Thenge’ta was then closed down. Therefore, the rapid changes did not make the people rebel rather, they chose to adapt with the situation. So the question which can be asked through this discourse is if Mau Mau revolution was a revolt at all. From different perspective as we discuss the ideas in details, it seems that the revolution was not very successful. Now an unsuccessful revolution is not a defeat rather it can be called a ‘rebellion’.

As we continue to seek references through the characters in the novel, it is important to especially look at the character ‘Wanja’, not only from a feminist point of view, rather from a political, national and postmodern perspective. The reason why I call the character rather ‘postmodern’ is because her situation throughout the novel is not stagnant as by the passage of time, because of various incidents, she had to become someone completely different from what we initially saw her in the text. Wanja is used as instrument which subverts the potential of a female foreign agency. Not only the main characters, rather most men in the novel attracted by her beauty, wit and intelligence. She was seduced by Kimeria which resulted into her being pregnant with a baby which she had to abandon. She carried his guilt all through her life. To start a new beginning she moves to Ilmorog much like all the other characters and she became a distiller which she was not allowed to keep. Then, she became a prostitute who has highly paid. Trying to fit in the new Kenya she found herself to survive as much as she possibly could through her decisions. The way Wanja is represented in the novel is quite central and also an element of homogeneity of representation. According to Brendon Nicholls in his discussion in *Ngugi Wa Thiong’o, Gender and*

the Ethics of Postcolonial reading: “Her reproductive functions are being pressed into the service of a narrative that equates political resistance and revolutionary heroism with masculine virility.” (Nicholls 147). Through this representation she pointed the hybridity of the society and the radical political effectiveness. As Wanja’s character took such a subordinate turn to post modernism, it is essential to also point out the fact, that Ngugi was a feminist and this notion of ideologies were highlighted through Wanja. She is not only the representation of women who struggle their way through a difficult economic situation rather she is the representation of the new and old Kenya as it adapts to the changes and exists throughout all struggles with taking a stand for herself. So, therefore, we can see that the characters individually tells us a story about different aspects of the society, the nation, history and struggles. This creates a representation of post-colonial value amongst the characters.

In order to understand and analyse the text through his ideological point of view it is important to understand what Ngugi feels about certain issues related to the society in order to attain the goals in his writings. In a 1966 interview with John Nagenda and Robert Serumaga, Ngugi mentions that he is a socialist person. He believes that a writer should not only have the ability to entertain his readers, he should also have the magnetic capability to make them realise and motivate to change the society for the better and as far as the a writers’ vision goes, that ideology can change quite a lot of things for the people, readers and the place we reside in. When asked, how he wanted to see the society, Ngugi mentions that he would like to see a socialist East Africa. As far as he is concerned that there is no “question on art for arts sake”, rather he is concerned with the economic and social changes that happens in Africa. He finds little interest in art which has no meaning or space for the growth of social arena. As Nicole Sieben explains that Ngugi “does not distinguish between his art and his politics” and believes literature is a tool to liberate the mind, empowering people to resist neo-colonialism (27). He further calls Ngugi a “revolutionary who uses literature as weapons to challenge colonial European imperialism in Africa and his Kenyan homeland” (27). Because the author has political significance in the novel, it would not be clear to us if we try to look at it from a central point of view, as it includes historical and social point of view as well. Kolhe and Tagad note that Fanon “asserts the rights of colonized peoples to make their own self-definitions, rather than be defined by the colonizers” (224). Kolhe and Tagad argue that Ngugi is a perfect disciple of Fanon because his “prime focus

is on ordinary people, not their leaders” and he is “following Fanon’s concept of nationalism” when he seeks to “give voice to the people’s collective history and identity” (225). Therefore, it is important to understand why the understanding of colonialism and post-colonialism is so important while we analyse the ideologies and principles the author carries for the readers in order to justify the characters and different scenes in the novel.

Language is a vital element in our society because it not only represents the way we communicate but it also expresses and represents our culture and history. In a way, it provides us with an identity. Therefore, taking control over language has always been a motive for the colonial authorities. By doing this it creates a power hierarchy through linguistics. However, even after the independence of Kenya the superiority of the erstwhile language still continued. For Africa, it seems more like even after Britain leaving their land, they still maintain the hegemony through the language. But because of writers such as Ngugi Wa Thiong’o himself, it was possible to prove the fact wrong by using an alternative method where through the idea of using the discourse method where the use of colonial language that they have picked up on would be used to represent Kenya or the African culture itself. Hence, *Petals of Blood* has such significance and critical aspects to point on whether it is history, religion, nationalism or even language. Through the abrogation and appropriation, it was shown that English was no longer the language of the Kings and Queens of England rather it is a representation of not only Africans but also every other race and culture. The author proves through his novel that no language is static. With the different use of African words, Ngugi has followed a much organised pattern where we blended both English language with a hint of African terms which the readers had to understand and research on their own. This created a powerful connection between the readers and the author as he created a “linguistic scenario” (Dutta.Hossain 58). Tanusri Dutta and Adnan Hossain’s researched journal “Counter-discourse in a Polyglossic World: Ngugi’s Abrogation and Appropriation of English in the *Petals of Blood*” talked about two main languages which were spoken by the people of Kenya which was primarily English and Swahili, as lingua franca, their background which is totally different. While English was brought in with Bible by the colonisers, the language Swahili was born in Kenya. It originated as a trading language. Unlike the Arab and Portuguese who wanted to teach their language to accelerate their trade but the British wanted to colonise the Africans in their own soil. It is important to understand the

reasoning behind teaching one community a foreign language to analyse their motives.

The reason behind using English as a 'lingua franca' was basically to create a new elite group who will be anglicized black. Such figures were found in the novel. Chui, one of Munira's former classmates can be considered as one of the 'new elites'. However, before writing the novel in English, we must understand the fact that Ngugi was very well aware of the fact that English was a colonized language which was forced upon the people of Kenya. For this reason, it is important for Kenyan writers such as Ngugi himself to handle the English language in such a way that it replaces the colonial language into more of the "Africaness [sic] of English" (Dutta 62). It is essential to understand that Kenyan itself is a polyglossic area meaning it consists more than one language. Therefore, the use of English as a language is a smart move to begin with if not anything else. So, the critical answer to the question of whether using English the language of the colonizer, a hypocritical move or not is presented very tactfully by the writer himself through appropriation and abrogation. According to Tanusri Datta and Adnan Hossain, abrogation refers to "the refusal of the categories of the imperial culture, its aesthetic, illusory standard of normative or correct usage, and its assumption of a traditional and fixed meaning "inscribed" in the words." It is a vital moment in the decolonization of the language and the writing in English. However, without the process of appropriation the moment of abrogation may not extend beyond a reversal. By appropriation we understand the process by which the language has been taken and made to bear the burden of the native cultural experiences.

Now from the beginning of the novel, we can see that it creates a scene which has a 'detective' vibe which completely catches the readers off-guard as they are unaware of understanding what is actually happening. As it proceeds to the character developments, we find Munira, Wanja, Karega and Abdullah as the main characters. This revelation of characters after a sudden scene during the first few pages shows us the African style of literature whereas in Western literature it is more often centralised on one character or a narrator who slowly builds a plot with recurring scenes and other dramatic effects. But in the novel, we see that there are more than one narrators which is one of the features of the African traditions. Western novels usually have an omnipotent narrator who describes the story from an objective point of view. However, the stories told in *Petals of Blood* have not only multiple narrators but they are also subjective in nature (62). Now we understand that objectivity

of the western novels is a direct product of enlightenment. Thus when Ngugi rejects the objectification of the western literature and write the novel with an African revolutionary perspective, the genre is abrogated and even though the novel is written in English, it is already very much relatable to the African readers. Thus, by altering the structure of the storytelling and keeping the African literature and culture intact, Ngugi has successfully reached out to his African readers without forming any sort of controversy.

One of the major characteristics of the African story telling is the relationship they hold with the past. However, the story telling is unlike any Western history as it contains quite a lot of objective consciousness and chronological information. However, here in *Petals of Blood* the writer shows us how the collective consciousness of the people and the preserved history is equally important. When we look at the novel, we see how Ngugi mentions to his readers the glory days of Ilmorog:

From agu and agu, tene wa tene, from long long before the Manjiri generation, the highway had seen more than its fair share of adventurers from the north and north-west. Solomon's suitors for myrrh and frankincense; Zeus's children in a royal haunt for the sungod of the Nile,.....They each had come wearing different masks and guises and God's children had, through struggle, survived every onslaught, every land-and-soul-grabbing empire, and continued their eternal wrestling with nature and with their separate gods and mutual selves. (Ngugi, 1978, p. 68).

Here we see how the narrator shows the gradual historical development of Ilmorog. He reconstructs and redefines the history of African in the culture that it should be represented. Ngugi brings the African culture, redefines African history and represents the African characters through a western literary genre. On the other hand, the author also presents the folk tales of the neglected like Ole Masai and Abdullah. Another important factor that has been highlighted through the eyes of the author is the African songs and tales which is just the perfect addition for the reader to delve into the African culture and history of African. It really shows us the

importance of not looking at the novel from only one point of view as the author helps to flourish quite a lot of elements from one perspective.

While we understand abrogation we have to also realise that we cannot fully grasp the idea of abrogation without the knowledge of appropriation. Now we have to understand why and how the author appropriated the language from 'coloniser dominated' to a generic global language. One of the very important strategies we can understand through the novel is his use of more than one language used simultaneously for one intended effect. Through the use of the African language, it not only shows the diversity and concern related to redefining history but it also shows the complexities and ideologies that could be expressed more deeply through the African language rather than the English. One of the most highlighting examples through which we can express this method that the author used is by the term, "Agu and agu,tene wa tene"- which neither hampers the spiritual value neither does it violate the context. Code mixing can also be seen in the slogans:

"Uhuru na kanu

Uhuru na kanu

Down with the enemies of our hard-won freedom!" (Ngugi, 1978,p. 181)

This shows how much potential and depth the African language carries with itself. It also gives them a sense of solidarity. We can see that the author has used the word 'uhuru' in most of the chapters in the novel. This means 'independence'. Without the author letting the readers know the actual meaning, we were able to understand what the word meant by the strong scenes that Ngugi has represented surrounding the word 'uhuru'. The post-colonial writers try to present a transparent window to the reader so that looking through the window the reader can assume the power relation between the producer and the consumer, or writer and reader (Dutta.Hossain 66). So the question here stands as to what happens when this power relationship occurs? Now, when this power relation occurs the cycle between abrogation and appropriation completes and therefore, a counter discourse occurs which leads to decolonization. As mentioned before, the African writers specialise in writing Swahili, Zulu, Yoruba, Arabic, Amharic, and their hundred languages but they take the language English as a base only to express their means of communication more easily. In this regard, quoting Chinua Achebe:

I feel that the English language will be able to carry the weight of

my African experience. But it will have to be a new English, still in full communion with its ancestral home but altered to suit new

African surroundings. (Achebe, 1975, p. 62)

Therefore, we can understand that English is no more just a language of the colonized rather it is regarded as 'lingua franca' and through the art of abrogation and appropriation, he was able to redefine African history and represent the culture properly.

Redrawing and redefining post-colonial aspects of Africa was an important task that author carried out through his novel. Discussing the various parts of ideological values has created a sense of understanding and connection between the author and the readers. The deconstruction of the society, national values and complex differences between the people of Illmorog shows us the instability. This shows us that Africa is more than it shows and the problems should not be something to keep a blind eye to novels. Robson comments: 'In *Petals of Blood* Ngugi goes beyond what is acceptable in fiction; he is giving us polemic. Basically it is a question of balance.'(50) and Hower's verdict is that 'Ngugi's sensitivity to the human motives on both sides of the conflict is (to the European reader, at least) one of his great strengths as a novel'. Understanding post-colonial discourse is an ability which creates the ability to hold onto greater things with discourse. Ngugi Wa Thion'go did not only write a novel to reach out to his readers in a simple 'story line' manner rather he fought for the greater cause of representing his own country and lineage. Not only that, he represented it through redefining various aspects which he knew his writers were not very informative about. He expressed his ideology following the principles of Fanonian Marxism, Hegels and many other philosophers and blended it on his own style. He used the two most powerful sources which were religion and language to strategically point out the transition that Kenya had to face. He redefined English language not a coloniser language but a lingua franca. Such powerful elements when blended into one novel with characters becomes an entertaining insight to an encyclopaedia. When we read the novel we find the intertextual references through which he has flourished his piece into a much refined piece of art.

III. CONCLUSION

With the help of various methodologies and philosophy we might feel like we completely understand the ideology that author hold but it should be mentioned that we

simply have not learnt enough as Ngugi Wa Thion'go has written the novel in such a way that critics and researchers have yet to follow the many questions they have regarding the structure and thought process through which he had went to write the novel himself with such integrity and creativity. Therefore, to conclude, despite of the vast ideological references that the author must have thrived for to write the novel, some were analysed through which we can see the art that hides in the pages of the heart of village Ilmorog in *Petals of Blood*. With the help of the novel we understand the value of learning a nation's language and the amount of importance and recognition that one should have towards the English language. We see notion of female representation, superstition, folk tales struggles and individuality. The novel shows that the small village Ilmorog is much more than what it may look like. The people, weather, history and stories make them who they are and this is what the author wanted to redefine with a wholesome tone all the while representing the important elements of the novel as well.

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