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**The Theme of Corruption in Post-colonial
African Literature: A Case Study of Ngugi's
Devil On The Cross**

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Dedication

To my caring, generous parents Fatiha and Lakhidhar Gaid.

To my wonderful second parents Fatiha and Abd almadjid Nesrat.

To my source of support, inspiration, and courage my husband Djilali Nesrat.

To my two little princes my sons: Ahmed Ghassan and Maher.

To the pure soul of my brother youcef may God have mercy on him.

To my dear sisters: khaouala, Radhia, Rayenne, Hanin, and Nour el houda and to the whole family.

To my unique dear brother Mokhtar and his son Youcef.

To my supportive friends: Raounak, Maroua, Ourida, Nadjet, and khaoula.

To all my teachers at the faculty of Languages and Arts of the university of Hamma Lakhidhar.

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Dedication

To my beloved parents Karoui Taher and Fradj Houria.

To my precious second Father Djedidi Mohammed Bachir.

To my second mother Hassani Zohra.

To my dear Saadan Sabrina.

To my beloved husband Dr. Djedidi Mohammed Riadh.

To my daughter and the light of my life Djedidi Mira.

To my five precious sisters: Rania, Radja, Asma, Sahar, and Souha.

To my precious brother Yacine.

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Mohammed Jad, and the beautiful little girl Djasmine.

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To all my dear friends Dr. Louiza Benabdallah, Raounak, Maroua, Kaouthar, and Khaoula

I dedicate this humble work...

Manar

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Abstract

The study under investigation aims at analysing the theme of corruption in Ngugi Wa Thiong'o's novel *Devil On The Cross*. We use post-colonial and Marxist theories to highlight the theme under study. These two theories are chosen for their direct relationship with subject matter. The postcolonial suits the study since the novel is written in the post-colonial period, which witnessed waves of corruption at all levels. The Marxism theory deals with the exploitative relationship between the proletarians and bourgeoisie, which is, characterize all the course of the novels. Thus, with these two theories, we conducted a descriptive analytical research investigating the theme of corruption. Our thesis is divided into three chapters. The first dealt with the implication of post colonialism on African literature and gave an overview of Marxist literary theory. The second is about contextualizing the subject matter through presenting the characteristics of African literature and showing the corruption as a prevailing theme. The third chapter tackled the analysis of this theme in *Devil On The Cross*. The results show that the theme of corruption exists in the novel through the interactions between characters and symbols. It is proved that moral, political and economic corruption is prevailing all over the novel.

Keywords: Corruption, Devil On The Cross, Marxism, Post-colonial theory.

Résumé

L'étude vise à analyser le thème de la corruption dans *Devil On The Cross* de Ngugi Wa Thiong'o. Nous avons utilisé la théorie post-coloniale et marxiste pour mettre en évidence le thème à l'étude. Ces deux théories sont choisies pour leur relation directe avec le sujet. La première convient à l'étude puisque le roman est écrit à l'époque de la période post-coloniale, qui a révélé des vagues de corruption à tous les niveaux. La dernière traite les relations d'exploitation entre les prolétaires et la bourgeoisie, qui caractérise tout le cours des romans. Ainsi, avec ces deux théories, nous avons mené une recherche analytique descriptive sur le thème de la corruption. La thèse est divisée en trois chapitres. Le premier traitait l'implication du post colonialisme dans la littérature africaine et donnait un aperçu de la théorie littéraire Marxiste. Le second vise à contextualiser le sujet en présentant les caractéristiques de la littérature Africaine et en montrant la corruption comme thème dominant. Le troisième chapitre abordait l'analyse de ce thème dans *Devil On The Cross*. Les résultats montrent que le thème de la corruption existe dans le roman à travers les interactions entre les personnages et symboles. Il est prouvé que la corruption morale, politique et économique règne partout dans le roman.

Mots-clés : Corruption, Devil On The Cross, Marxisme, Théorie postcoloniale.

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General Introduction

Background of the Study

Society and literature are inseparable. Society inspires novelists and literary writers portray society. All what characterizes a given society; values, norms, beliefs and culture can be reflected in the novelists' pieces of writing. Those modes of portraying can be seen in literary genres and writers' style and themes. In all its changing forms and contents, literature traces the development of the society through history in very creative way. This creativeness is clear when literature combines the society's culture to "represent impalpable subjects such as assimilation, rejections, transformation as well as political and social issues and historical facts" (Dobie 84-85)

In speaking of which, African literature, by all considerations, is an excellent portraying of its society. Its representative figures, at first, claimed for the African heritage. Later, their writings changed to become one the important weapons that used for asking for independence. Great novelists like Achebe, Ngugi, Forna and Armah considered by all critics the portrayers of their societies realistically.

As those writers depicted their social reality, the themes within their novels revolted around the abusing practices by the colonizers in all its levels and forms. Themes in African literature shifted from calling for independence during the colonial rule, to fighting society's evils and calling for change during the postcolonial era.

As the colonizers' attitudes have not been fully removed from the colonized minds, post-colonial Africa was characterized by corrupt political system and unjust social practices. Corruption by all its forms is a result of colonialism. The leaders in postcolonial period were nothing but pawns in full service for the colonizers. Those people helped the corrupt deeds to grow and develop in their societies. In fact, post-

colonial era has not shown a distinction from the colonial period. In contrast, the African state's rapidly degenerated and the whole continent was indulged in corrupt practices.

The theme of corruption was a prevailing theme in post-colonial African literature. The writers of this era echoed all the corrupt practices in their societies. They did not only did they criticize their political and social situation, but also called for resistance to get rid of those abuse deeds as Nyamndi states" the situation of corruption in Africa is not enough and a call for changes necessary in order to move society in the right direction" (566-578).

Ngugi Wa Thiong'o is one of the famous writers who struggled for their societies 'independence from all kinds of colonizers impact. His works is shaped by the theme of corruption which was describe along with the call for resistance. The study under investigation will give a whole analysis of the theme of corruption in African novels taking Ngugi Wa Thiong'o 's novel *Devil On the Cross* as a corpus of study.

Justification of the Study

Colonialism and post-colonialism have and still impacted the societies. The former by its unjust and abuse practices towards the under-power societies to take their wealth. The latter, by all the scratches have been left by the former which in its clear and famous way the corruption. The study has been chosen to show that resistance and corruption is not the fact of today's political and economic philosophy. It is a history and a mass strive to eliminate it through years and decades. This study therefore, makes a serious attempt at investigating both external and internal intricacies of corruption in the post-colonial African Novel.

Objectives of the Study

Taking into consideration that African writers realistically depicted their society in the post-colonial era, the study under investigation aims at investigating the theme of corruption in African literature within the interest of Ngugi Wa Thiong'o's *Devil on the Cross* as practical analysis for that.

Previous studies

Many studies tackled the postcolonial theory and its issues like corruption, identity and hybridity. Amongst these was the master dissertation of Youssra Lamara titled by the use of The Image of The Body to Portray Corruption And Revolution in Ngugi Wa Thiong'o 's *Devil On The Cross*. The writer aimed to answer two main questions: How does Ngugi Wa Thiong'o use the image of the body as a literary device in *Devil On The Cross* to mirror corruption and revolution in postcolonial Kenya? A second question was: Why does Ngugi Wa Thiong'o used the body as a reference to corruption and revolution? The result, depending on using postcolonial theory as a frame of study, showed that, at a personal level Ngugi Wa Thiong'o used his novel to avenge for his imprisoned body through authentic bodies and turns the attack against the grotesque bodies of the Kenyan corrupt leaders. Another result reached by the writer was that the novel has various dimensions. At the centre, there is interconnectedness of the theme of corruption with the form of the grotesque image of the body, and the theme of revolution with the form of authentic image of the body. This in itself reflects the eternal relationship between literature and reality. Moreover, Ngugi Wa Thiong'o used the images instead of the dry words because they can be better perceived by all categories of readers, especially the under privileged Kenyan masses.

The magistrate dissertation of Cheriet Asma titled by *The Identity Question – A special Reference to Ngugi Wa Thiong’o Ideology Pronouncements*, also tackled post-colonialism issue and Ngugi Wa Thiong’o ‘s views. The study questioned the issue of identity and its relation to post colonialism. And how Ngugi Wa Thiong’o views and deals with the identity question on a personal level, and the way he dealt with the main components that influence identity; such as, hybridity, place and displacement and otherness, in his works. The study showed that postcolonial writers who come from postcolonial background, and who write against the notions of imperialism and marginality. They oppose them not only because they oppose their societies, but also because these elements distorted their identity. That is why these writers have a common background since they all depict this notion of identity throughout their writings in a way or another. Moreover, in Ngugi Wa Thiong’o’s point of view, displacement, otherness, and hybridity in addition to globalization were all tools in the western countries’ hands, to remain their control over the post colonized territories.

The Research Questions

To attain the above objectives, certain two questions have been raised:

- 1- What are the kinds of corruption portrayed in *Devil On The Cross*?
- 2- How does Ngugi portray the theme of corruption in *Devil On The Cross*?

Hypotheses Formulation

The hypotheses of this study are formulated as follows:

- 1- Ngugi Wa Thiong’o portrayed three kinds of corruption; moral, political and economic in his novel *Devil On the Cross*.

- 2- He highlighted the theme of corruption mainly through the interactions between the characters. In addition, he used symbols to show the corruption in details

Methodology

The present study stands principally on descriptive analytical type of research. We used post-colonial theory and Marxism to tackle a thematic analysis of Ngugi Wa Thiong'o's novel *Devil on The Cross* based on the way in which post-colonial theory and Marxism depicted and analysed the theme of corruption.

Structure of the Thesis

This thesis is divided into three chapters. The first chapter is entitled the implication of post-colonialism on the African literature. It discusses the postcolonial theory; its definition, development and characteristics. Later, in this chapter, it will be shown how the implications of this theory is seen in African literature and an overview about Marxist theory.

The second chapter deals with the theme of corruption in the postcolonial African literature. It outlines the characteristics of postcolonial African literature in which corruption is a prevailing theme. It gives an account of the prominent writers of postcolonial African literature with special interest to Ngugi Wa Thiong'o as his corpus in the subject matter of this study. Also, it will state an overview of the theme of corruption in Ngugi Wa Thiong'o's novels.

The last chapter will take us into a practical journey in which the study attempt to answer the questions and confirm the hypotheses. The plot summary and characters are

outlined. Moreover, the analysis takes two levels, the study attempts to analyse the general theme of the novel. Then, by the use of post-colonialism and Marxism the theme will be analysed in addition to its kinds.

Chapter One: The Implications of Post-colonialism on African Literature

Introduction

African novels have always been the novel of the colonized societies. Dobie said that the literary figures, Ngugi Wa Thiong'o as the most prominent, attempted to describe what happened at that age and how those societies suffered from injustice, poverty, corruption and so many other issues that colonialism could cause. With the emergence of post colonialism, these authors had the voice of saying clearly in their novels that the time has come to picture out the reality of what they have experienced and depict the Africans' life. In this chapter, the dissertation discusses the implications of post colonialism in African literature. It will also explain how the post-colonial theory relates to African literature and its relevant themes.

1. Postcolonial theory

Post-colonialism is problematic in nature. It is facing difficulty to have one clear and concise definition. It has been known that this term come into fame as result of what happened in the colonial era. Concerning colonialism, it did not only affect societies on the social perspective, but it exceeds to touch the politics and economy. The consequences of these dimensions gave a broad area to what comes after colonialism. In the coming sections, the paper will prove that post colonialism questions the process of history. This questioning touches all sides of the society.

1.1 Defining Post-colonialism

The term post-colonialism is complex. Its complexity led to a definitional problem. To understand what this term implies, we need to look backwards to colonialism and neo-colonialism.

In 1950, Alfred Sauvy coined the term Third World to refer to the developing nations such as the ones in Africa. He was interested in the colonized societies who were ruled by the power. He gave an analysis to the circumstances of the colonized societies. He considered their political, social and psychological changes that were due to the colonizers impressive power.

In brief, we can say that post colonialism was interested in all what concerns the societies under power. Consequently, it discusses what happened to colonial people at all levels. As long as those people are in focus to postcolonial era, the colonizers, as the doers of abuse, are intervened with the discussion.

Colonialism can be defined as the subjection of one population to another. This has obviously been seen in physical conquest. Not only does this conquest imply physical domination, but also it does political, economic and cultural control. As the time go on, the traditions of the colonizer started to gain supremacy over the colonized so that many aspects of the colonized culture began to disappear.

The period preceding 1970s, witnessed the rise of anti-colonialist movements against colonialism. These have been known as anti-colonial movements. Many journals discussed this issue such as: *African Literature Today* (1988). Thus, Post colonialism was used to refer to the period following colonialism. Luzarus indicates that from early 1970s, the term post colonialism has no ideological spirit. It was not

interested in social or political order of the colonized societies. So that, it was just a historical perspective.

In her article "*Introduction to Postcolonial Studies*" (1996), Depika Bahri argues that post colonialism is a reaction against the colonialism which exercises power on natives to abuse their wealth.

The term post colonialism was not used until 1980s. The interests of post colonialists attracted first literary scholars and critics. Dobie explained that Post colonialism is concerned with what happened to a culture from the beginning of colonization to the present, it is also making inroads in field as diverse as political science, sociology and psychologically.

Another term played a great role towards defining this term. Orientalism had an important role towards shaping the notion of post colonialism. In an analysis, Edward Said claimed that all the colonizers create kind of societies, which are entirely different from them. Purposely for invading them easily. The way they see the other makes them think that all the humans who are not the same as the colonizers are inferior and objectionable. Said raised the questions about colonization, imperialism and constructions of the other. Again, the intent of post colonialism, as Dobie claimed, is to study what occurs when culture is dominated by another. After Edward Said's term of Orientalism, we can speak of postmodernism which refers to social and cultural changes, that had taken place after the colonialism.

Imperialism for Young works as an approach of state driven by conspicuous ventures of control inside and past social boundaries. From another side, Nkrumah believes that imperialism is a policy of a nation to dominate other nations in order to

control their economy through exploiting their resources, assimilating their peoples and making them submitted forever.

Colonialism as analysed above is a practice by which one nation possesses another for herself purposefully for developing the colonizers economic advantages. For that, colonization does not only dominate physically, but also it practices any kind of economic and political influence to fully dominate the colonies. Slemon said that the evidence here is that, along with the past of colonialism in taking only the physical flag of the country, not for the freedom of politics and economy. Imperialism as a concept and colonialism as a practice are still active in a new form called neo-colonialism.

Neo-colonialism is the situation where the colonizers interfere politically and economically in post-independent nations. According to Cabral Neo-colonialism is a classical colonialism's development. For Young, it is the last stage of imperialism.

The above-mentioned notions paved the way to the term post-colonialism. The way in which the colonizers influenced the colonized made the term hard to be specifically defined. The human nature is changeable and the term discussed as Carter defines as the ideas of Europeans and Americans that influenced nearly all the planet through their work of literature and critical theory. They dominate specifically the countries, which were under colonization.

As Post-colonialism concerns with politics, economy and culture, it is hard to be agreed upon one definition to the term as Selemon gave a further explanation. He said that as post colonialism yields itself to numerous kinds of fields, it is described as a heterogeneous term in nature. Theorists and critics gave their criticism to the term in an attempt to give it a theoretical framework.

1.2 Post-colonialism's Criticism

There are challenges facing the term post-colonialism of being problematic in term of defining. Ashcroft et al argues that postcolonial theory emerges from the disability of European theories to deal effectively with challenges and varied cultural provenance of postcolonial writing.

The contextual framework considered as challenge towards defining the term. As post colonialism gives importance to investigate race, culture, identity and gender, postcolonial theorists are obliged to answer the following question, which is problematic in answers. This question is as Lazard et al states when does the native become truly postcolonial? (1173).

Colonization never ends just because the word post is written to indicate the finality of the colonial practices. On the contrary, it confirms that the world cannot be postcolonial, instead it has become influenced by a new form of colonialism.

George Landow assumed that the discussion around the use of the term postcolonial has some weaknesses and neglects many aspects. He added to the former debates the following ideas. He said that it is better to describe it as an open-ended term. It neither dives a definite answer to the raised questions nor finishes a discussion about how this term must work. It is only a theory or field of study where theorists can provide a convenient way to discuss that texts.

Postcolonial literary criticism had its fame in the early 1990s. For Dobie, it investigates the works of postcolonial writers who discuss how the colonized accepted the values of the power and resist them too. It is argued that its real job of it is to explore the implies by which Europe forced and kept up colonial mastery of so much of the rest of the world.

There is a claim which argues that post-colonialism and postmodernism appeared in the same period. Since that they appeared within the same time, lots of learners misunderstand and confuse between them. For Schwars and Ray, the postcolonial theory is seen as a native of postmodernism

Loomba added that post colonialism mixed the culture and economic system in time both must be well distinguished as she argues .In fact, he wants to keep the difference between the immaterial realities that represented as, culture, religion, traditions, customs, beliefs, rites and so on in one hand ; and in the other hand the material realities that includes economic system.

In the Concise companion to Postcolonial Literature, Brown says that the societies of the colonized people have no way other than to express his claims unofficially, that's to say, from non-governmental tribunes and other societies that can do help through special centres.

Hybridization has also studied from the post-colonial perspective. It is seen with the same race or alienation of some other race to point out “ the Victorian extreme right which regarded different species” (Loomba,173). Loomba continues to explain that the notion of hybridity underestimates generally, the collision that occurs between the colonizer country and the colonized people leads to deform the anti-colonial struggling effort.

Ashcroft et al defines the postcolonial theory as discussion of “race, gender, place, and responses to the influential master discourse of imperial Europe” (2). Postcolonial theory gave room for all the marginalized individual to scream out their voice and be respected too.

Scholars like Homi Bhabha proposed theories based on “the nature of post-colonial societies and the types of hybridization their various cultures have produced” (Ashcroft et al,32).

2. Formation of postcolonial theory

As the dissertation discussed above, Post-colonialism has a long history. Young (2001-2003), as one of the post-colonial theorists, traced the origin of this theory historically. He showed how post-colonial theory is a product of the west saw as anti-slavery activists and anti-colonialist. Young claimed three perspectives in which this theory emerged. They are: humanitarian, economic, political and religious perspectives.

2.1 The Humanitarian Perspective

The first example of an anti-colonial campaign attributed to Bishop Bartolomé Las Casas (1484-1566) of the Roman Catholic Church in Spain in 1542. Bishop explained that the genocide that had been practiced under the Spanish King’s blessings gave the Pope the authority to permit missionaries from Spain and Portugal to undertake America. La Casas questioned the moral and the legal principles of occupying America. Young (75) argues that “La Casas’ affirmation of the full humanity of the Indians and his denunciation of the social sins of the conquistador rule, led Gustavo Gutierrez to identify him as the originator of 20th Latin American liberation theology”.

2.2 The Economic Perspective

Young (82-87) indicated how economic objection to colonialism has developed. For Marx, the motivation behind colonization is economy. The first who challenged the British imperialism and sympathized with colonies is Adam Smith. In his book, the

Wealth of nations (1776). He argued that the colonies are not the product of good planning of European colonists, but “rather as effects of their disorder and injustice”

(Young,82).

2.3 Political Perspective

The development of the moral and economic objections, has boosted the progression of the liberal campaign. By the end of 18th century, the anti-colonialism campaign focused on the matters that challenges the imperial role. Edmund Burke as a defender but a reformist of liberty, addressed his critiques at the “abuses of power and intolerance towards the norms, social practices and institutions of other cultures” in British colonies. This received support from the French Revolution when the “principles of liberty, equality and fraternity were theoretically extended by its proponents to all races” (Young, 79-80)

In 1793, Bentham challenged the European countries to liberate their colonies. He combined the economic and political reasons to challenge colonialism. Young argued that the colonists “profit from colonies were at best illusory, given the expense of protecting them and the cost of the international conflict that they provoked” (85-87).

2.4 Religious Perspective

It is known that colonizers had goals of spreading their religious in the colonized areas. Missionary invaded the oppressed societies as a right religion to be followed. In this section, some of African religious figures who’s considered as stepping stone in the formation of post-colonial theory will be tackled.

Simon Kimbangu (1889, 1952) paved the way for activities against Belgian colonialism in the Democratic Republic of Congo. Kimbangu was accused of inciting

people against the colonial power. Later he was put into jail and sentenced to death. People who followed him were called the Kimbanguist. They believed at that time, that the world is ending and oppression of Belgian colonialism will be replaced by God's kingdom. Because of his resistance, the Belgians charged Kimbangu with treason.

Banana said that the independent Christianity churches in southern Africa and a lot of priests led decolonization struggle and fight for freedom so that the colonized countries and peoples be free. Liberal and Black theology struggled against class domination, oppression and apartheid. Martin Luther King and Malcolm X worked against social injustice and racism. Those figures encouraged African Christians all over Africa to challenge "apartheid and doctoral regimes" (Stintom, 105-136).

3. Principles of Post-colonialism

Since that the term itself is discussable in its definitions, its principals are difficult to set down. It is impossible to approach the postcolonial theory from a single way. Taking those ideas in mind, the following assumptions and generalizations are by the large accepted as important to postcolonial theory as Dobie declares.

Not only physical colonization can be seen in African countries, but also the cultural one. The colonizer tried to modify even the awareness of natives about their own culture. The consequence of this is loss or modification of much of the pre-colonial culture. As the native considered as inferiors in their countries, they directly start to imitate the superiors.

They said that we are the superiors and what we see as principle and ideal must be universal. European colonizers coined the term universalism to ensure that they have the right to impose it on the savage people, the colonized.

It is seen in the post-colonial literature the term “other”. The colonizers classified two categories of people; those who are superiors by all means, culturally and economically, and others who are inferior by all means, politically, socially and culturally. This has given the impression that the other started to be seen as evil.

The clash between two diverse cultures gave the birth to a new one. The latter this new culture is characterized by hybridity as claimed by Bhabha. For him hybridization is rambling, cultural and subjective kind of process that emerges from the clash around the authority. It does not concern individuals who are inferior in culture including the way of eating, clothing, speaking or living. Instead, it is a social process.

4. Reading As post-colonialist

As any theory, the readers who put on the glasses of post-colonialism have already in their minds some assumptions, which enable the reader to analyse the literary text from the postcolonial point of view.

First and foremost, postcolonial criticism gives a great importance to the representation of colonialism in a given post-colonial literary work. Secondly, since that we have two dimensions in postcolonial literature i.e. the colonizer and the colonized, the characters must be given a basic consideration by the side of the reader. Later on, the reader can decide later whether the impact of colonialism is clearly traced on the characters.

Thirdly, history is mostly told by the victors. When we give the opportunity to the colonized people to tell the story by their own, these facts can be challenged, or even reversed. It is necessary for the reader to make sure of the validity and trustworthiness of the writer himself.

Fourthly, post-colonial theory considers her own themes that are discussed in this kind of literature. Corruption is one of the famous themes that postcolonial novelists discussed in their writings. Not only did literature that gave this theme this importance, but also all kind of media as Jeyafou et al claimed .

This author insists that “corruption of power and reactionary violence constitute a common point of thematic” (129)

To make it all in one, Dobie tried to give a whole assumption and he assumes that some of the post-colonial texts tackles the pain of the othering and mimicry. They tell us the story from their point of view. In one way or in other, they narrate the story from the very beginning of the colonization and traces its effects on the native culture. Some other texts display he sense of double consciousness and homelessness for those who belong weather to the past or the present or neither. Other texts look forward to the future to reach a definition of the new hybrid identity. Briefly, post-colonial texts show the complexity of cultural identity in the world which has been colonized.

Fifthly, the context is the heart of the post-colonial literary criticism. Critics and theorists focused on the context because of its unclearness in a given texts. It is hard for the readers to recognize which one of the dimensions have done enough.`` The complexity that we find from the text and context is called negotiations ``(Dobie, 235) studying the context within this perspective makes a core element to be stressed on whoever we tackle a text from the postcolonial theory.

Finally, Bhabha notes the abilities of studying in terms of not only national traditions but also the universal postcolonial themes that we can find in whatever colonized society.

5. Post-colonialism and African Literature

It is known that African literature is the literature of colonization and decolonization. For that, post-colonialism had a great deal with this kind of literature. This section attempts to reveal how post-colonialism is related, and to further extensions, can be applied in African literature.

5.1. Definition of Post-colonial Literature

Whenever we come across Achebe, Bhabha, Ngugi, Soyinka and Fanon we think directly of post-colonial literature., in his book, *Black British Literatures: Novels of Transformation*, Mark Stein said that Post-colonial literature scan be defined as those “Europhone literatures that have arisen in the wake of European colonialism” (201).

With time, scholars have tried to refine the definition of postcolonial literature to make it more plausible, In the online Encyclopaedia, Post-colonial literature is defined as the number of literary writings that acted and reacted against the colonial discourse. Most of times, it tackles the issues of decolonization or the striving for the economic and political total freedom for those who have been under the power of the colonizers. Postcolonial literature also attempts to critique the contemporary postcolonial discourse that has been shaped over time.

John Lye defines it as follows: postcolonial literature is often self-consciously a literature of otherness and resistance, and is written out of the specific local experience. Leela Gandhi in her book *Postcolonial Theory* defines it as a contentious category which refers to those literatures which have accompanied the projection and decline of British imperialism. This academic privileging of postcolonial literature is informed by recent critical attempts to postulate the colonial encounter primarily as a textual contest, or a bibliographic battle, between oppressive and subversive books.

5.2. The implication of Post colonialism on African Literature

As African societies suffered from the colonization, the voice of the rights of Africans starts to be interpreted and reflected in literature. From Nigeria, Achebe famously remarked of his own work. In his respectful novels, he always insisted that his pieces of literature taught his society their past and showed how the colonizers acted immorally and savagely.

The first novelists who wrote in the 1950s and 1960s produced novels known as polyphony because their writing was read in the context of white Africans. Most likely, they had shown they possess the cohesion and authority which forced the young protagonists in their pieces of writing. Chennells described Those protagonists whose colonial instruction has acculturated them in French culture to consolation an estrangement which the recognize as it were when they judge by local culture.

Beit, as famous writer at that age, used his novel to exemplify the shallow of ignorance of Europe. He was always describing young men who were educated in The French system and they have been glimpsed from cultural perspectives they have been taught to despise. Father Drumot, on the contrary, only recognize himself only when he sees from the angle of the colonial victims. Consequently, Chemela explained that these modified strategic views take off the place of the knowledge centre and, often, overthrow the authority powers in order to propagate the colonizing theorists

Sembene Ousmane's *God's Bits of Wood* had shown the struggle between the capital and the labour. In his novels, he creates protagonists who are proletarians. Those heroes compete against the ruled power. It was clearly seen that the confrontation between blacks and whites are symbolically the struggle between the capital and the

labour. For Sembene's colonial capital has created new people for whom the past is simply irrecoverable" (120)

After those innovative texts, African literature in English and French had widespread weather thematically and formally. The independence in many countries paved the way for literature to register all the disillusionment and the corrupt governments which have for twenty years occupied Africa. In his extended satire on the new leaders who were as politically as the colonizes. Achebe's *A Man Of the People* (1966) exemplified the corruption in this post-colonial genres of text. In Achebe's choice of a narrator who "even while he is criticizing the new leaders, reveals himself to be as corrupt as they are "(Achebe 1966).

In Kenya, Ngugi Wa Thiong'o gave a great importance to the theme of corruption specially in *A Grain of Wheat* (1967). The later discusses the deceiving the well-known popular struggle against colonization. Ngugi's novels discusses the idea that getting rid of colonizer's corruption lies in the public will to resist against all its types.

Imperialism controls, as Ngugi argues, the people's minds. The economic and political power does as well. He means that Africans cannot remain untouched by other culture when they are unsatisfied with education that should expose young people to "all the voices coming from what is essentially a plurality of centre all over the world. This multiplicity of cultures, literature and language should be reflected in university syllabus" (Ngugi,10-11).

As colonialism affected in many ways the societies which were undertaken. The beginning of the appearance of anti-colonialism, gave an encouragement to the people to ask for their right. Those ideas which are post-colonial in nature started to be shown

in the media of literature by the writer, primarily, discussed above. Postcolonial thoughts in all their forms appeared in the African literature.

6. Marxist literary theory

Marxism theory is originated from the work of 19th C by the German philosophers Karl Marx and Friedrich Engels. Carter assumed that the Marxism uses historical materialism methods to analyse and criticize the development of capitalism.

6.1. The essence of Marxist thought

According to Carter all the creative literary thought are basically ideologies extracted from social and economic existence, for Karl Marx and those closest to his philosophical thinking all forms of culture: morals, values, and thoughts are existed as superstructure to the infrastructure of society which is the basic economic structure.

Habib states that Marx's economic view based on the Dialectical process, this dialectic process starts by the idea of thesis and anti-thesis which are work against each other. To understand the Marxist view of literature, it is necessary to know the relationship between literature and life; Literature and social political and economic conditions in which the literature has close connection with human life, politics, economy, and society as Carter asserts that the social contradiction invent art of literature in the Marxism theory.

6.2. The aspects of Marxism in literature

The element of class struggle in literature: Marx's theory of class struggle in central part of Marxism, in that he has tried to point out that the creative ability and history of man has its concern with contemporary economic history. Rummel asserts

that Karl Marx supposed a class struggle between proletariat and bourgeoisie as the most powerful sociological explanations social conflicts.

The aspect of revolution in literature: revolution is one of the most aspects of literature .in order to struggle against the well-established capitalists, the working-class people take the weapon of revolution in their hands to fight against their oppressors. A proletariat or socialist revolution must occur, the proletariat was true revolutionary class

The aspects of liberty, equality and fraternity reflected in literature: In literature, we see the expression of love of man for liberty, equality and freedom. The struggle and revolution undertaken by the oppressed class people has the purpose of attaining natural human rights. "Liberty equality and fraternity" it was the slogan and promise of the French revolution, which ushered in a mass scale a radical new social order. Karl Marx wrote many occasions about the French revolution, which he considered it the first stage in an eventual world wide proletarianism revolution, as Saul states that Marx considered the French revolution the classic example of bourgeois revolution.

Conclusion

Post colonialism, despite all the discussions around it, is a theory which tackles how and why one culture oppresses another. Colonialism, imperialism, post-modernism and post structuralism paved the way for post-colonial theory to emerge as a field where theorists and critics can depend on to analyse literary texts. Since the term touches different independent fields, economics, politics and social changes, it has been criticized for its vague and broad nature. Even though there is well definite definition for it, still it has what makes it different from other theories. Post-colonialism has got a formation process. This process has four justifications; humanitarian, political, economic and religious. To have a look on literary texts using post-colonial theory, it is necessary to find its principles and guidelines i.e. post

colonialism is interested in detecting all forms of colonization; physically, politically, economically or socially, The term universalism is considered also a main principle along with the fight between two independent culture struggles within the same text. Concerning the clash mentioned, many other themes come across it and become as a core point in this theory; othering, hybridization and corruption. Post-colonial is not an adjective that merely describes this theory, it additionally defines one of the most critical texts, which are post-colonial ones. Post-colonial writers appeared at first as anti-colonial activists. They used their pens to help the colonized people defend themselves. Later, the productions of those writers defined a new era which is the postcolonial period.

Chapter two: Corruption as the Main theme in Post-colonial African Literature

Introduction

African literature denotes all literary works produced by writers in post-colonialized countries. The elite category wrote about the suffering in their homelands during the colonization period, and after independence. Many movements paved the way to the emergence of African literature. Students who went to study outside Africa, returned years later with enlightened minds, seeking to express the need for reaffirming the black people's identity. Moreover, they called for the oppressed people's rights in all the dimensions. They wrote novels, plays, articles, and books. After the independence, they found themselves responsible to express the problems caused by the inherited colonialism. In their novels, many themes have been raised. The problems of their societies were portrayed and conveyed in a very professional way. Some of the issues tackled in their writings were: identity, corruption, social problems, education, language, and neo-colonialism. Among these writers was Ngugi Wa Thiong'o, the author his works will be discussed in general, and in particular his novel *Devil on the Cross*. This chapter is devoted to giving a contextual overview of the African literature spotting the light on the theme of corruption.

1. The Emergence of the African Literature

Unlike different genres of English literature, Africa literature had all been recorded. Most of the African cultural heritage, literature, and legend had all been translated from one generation to another through recitation and repetition. African literature covers the oral traditions and pieces of literature written in the languages of some African people such as Swahili, Hosca, Bantu, and Nilo. However, French and English spread among African intellectuals who had grown up in areas under the western influence or the ones who had been educated in France and England. These intellectual's writings shaped the concept of African

literary works. These literary pieces of art become to be known as postcolonial works. The literary activities had not emerged at once. They had been developed through movements that gave birth to what we now call Post-colonial African literature.

1.1. The Harlem Renaissance

The Harlem Renaissance started in America in 1918. The movement called for the black people's rights, self-respect, love, acceptance, and profession. Its main figures were: Claude McKay, Countee Cullen, Langston Hughes. Harlem Renaissance writings were translated into French and this became the cornerstone for another literary movement named the Negritude Movement.

1.2 The Negritude Movement

The Negritude Movement had been launched in Paris in the 1930s. It was influenced by the Harlem Renaissance. There were two events that appeared, raised and reinforced the development of the Negritude Movement. Firstly, the publication of the magazine "Le Revié Du Monde Noir " by Paulette Nadal. Secondly, the event was a great colonial exhibition. The development of this movement is not only linked to those two cornerstones but to other magazines such as Le Vois du Negre, L'étudiant Noir, and Cahier d'un au Paye Natif which played a significant role either. The main figures of that movement were: Aimé Césaire, and Léopold Senghor. Their pioneers were French speaking black graduate students from France's colonies in Africa and the Caribbean territories. They reaffirmed local identity, African culture, and history.

1.3 Pan Africanism

Pan Africanism is a political and economic movement that called for the unity of African countries. It was established in 1963. The movement also had a cultural side. The literary works of this period tackled many themes such as the dichotomies: uncivilized/civilized, primitive/modern, colonized/ colonizer.

2. The Literary Background of Post-colonial Africa and Kenya

In the colonial period, most of the African writers called for independence, they encourage the masses to call for freedom. By the 1960s almost all the African territories gained their independence.

Many challenges faced by African writers afterward. Another kind of colonialism had come to the surface, named by the neo-colonialism, the later was portrayed in the political elite people pointed at the authority system to serve the benefits of previous colonial countries. The elite men were corrupt and hypocrite in the suit of politicians. Many social, political and economic problems appeared. Writers found themselves as custodians to unveil the corrupted political system which was nothing more pawns in the hand of the colonized countries. For that purpose, they started to write, and by their writings, they drew the shape of postcolonial period literature in the black continent. African writers were very committed to their society's issues. These authors had a great patriotism and struggled to pin hope on the African masses. Masolo describes Africa "as a solid rock which has withstood all the storms of history except colonialism because of the deeply political gist of the colonial /postcolonial discourse" (quoted. in Ashcroft, 125). In this regard, Ahluwalia argues that post colonialism in Africa does not imply the period after which Africans took their independence. Instead, it describes the effect of the imperial existence of colonialism in the colonized territories.

For Africans, independence has brought no change except for a corrupted political system, and social injustice in addition to many other problems like famines in the slums, anarchy, embezzlers business men, smugglers, maladministration in all state institutions. For this reason, writers of the postcolonial period tackled corruption as the most prevailing theme in their writings. So, they criticized the postcolonial state and tried to enlighten people and guide them out of the cave to see behind the shadows. Their works show how corrupt politicians manipulate the masses through implanting doubt in them to gain their support and then exploit them to raise personal wealth. Thus, writers in these countries are defending the rights of the

deprived masses and suggest a change. For instance, Achebe's *A Man of the People* (1966) is a post-colonial novel that speaks about the Nigerian socio-political conditions. Through the novel, Achebe criticizes the decadence of social values. He criticized bribery, incompetence, and governmental apathy in the neo-colonial period.

2.1 African Novels

As novels mirror the social reality, as the realists proclaim, European novels tell the victory of their invasion as people spread peace and civilization, not as wealth stealers. On the contrary, those who tasted injustice, poverty and the lack of education highlighted their own thoughts and their social reality of being oppressed. This new independent African thinking gave birth to a new kind of literature, which is the Anti-colonial one.

Speaking of colonialism, western civilization touches all aspects of life. It even impacted the produced literature at that time. The call for decolonization was a result of criticizing colonist literature and the one, which glorifies imperialism. Still, the post-colonial literature defines the term that refers to "all cultures affected by the imperial process from the moment of colonization till the present day" (Ashcroft et al, 02)

African literature started to take its own shape when it became a media for calling for a revolution against and refusal to all kinds of exploitation. It discussed the issue of African culture that has been taken by force. Not by going back to their deep past to defend their right of being culturally independent, but shaping the thoughts of the masses.

African novels argue several issues that are in direct relationship with what happens in society during a giving period. Firstly, they spot the light on the issue of individualism as a reaction to the impact of Western literature on the African ones. Secondly, their recent literary works tackle the issue of colonialism, neo-colonialism, and post-colonialism as James proclaims "all third-world text are necessarily allegorical" (69).

The use of symbols, description and allegorical side were widely spread in the African postcolonial novels. Moretti and Milner emphasize that the idea of African novels focuses on the use of characters who symbolizes the power in society. Thus, much of African literature characterized its political tone. What characterizes much the African writers is their emphasis on the social roles and denying all aspects of colonial impact. In this respect, Achebe stated his satisfaction when he said that his novels taught his reader their past with all its ups and downs. Not only Achebe who patriating in giving Africa its own independent literature but Ngugi also played a great role through his "passion for change and social regeneration which has not yet found its agents" (Jameson,81)

For characterizing African novels, two aspects are fundamental to distinguish it from any other kind of literature, western or European for instance. First, African novels focused always on social reform by affecting the masses thoughts to rebel and take their own rights. Second, the causes behind the call for social change are totally different than any other kind of society. As they were oppressed, the effects of colonialism and neo-colonialism were enough to give the right for African writers to switch the alarm for the change.

3. The main themes of postcolonial literature

The post colonialism should only refer to "the period after independence" (Ashcroft, Griffiths & Tiffin, 26). Many writers describe this period of time as a recovering one. Countries tried to solve their problems, and deal with the consequences from the past period. The elite people of that era; writers, artists, and journalists tried to tackle many themes in their works. Among these themes were rediscovering their own history, and refusing the western ideology of enlightenment, bring civilization to them, and discovering the black continent.

The issue of history was widely spread among the postcolonial writers. Moreover, it was a very important issue to them as Ngugi Wa Thiong'o said that "History is the result of struggle and tells of change that is why it is perceived as a threat by all the ruling straits in all the exploitative systems (96-97).

The writers of this period, also present the imperialistic view of the western world to the colonies which shaped by the colonist literature. The purpose of colonialist literature is "to justify the conquest, occupation, and destruction of non-Western societies" (Ching-Liang, 1).

The western writers used their creative imagination and philosophy to portray Africans as sub-humans, evil and culturally inferior. For example, according to Hill, et al the Calvinists (The Puritans) insist that Africans represent evil and are "cast among the non-elect" and for this, they are "ideal subjects for enslavement" (08).

Besides the African history and the blurred vision of the western to the Africans Postcolonial works spoke about the literature of postcolonialism spoke also about the identity, language, religion, the consequences of the pre-independence period as corruption, and the injustice, racism, and poverty.

The themes of postcolonial literature are many in number. All of them are a result of the colonial abuse of societies. The writers, as they are history recorders, were affected by these savage practices and wrote about it. They tackled the themes of cultural nationalism, disillusionment, the hunger of education, identity, violence, failure, betrayal, revolution and renewal and calling for change.

4. Corruption as the Main theme in Post-colonial African Literature

Noticing that all of those themes can be a result of the practices of corrupted people, the next section will give a detailed account of corruption as it is considered as a main theme in the African art.

4.1 Definition of corruption

To agree upon one definition for the term is impossible for its relation to different categories. Still, we agree without a doubt that it is the bitterest poisons that people may taste. It is seen as a social, legal, economic and political concept. Corruption is defined

in Cambridge Advanced Learners Dictionary as “illegal, bad or dishonest behaviour, especially by people in positions of power”. In this respect and for the sake of this paper corruption is seen as any kind of abuse that calls for the exploitation of the colonized people.

4.2 Categories of Corruption

In relation to Africa, Nduku and Tenamwenye divided corruption into four categories: Corruption-with, corruption-to, corruption against and corruption for.

They defined the first category as “general manifestation of the epistemological corruption in which the corrupt agent is in collaboration with others to carry out fraudulent or deceptive activities” (p.66) Corruption-to is “the ability to initiate a chain of recurrent schemes of corruption independent of a group” (p.66). This category is valuing the power of money over the power of education.

Corruption- for is related to “material, political, economic, religious, social, military, intellectual and bodily benefits of the corrupt agent and other corrupt agents” (p.69). The last category is corruption-against which is defined as the other dichotomy of corruption-for.

5 Kinds of Corruption

Many kinds of corruption echoed in the postcolonial African novels. The African writers consecrated their pens to show the messes the real scene of their independence countries. Since one kind of corruption leads to another, the following kinds are the representatives.

5.1 Political corruption

This kind found and portrayed in the policy of the one political party, the extrajudicial killing, the autocratic leadership, lurching, tyranny and the political

anarchy, also genocides. In place of making reciprocal relations with western countries, politicians become wealth seekers and paved the way for them to benefit from the raw materials of their homeland.

5.2 Moral corruption

Due to the maladministration and incompetence in the political system many other problems come to the surface on the workers class category. Nepotism, Hypocrisy, smuggle, embezzlement, banditry, land grabbing, briber and tribalism.

5.3 Social corruption

Social corruption shows up in the ethnic tension between the tribes, the use of the black magic to harm members from the other tribes, the different vices, the regional disparities, the epidemic. All the mentioned problems were a result of a corrupted political system, that works on impoverished people and weakens them to not call for their rights.

6 Corruption in Post-colonial Africa

Subsequent to the Berlin Conference of 1884, European powers waved massively on the African continent in what has described 'the Scramble for Africa. This violent conquest lasted until the decolonization processes were completed with the liberation of South Africa in 1990 (Mwakikagile).

Thereby, the colonial period let their traces all over the black continent. A new kind of colonialism was imposed by the political systems, which lead to the appearance of so many other problems. Western literature played a great role in presenting African people as primitive and uncivilized masses that must be ruled by an iron hand. In order

to make their exploitation easier, the western government appointed corrupted political systems all over the African countries.

The politicians acted as agents who favour foreigners' benefits upon theirs. By acting so, African leaders have a double benefit: first, being bribed for their services, and second, having protection to steal the small benefits that belong to the Africans masses. Mwakikagile said that This act of using power to make personal gains is known as corruption.

Mwakikagile sees that Western colonialism did not only blur the African history, but it also caused several problems that postcolonial Africans are still facing today. They exploited and are still exploiting African countries across the continent which provokes political, economic, and social troubles for its inhabitants. Yet, the former colonizer has no intention to help; all that matters is the security and promotion of their political and economic interests.

7 Corruption in Postcolonial Kenya

Localized in Eastern Africa, Kenya is an artificial creation of the British colonial power that put together about forty-two unlike ethnic groups in 580,367 square kilometres. Correspondingly, Nangulu-Ayuku stated that ethnic and religious diversity makes Kenya a difficult country to govern especially by powerful elites that represent conflicting interests.

Kenya gained its independence in 1963, Nairobi is the capital. Kenya recognized later that its independence was a big lie; corruption and famines spread all over the country. In addition to many other problems.

Eventually, Corruption in Kenya is everywhere, at the higher levels of the civil service, in the business community and even at the Cabinet level spreading rapidly and affecting the social values of the country as well as political and economic institutions. Corruption does not only push up the Elite towards prosperity and lavishness but also pushes down the masses into misery and poverty. In this respect, Ndirangu Mwaura wrote: "Official high-level corruption in Kenya increased at the same rate that poverty increased and the economy collapsed. This means that poverty is an inevitable cause of corruption." (131-132).

Corruption leads to many other problems like poverty, food shortage, and hunger. While the hunger rears Kenya's head, the corrupted political leaders make a huge profit by paving the way for foreign industries' exploitation and investment. Moreover, the majority of Kenyans live at the side of the slum, and a very few categories live a lavish life. Inhabitants of the poor sides suffering from famines, and contagious illnesses like Malaria, Cholera, and AIDS

8 Corruption in African Literature

Knowing that colonialism has no bright side to give it to the oppressed people, the writers who rebel through their fiction portrayed the corrupted governments, which practice all kinds of abuse to steal the wealth. Colonized societies suffered from all visions of socio-economic exploitation, governmental corruption, and religious hypocrisy.

Classifying Ngugi as a rebellious novelist, he took the mission of telling history through his various literary works; novels, shorts stories, and plays. He often focuses on Kenya politics; the abuse exploitation of the colonizers and he calls for the freedom by the side of the colonized.

His works played the role of enlightening and committing people to rebel and transform. They contribute to revolutionary change. In the end of the way, African societies found that, they have the right to say no to the massive types of abuse and exploitation.

In Ngugi's works, readers can find historical records of the corruption of colonizers during the colonial period and their influence after independence. Ngugi believed that the intellectuals had the weapon, the change, and the public thought, as he believed "that African intellectuals alien themselves with the struggle of the African message for a meaningful national ideal.... The African writer can help in articulating the feelings behind the struggle" (50).

Not only Ngugi who traced this theme in his novels, but Achebe also had tackled this issue in his works. Once, undoubtedly, Age Africa was indulged with this immoral practice. In this respect, Achebe stated clearly that "corruption has permeated the African society" (p,02)

In his play the *Black Hermit* which is about a man who runs away from his tribe, Ngugi Wa Thiong'o portrayed many problems and challenges of the newly formed African countries under the new local government such as the corrupted government, and the ethnic tension between the habitants of the same region. the play also mentions the bad and dark traditions as the use of the black magic for healing illness. Been the only educated man in his tribe was a curse in Remi's life. The protagonist who was an educated man with an enlighten mind makes his people see him like a saviour. The one who has to save them from their bad living conditions, the voice of them in the political platform.

9 Ngugi 's Profile

Ngugi Wa Thiong'o is a great dramatist and novelist. He was first known by his original name; James Ngugi considered as one of the most influential African writers. Ngugi witnessed both colonial and post-colonial periods. The state of emergency in Kenya in 1952, the euphoria of independence in the 1960s, the emergence of the student democratic movement at the University of Nairobi in the 1970s, and the consolidation of the undemocratic postcolonial state in the 1980s shaped the awareness of this writer which was reflected later in his pieces of art. Ngugi's works were an ideal way of bringing the referent back into literary studies.

For Ngugi, the African writers are haunted by their past. Gikandi emphasizes that Ngugi's pieces of Art is an “attempt to come to the terms 'the thing that has been,' a struggle, as it were, to sensitively register his encounter with history, his people's history” (03). His novels were described as the history between colonizers and colonized which is the key feature to understand colonial and post-colonial Kenya.

After he immigrated to the United States, he taught at Yale University for several years. Then he worked as a professor of comparative literature, a professor of performance studies at New York University, a professor at the University of California at Irvine, and a director of the international centre for writing and translation at latter university. Ngugi has frequently regarded as likely candidate for the Nobel Prize in Literature.

He wrote novels, plays, short stories and wrote for kids as well. He wrote in English then in his native language Bantu, the language of Kenya Kikuyu's people. He wrote his play Ngaahika Ndeenda with a co-writer Wa Mirii and participated in the performance in 1977, he endeavours to liberate the theatre from the sophisticated plays

and in the other side, he encourages the spontaneous acting. The historical background of Kenya has shaped his own identity as an African writer and how his narratives have shaped the way two generations of postcolonial readers have come to understand their history.

Ngugi had always spoken about the exploitation of the colonizers to the life of the colonized. As he was a media by which people could know their past, his three novels: *Weep not Child*, *The River Between* (1965) and *A Grain of wheat* dealt with slavery and the theme of colonialism. They portrayed the colonial period and imperialism. Other novels like *Petals of the Blood*, *Devil on the Cross* and *Matigari* discussed the bitter criticism of Ngugi to post-colonialism and neo-colonialism. His latest literary work *Wizard of the Crow* (2006) had the honour to be the effort that summed up the twentieth century of Africa. It showed the corruption of the power struggle between the elite and the people.

Conclusion

The second chapter presented the theme of corruption as the main issue in postcolonial African and Kenya's literature. The African literature went through many movements which lead to the richness that we see today. Many problems have been tackled in the African writer's works. They portrayed their real African's identity, culture, and called for their country's rights. They presented the colonized countries' problems especially corruption in Kenya and in the whole continent of Africa. Ngugi was one of the most important committed African writers. He is considered as one of the writers who established the identity of African literature by his novels, articles, plays, and short stories, he represents the sufferance of his people.

Chapter Three: Investigating the Theme of Corruption in Devil On The Cross

Introduction

After the colonized societies took their independence, they have not fully separated from those powerful people who ruled them. The smell of the colonization is everywhere in the elements of the government; people, economy and politics. The cultivated thinkers were aware of that impact. Unfortunately, they could not fight it face to face otherwise they would lose. Consequently, they chose to describe the state of corruption the society lived by the means of narration. Along with Achebe, Ngugi had the lion part of tackling the corruption in his novels, to improve at one level that Kenya had deep problematic situations caused by the corrupted government, and in another to state that all *Devil on the Cross* played the image of corruption which was all over the African continent. To indicate the presence of corruption in African literature, this chapter devoted to analyse the theme of corruption in Ngugi's *Devil on The Cross*. It will indicate how Ngugi portrayed the corruption and what kind of it did he tackled.

1. Plot Summary

Written in Koyuku, the author dedicates that the book is “to all Kenyans struggling against the neo-colonial stage of imperialism”. Even if after its translation to English by the same writer, the book is still considered with Africanity in terms of orality, names, traditions, symbols and idioms. Thus, *Devil on the Cross* is excellent literary piece of art by excellence.

Devil on the Cross tells the story of a young woman, Warĩinga, who had lost both her job and boyfriend and tries to commit a suicide to flee modern Kenya. The heroine has always seen a nightmare that picture the crucifying of the devil instead of Jesus.

Her boss, Kihara, has fired Warĩinga the secretary after her rejection of being his part of candy. That problem led to her separation from her beloved. Because of the difficult situation Warĩinga found herself in, she decided to head back to her old village, Ilmorog.

In the bus, an invitation to the Devil's feast, which takes place in Ilmorog, has been given to Warĩinga, on her way, she joined a taxi driver, Mwaura, with the passengers Mũturi, Gatũiria, Wangarĩ and Mwieriwa and Mukirai. They were speaking about political and social issues. Warĩinga, knew that all those were invited to the same feast.

The feast is the place where the robbers and thieves meet to compete over the seven professional robbers and thieves in Kenya. Some of the audience say that the competitors are robbers' others said that they are modern heroes. Warĩinga and Mũturi, decided to stop the feast of the Devil and clean up Kenya. The former took the mission of calling the police. Later she discovered that Police are merely the servants of the robbers. The later decided to enlighten the classes of the society and he succeeded. Unfortunately, the police arrested him later.

Warĩinga completed her study to become an engineer, became more independent, and had deep self-acceptance, thanks to what has happened in the Devil's feast. She felt in love with Gatũiria who was a musician. When he wanted to have his parent's blessings of his marriage, Warĩinga was surprised that Gatũiria's father is the Old Rich Man who has raped her once. The father had a step to save his family's name, he tried to convince her to come back to him and leave his son. She decided to stop the exploitation of her body and mind. In blank of and eye and with cold blood, she shot him letting him die. As she went out of the house letting The Old Rich Man within his

blood, she met two robbers who competed in the Feast two years ago, she courageously shot them too saying her word to stop the corruption in her country and announce that the war has just begun.

2. Characters

Jacinta Wa Riinga: she is the protagonist who the author builds his novel around. Her experiences and actions at the beginning of the story seems disordered, she hates most her blackness and considers her appearance as the root of all her problems, but at the end of the story she is calm, confident, and willing to use violence towards others in defence of her body and beliefs.

The boss kihara: the boss of Warĩinga who does not stop teasing her until she gets fired because she refuses to be his sugar girl.

The Old rich man: who exploited Warĩinga during her adolescence, and make her pregnant. The thing that broke her entirely and did not allow her to realize her dream to study in the polytechnic.

Muturi: the taxi driver on the way to Illmorog with other travellers: Wangari, Muieriwa Mukirai, Gaturia (who is the son of the rich man).

Kihaaku: an exploiter who made a lot of money through the concept of no national languages, songs and names.

Nditika: his success at stealing and robbing has been restricted to the field of smuggling and the black market.

Mwireri Wa Mukirai: he is one from the representative of The Devil Feast who practices another kind of theft involves foreigners, in this case the thieves and robbers

of one country go to another country, this means that such thieves and robbers steal both from their own workers and peasants of other countries.

Wangari: is an aged patriot woman who devoted her life to the struggles for a new Kenya, yet the state of the new Kenya disappointed her.

Mwaura: is a greedy person who worships money and his lust for wealth made him kill hundreds of innocents during emergency.

Gataria: is the son of the wealthy man but he is disowned because he did not study Business man as his father ordered him, instead he chose to study Arts and works in music.

Kihaahuwa Gatheeca: he practices another kind of stealing which is marrying the bourgeois women (the wives of the rich men) consequently, he makes his wealth based on that principal.

Gutati: is a big bellied person who seizes lands, he proudly related his story of success of how he has taken over vast estates from the white settlers, sub-divided into plots and sold them at high prices to his fellow Kenyans.

Kimendeeri: an active and brutal enforcer of colonial laws, he was given the name during the emergency because of the way he used to make men and women lie flat on the ground in a row, and then he would drive this land rover over they bodies

Gakano: a police inspector who interrupt the thieves meeting in the cave.

3. Investigating the theme of corruption in *Devil On the Cross*

Corruption is all deeds that leads to immorality. Bribery, cheating and deceiving are all parts of corruption. Colonizers practiced all these kinds of activities that describe corruption in one way or in another.

In Kenya, there were different forms of corruption. For example, giving money for silence is part of corruption. Ngugi Wa Thiong'o in many parts of the novel shows that Christianity, as the religion of the colonizers, is corrupted. The oppressors claim that they need to spread out their religion as a way of civilizing people. In fact, they do not actually teach people who are native about God instead the church of the colonist are "white people's church" (Ngugi,12) . That church does not "call natives for God's ways but to do the ways of the white man, of the Master, of the oppressive" (Ngugi,12)

Knowing that religion is powerful tool in controlling people's minds, the colonizers best used this method to grantee that natives will follow them blindly. By doing so, it will be easy to take and steal their lands. This issue was criticized in *Devil on the Cross*-through Kihaahu's unsatisfactory of the white religious man. He states that:

Why do you think that our imperialist friends brought us
the Bible? Do you think that they were being foolish?
Why they urged workers and peasants to close their eyes
in prayers and told them that earthly things were vain
(Ngugi,123)

As the quote indicates, Christianity is corrupted for doing its job to teach the natives about the colonizers' religion. It is not for the sake of pure religion, which purify

body and soul. Instead, it was used to achieve other goals, which is obviously closing the natives mind to ease controlling them.

As we are investigating the theme of corruption in our corpus, this theme is evident from the very beginning of the novel. Starting from the cover page of the novel, specifically by the title: Devil on the Cross. Putting a devil on a cross means that the public, the oppressed people, take revenge from the devil, the oppressors, about all their corrupted deeds.

Taking into account that devils cannot do advantages to people, using this word in the title gives the impression that oppressors or the colonizers, which the devils represent them figuratively, did bad deeds towards the public, one of them is corruption for sure.

Devil is described as a creature who have “two mouths”, “his belly is sagged, as if it were about to give birth to all evils of the world” and “his skin is red like the one of a big” (Ngugi, 13). Ngugi Wa Thiong’o portrayed the devil by these images to show that the oppressors are ready to take bribe, cheat, deceive and stole to have as much wealth they could to hide it in the sagged belly.

As long as the writer stated the description of the devil by the very beginning, those who are representative of powerful people are characterized by the same traits. Characterizing those aliens as the devil indicates that they are a represented of corrupt deeds and intentions. The following section will prove how those characters shapes the theme of corruption in *Devil on the Cross*.

Wangari tries to get rid of the robbers and tried to save her country. She courageously goes to the police and asked them to arrest the “men who stole the heritage, they are the imperialists “(Ngugi,196-197). Later the police turned out to be

corrupted also through accusing Warĩinga of doing social corruption and call the mass for the chaos.

Not only the thieves who show the reality of corruption in the novel, the act of revolution is also seen to be an evidence of corruption. Warĩinga after all what she had seen at the end of the novels she decided to get rid of all what threaten her. Practically she shot The Old Rich Man and decided to “be self-reliant “rather than a “mere follower” (Ngugi, 216)

4. Corrupted Characters and Thieves

As Warĩinga was heading back to Ilmorg, she received an invitation The Devil’s feast where corrupt people are gathered to compete over the best one of them. Those thieves are the Devil’s saviours. In other words, the thieves presented in the novels are the representative of those who support colonizers and help them controlling the natives by all means. The following thieves are the best who portray the theme of corruption in the novel.

4.1 Gĩtutu wa Gataangũrũ

His father was loyalist who “grabbed other people’s land without fear” (Ngugi, 101). After a while, the son became like his father “the young of a goat steals like its mother” (Ngugi, 101). Gĩtutu was following his father’s words literally until he mastered how man eat a man in the society. The father was teaching the son that “A career of theft and robbery is the only one for anybody who calls himself an adult” (Ngugi, 102). Following those ideas, Gĩtutu became landowner and billionaire. By portraying this character, Ngugi attacked the criticized the ruling comprador bourgeoisie.

He proudly relates how he has taken over vast states from the white settlers, subdivided into plot and sold them at high prices to the citizens. He accepts without any hesitation. He states that “ the land wasn’t mine and the money with which I had paid for wasn’t mine...the land...belong to people and the money with which I bought is from the people” (Ngugi, 106) .The above confession shows the grabbing of the lands of the poor peasants by the black imperialists like Gitutu. .

His name, Gĩtutu Wa Gataangũrũ, reflects a deep meaning in its community. For the readers in Kikuyu, Gĩtutu refers to a “big jigger” as Ndigirigi and Chnegiri stated. Gĩtutu has the following characteristics; tiny head, pot belly and short limbs. Those traits are placed in complete juxtaposition to the physical features of a jigger, but if we dig deeper, the above features do not underline the shape of jiggers more than their parasitical nature.

Hence Gitutu represents parasitism of the ruling class in post-colonial state. He believes that “cunning was more profitable than hard work” (Ngugi, 103). Gĩtutu used workers’ and peasants’ life as his host that he exploits. This exploitation is in his basic trait as a jigger or parasite that does not produce. But lives on the best that others produce, it can be deduced that Ngugi portrays the body of Gitutu “the king of kings in the kingdom of cunning” (Ngugi, 108) in very ugly and distorted image to a shocking degree to show people how corrupt the post –colonial compradors are. Reconstruct

4.2 Nditika Wa Gathecca

He was very fat, his head was huge like a mountain, his belly hugs over his belt. big and arrogant. He takes up another area of exploitation which is the practice of smuggling, poaching, hoarding, export and import concerning goods and hiking up the

prices of essential commodities through black market. The whole narration runs like a treatise on exploitation of the Africans by the Africans imperialists.

Nditka promises the freedom fighters that he and his type would continue lording it over them even after freedom was acquired. His home guard position enables him to acquire wealth and other people 's lands. Nditka reveals this grasping indiscriminating nature in his business concerns and his implied eating habits. He made relations with the foreigners to enable him reinforce his business. He does many occupations for being the wealthiest man in his country «But I've got many other shughulis that bring me in money. Sometimes I buy food at harvest time. Ah, but do I buy or do I pick it up off the ground? When famine spreads throughout the land, I sell the food back to the very people who grew it. ... mass famine is jewellery for the wealthy!” (Ngugi,178).

His name Nditika refers to one who carries heavy burdens. By his name, Ngugi refers to essentially indelicate and indiscriminate character who carries anything and everything (Ndigrigi) one who selfishly keeps to himself anything in the novel,

Nditika is delineated by Ngugi as follows: ”Nditika was very fat ... big arrogant”(Ngugi, 176). Ngugi demonstrates excessiveness in portraying Nditika's body in a degraded exaggerated significantly, the belly is deformed to show Nditika's implied eating habits as he confesses:” I can never get enough of food”(Ngugi, 176). These habits are defining the characteristic of the corrupt pre-colonial type due to material well-being.

Nditika wants a world that would allow the few rich to ensure their immorality through the purchase of spare organs of the human body.” We should have a factory for manufacturing human parts ... this would mean that a rich man who could afford them could have two or three mouths, two bellies, two cocks and two hearts ... a rich

man never dies” (Ngugi, 180). The few rich feel advantages to have additional human parts as a result of neo colonial patronage. Ngugi succeeds in portraying the future corrupters ‘bodies with additional organs to guarantee the swallowing of the masses money.

4.3 Kimeenderi Wa Kanyuanjii

He outlines his plan to head all workers into barbed wire compounds where their blood splits will be thumped, squeezed and dripped from them daily and sent out packaged by pipe lines to the home or kept for export while the donors are kept in quiescent by means of conditioned religion, education and pseudo-culture. The forces of law and repression will be kept in reverse in the background.

He also insists that the Christian mass has already pointed the way to Kimeenderi’s ideal by urging the regular imbedding of Christ’s flesh and blood, a last twist of knife .He proposed that his class and its overlords should use the law, religion, education, and the mass media to stifle the workers ‘consciousness and to effectively kill the possibility to their rising against the exploitative order by working on the psychology of the exploited and showing them that their exploitation is a God-ordained and unchangeable.

“The ideas that will win him his victory over the other thieves and robbers show quite clearly that Kîmeendeeri understands that the sweat and the blood of the workers are the wellsprings of wealth. Kîmeendeeri is not even attempting to disguise the fact. He is telling the other delegates: 'Our drinking of the blood of the workers, our milking of their sweat, our devouring of their brains.’” (Ngugy,187).

His name refers to the one who smashes or grinds (Ndigiri). Ngugi described Kimeendeeri as the brutal man “he used to men and women lie flat on the ground and

then he would drive over their bodies” (187). Ngugi Wa Thiong’o, in his description to the physical body of Kimeendeeri, shows each part in an exaggerated way, his aim behind this exaggeration to present a monstrous nature of Kimeendeeri.

Kemendeeri advocated that the practice of drinking human blood and eating human flesh is still along life .“the system of drinking human blood and eating human flesh has always held sway since the world was created and will always hold sway until the end of the world, and that there is nothing people can do to put an end to the system”(188-189). He wants to own the exporting company “kenyo-saxon exporters: human blood and flesh” (187).

4.4 Kihahu Wa Gatheeca

Kihahu was 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. He argues for active support of neo-colonialism, even deriding the efforts of the symbols of the liberation struggle in him is revealed the individualism of the local bourgeoisie, he makes his fortune largely from breaking ranks and exploiting members of his own class, His activities are largely predatory and carnivorous, qualities that are hinted at by his names Kihahu (the one who scares).

“To head societies or companies that purchase land in such a way that one is the first to select all the healthy cows for one's own farm, or in a position to divert public money for one's own use, or to borrow from a bank on the security of the society's lands — these are the simple tricks through which I learned how to steal and rob. In English they would be called amateurish tricks or beginners' tactics.” (Ngugi, 109)

Kihahu 's name refers to the one who scares and Gthecca stands for "the one who pieres, kihahu might be derived from the Kikuyn name for the kingstock" (Ndigirigi,194). Ngugi Wa Thiong'o uses this cultural aspect in his ironic description to Kihaahu in the novel as follows: "Kihahu was a tall, slim fellow: he had long legs, long arms, long fingers ... his mouth was shaped like the beak of kingstock: long, thin and sharp"(Ngugi, 108).This delineation points out how the author mocks the different parts of Kihaahu's body .It demonstrates how each part of his body is described in an exaggerated way to show his tallness and leanness, significantly Kihaahu's mouth is compared to the beak of the kingstock bird, a very tall, long-legged bird with a heavy bill; known for its rigid, stance as a tyrant flycatcher (Koussouwhom and Ammousson). This image confirmed through the proverb "A bird that has a beak does not pick up grains for another" (Ndigirigi,194).

5. Kinds of corruption

5.1 Moral corruption

When the morals are absent, the goodness is vanished and the devils are free to do whatever they want. Colonialism left many wounds on the oppressors' minds and bodies. Ngugi Wa Thiong'o as a novelist, who, presumably, depicts the reality and rebel against the neo-colonial practices, depicted in *Devil on the Cross* the most significant theme of corruption through portraying the sexual abuse.

In Kenya, as Hilderand states, corruption become a reality that embodies the moral values. Ngugi Wa Thiong'o depicted the corrupt moral values through the relationship between the bourgeoisie, who are the oppressors, and the peasant, who are the oppressed. The employers' demands of the body of the female workers shows how

those men are eager for their desires and joys regardless the place of job or Christianity principle.

The protagonist, Warĩinga, got the ex from her job because of her “rejection the advances of Boss Kihara, her employer” (Ngugi, 10). Kihara as one of the characters who depicts the Devil image wanted to exploit Warĩinga for his joy only and her rejection does not only picture the good moral of the worker, but also shows the Boss-worker exploitative relationship that the employers strive for it.

Corruption grows the Kenyan society because of cultural acceptance and aberrant behaviour, lack of ethical leadership and support among others could easily encourage the increasing of the phenomenon

Earlier, the neo-colonialism voice is seen clearly through Warĩinga, the school girl who became the candy of The Old Rich Man, whose name remains unknown. Warĩinga did not learn from her culture, as the effects of colonialism kept in the society, that being a sugar girl is immoral behaviour.

She was happy with his sweet words his enticements of money, riding in a Mercedes-Benz, and taking trips to hotels she lost her resolve, believing his lies that he would leave his wife for her (Ngugi, 143-147)

After her uncle sold her the Old Rich Man, she became pregnant. That shows her the reality of The Old Rich Man and his true intentions. His intentions were not to marry her but to satisfy with her soft body.

Later, Warĩinga was a victim of another moral depravation. When she lived in Illmorg, she loved the son of the Old Rich Man whom she was in relationship in the past. Ngugi Wa Thiong’o symbolizes the moral corruption through The Old Rich Man

from Ngoriki. Although he was a “man of the church” (Ngugi, 253) who indicates the moral example, reveals a bad treatment towards women in Illmorg.

When Warĩinga asked him for a pure relationship that is in dependence of marriage, he states that he does not necessary to go marriage, instead he states that he “will find (his) own ways to come and visit (her)” (Ngugi, 253). By this offer, he does not only betray his state of being religious man, but he is also stealing the woman whom his son felt in love with.

Ngugi Wa Thiong’o thus shows the double-faced man who is in Sundays “reads the bible in the alter ... and gives talks on wedding” (Ngugi,23-24) and then he seduces his son’s beloved. The same as Kihara who is intending to rape his secretary whose name is Karendi, an imaginary character created by Warĩinga to enact her own story.

Kihara is another representative of the moral corruption. As owner, he was hiring woman to work in his state. As he dismissed Warĩinga for her rejection of sleeping with him, the one will come in her place will certainly do. Thus, the woman has money only through getting a job that permit Kihara and those who are like him to “paw (their) thighs” (Ngugi, 206).

Having a sexual relationship, does not elevate those workers. It only satisfies the Boss’ sexual desire. In one way they become as the exploiters “real wives, but of course not the real wives” (Ngugi, 206). In a whole the workers are only “nurture servants to meet the whims of foreigners” (Ngugi, 223) which is highly immoral.

Douglas in the view of the study of moral corruption involves practices, which use violence by all its kinds for the sake of the good of a few individuals or certain groups such as sexual harassment

The fact that woman gives their bodies as pieces of meat to be a worker, gives the impression that the refuse of Wariinga has further interpretation. Her rejection does not only indicate the abhorrence of sexual harassment but she is also stating the rape of state of Kenya by those who are controllers.

Hartmut asserts that many Kenyans suffered from poverty, deprivation and misery corruption and its impact can be underestimated because it has permeated the Kenyan society and the family unit A part from the sexual abuse that portrays the moral corruption, another part of the novels shows other side of it.

Mwaura, for example was ready to “sell (his) own mother if (he) thought she would fetch a good price” (Ngugi, 32) Further, he 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" (Ngugi, 56)

His strive for money makes him nothing but the money collector who would pay anything to get it. That symbolizes the people are ready to sell their motherlands to neo-colonialism as Argued. Furthermore, the exploitation of people and the way of treatment are in the sake of money. They would not consider the humanity when they are in emergency states, they hold on the tongue of Gateru, “used to pull people by the beard until the hair and the skin of his victims came off in his hand. (Ngugi, 104)

Moreover, they have not any kind of sympathy towards the masses. They contribute of spreading “large bottles of whisky, vodka, brandy and gin, or whole cases of beer for each person” (Ngugi, 92) to make the masses morally weak and thus easy to control them. Also, those who works in favour of Gitutu are highly machines who “undertakes any mission I give it, including removing from the face of this Earth

anybody who so much as dares to middle in my thieving and robbing activities”.
(Ngugi, 119)

Collecting all these monies, illegally or immorally, goes directly to bigger the belly of the devils. They do not hesitate to “never sell a piece of meat to anybody without throwing in a bit of offal” (Ngugi, 131). Stating clearly that the wealth that is originally come immorally from people are their own.

5.2 Economic corruption

Jin Wei assumed that the corruption is considered as an obstacle toward the development of the economy because it discourages and reduces foreign direct investments, and infrastructure maintenance toward less efficient public projects and shifts government spending away from education and health.

Devil On the Cross, as a remarkable novel in Kenyan, Ngugi Wa Thiong’o tells the tragic story of Warĩĩnga. The novel follows a group of characters who meet on a bus then they attend the devil ‘s feast in satirical capitalist account of business practices.

It is one of those novels which shed the light on some corrupt economic investments and economic problems in that era in Kenya. The economic exploitation that goes back to many reasons is described in the novel through Mwireri who tells to the passengers that “To banish theft and robbery from a country is to stifle progress.” (Ngugi, 79) Thus, the robbery and the theft are the measure of the country’s progress. To progress a country, in his view, there are things should be stolen. In Kenya, as Berman and Lonsdale stated, corruption can be traced to the colonialism as well as the country’s history when the Authoritarianism and injustice based the system of governance.

The neo-colonialism pictures are seen clear through Kimenderi's predatory nature and his outline for the modern theft and robbery: "Our drinking of the blood of the workers, our milking of their sweat, our devouring of their brains" (Ngugi, 187). These three commodities are needed to be exported to foreign countries to feed the industries there. Evidently, he plans to own the company that will handle the exportation operation and to call it "kenyo-saxon exporters: human blood and flesh" (Ngugi, 187).

Ngugi Wa Thiong'o tends basically to relate the social consideration to economic problems with the proprietors of wealth accumulation in the context of neo-colonialism and imperialism. The wealth of internal economy that produced by Kenyans ends in developing the western world investments and economy, as Ndongo asserted, Ngugi Wa Thiong'o realizes that Kenya is poor.

Ngugi Wa Thiong'o thus draws attention to the bourgeoisies who whatever they are mentioned in the novel, swallowing, eating, dominating, and devastation are emphasized they are represented in the state of "ravenous greed" (Ngugi, 175).

Another part of the novel represents an active example of economic corruption which is pictured in *Gututi*. He believes that cunning is more profitable than hard work standing on the famine concept "Hunger x thirst = famine. Famine among the masses = wealth for a man of cunning" (Ngugi, 104). *Gututi* has no work to do, he only stands on the other's production. Satirically, he confesses that he spends more time eating than working. He does not stop selling the people 's tin and pot lands. He goes further to revoke the air from them so they will spend whatever to get it "The first concerns ways and means of increasing hunger and thirst for land in the whole country; this will create famine, and the people will then raise top-grade tycoons" (Ngugi, 107).

Ngugi Wa Thiong'o portrays this as one from the greedy plans of the thieves in very ugly image to show the universe how corrupt the postcolonial compradors are. Ndirigi states that colonialism and neo-colonialism help to make these characters greedy and selfish.

The neo-colonialism voice is seen clear through the depiction of such a reality about Kenyans. The writer makes it understandable why capitalism has gnawed Kenya and the whole African continent. The citizen become money worshipers, like *Mwaura* says "business is my temple and money are my God" (Ngugi, 19). This extract shows how African hearts have got rotten and how people are ready to sell and buy anything in order to satiate their appetites. According to the *Journal of Interdisciplinary Economics* Corruption is seen as attempt to gain economic rents differently.

Nditika is former loyalist who becomes an insider dealer and overseas smuggler. He confers the market in the human organs for transplants so that the elite will purchase the physical immortality and leave the sickness and the death to the poor "we should have a factory for manufacturing human parts, a rich man never dies" (Ngugi,180). As Rao Kasarla asserts that Nditika, by his practice, boasts of another area of exploitation of Africans by African capitalist. So Nditika is another representative of economic corruption part that the novel shows it.

In the novel, Ngugi Wa Thiong'o is calling the Kenyan people to compare the bourgeoisie's class with the other classes. When Kenyan people compare, they would then remark the crimes of the corrupt thieves who are economically cruel as the sharks swallowing the non-moneyed classes, and they will attempt courageously

to fulfil their struggle. Ndirigi describes that the Kenyan society as a jungle only the strongest will survive.

5.3 Political Corruption

The literature of postcolonial period reflects the different problems of that period. Ngugi Wa Thiong'o portrayed the theme of corruption at many levels. Among them the political one.

The Kenyan society suffered from dictatorship, politicians who were a wealth seeker, property grabbers and accumulators of wealth through unethical arrangements. Government men used the public authority and official position to gain personal benefits at the expense of common good of the African masses. Politicians made it easy to the western countries to benefit from the Kenyan raw material and the natural sources. All that was portrayed in our novel in many characters one of them was Kihaahu who says in the following quotation that he will never stop pinching the public money to fulfil his pocket. After manipulating the masses to gain the election, and promising them with a better future, He stated

I hadn't shed a drop of sweat. All my money came
from the very people who had voted for me. How?
Because it was their tax that would go to pay back
the money borrowed from foreign banks... I never
stopped plucking it (Ngugi, 116)

The Kenyan, and the African politicians of the postcolonial period present another kind of colonialism. We see that the poor masses trusted the wrong men to guide them to build their country. The elected politicians acted as bobbars and money embezzlers.

They benefit from the two sides. On one hand they malpractice the public money of their people. On the other hand, they paved the way to the western countries. Who took the Kenyan raw material at a very low price? The political corruption played a great role to guide the African countries to misery, poverty, chaos, conflict at many levels.

The ignorance and the blindness of the African masses made them easy to manipulate. They were unable to speak or demand for their rights. The writer portrayed this notion in the following passage:” That' s why I' m very grateful to the masses of the Kenyan people. For their blindness, their ignorance, their inability to demand their”. (Ngugi, 116-117)

The government men here were very grateful to the blindness and the inability of the Kenyan masses in demanding their rights; they put their future in the hands of corrupted politicians without asking any questions. Moreover, to make sure that their corrupted system will leave forever, politicians tried to make their dominant as a normal reality. They seek to build a conviction in the generation minds that the corrupted societies is normal and the law of jungle is a universal system. As the following words description:

“Kîmeendeeri will also build schools in which the workers' children will be taught that the system of drinking human blood and eating human flesh.... The children will be allowed to read only those books that glorify the system of drinking human blood and eating human flesh.... They will sing only those songs and hymns and read only that

literature that glorify the system of drinking human
blood and eating human flesh” (Ngugi, 188-189).

The corrupted government seeks to made their system a productive one. They wanted to made ignorance and blindness their people’s style of life. In this way, it will be easy for them to take their wealth and their rights without any objection from their side.

In all postcolonial nations a few categories leave a very lavish life on the expanse of the rest huge member of masses. a few elite categories who has food, clothes and went to school as the following passage from the novel describes the unfortunate situation of the Kenyan people “We build good schools; other people' s children find places in them, and ours go looking for food in rubbish heaps and in dustbins. Today we are taking a stand” (Ngugi, 208).

The African writers have continued to show deep concerns in their pieces of writing. Ngugi Wa Thiong’o in *Devil On the Cross* presents the corruption crises that may well be defined as the evil of present times. Ngugi Wa Thiong’o portrays the corruption in the Kenyan society by presenting some capitalist characters as well as their strategic use of corruption talk in the light of the policy and power implications.

The corruption is a matter of fact in postcolonial Africa and Kenya, which lead the continent into underdevelopment, poverty, and endless problems. Thus, the post-colonial African committed writer Ngugi Wa Thiong’o is acting as potent agent to unveil corruption of rulers and awaken the masses public. He deliberately introduces characters to the readers with unbeautiful image and deformed bodies and portrays the devil, *Gitutu*, *Nditika*, *Kihahu*, and *Kimenderi* in ridiculous manner.

They are endowed with ogre like features especially with their dull faces and outstanding mouths and bellies. Ngugi Wa Thiong'o uses some symbols to indicate the corruption theme in his work like: the cave and the car of passengers which are acts as symbolic indications to the class 'conflict: the workers and the peasants (the non-monied category) and the bourgeoisie who are the Kenyan compradors and concretizing their corrupt practices.

The corrupt practices of the postcolonial Kenyan compradors are classified into three kinds; Economic corruption: which occurs in the greedy plans of the thieves and cunning project. Moral corruption: through portraying the sexual abuse of the worker women at the work setting. Political corruption: as putting of man-eater 'systems which the children will be taught only how to drink the human blood and to eat the human flesh by building schools that glorify only this system.

In fact, *Devil on the Cross* is considered as a reference of the post-colonial Kenyan country prevailed in detail the theme of corruption in three different kinds through the characters designed and the acts described in the course of the novel.

Conclusion

To sum up, this chapter builds on theoretical background and embarks on the literary text, Ngugi Wa Thiong'o uses portraying techniques to highlight the corruption theme and its kinds in his outstanding novel *Devil On The Cross*. He aims unveiling the corruption in post-colonial Kenya by describing the devil and thieves and presenting the four characters: Kimeenderi, Gituti, Kihahu, and Nditika in ugly images, he also explains their corrupt practices besides other characters as Mwaura, Miereri ... these kinds of corruption kinds are classified into economic, moral and political corruption.

Explanations about how Ngugi Wa Thiong'o indicates the presence of corruption in the novel were highlighted in the chapter.

General Conclusion

This research is set to investigate the theme of corruption in Ngugi Wa Thiong'o's novel *Devil On The Cross* to reach the study's aim that consists of showing why and how the author tackle the theme in his novel, the dissertation first shed light on the postcolonialism, its definition, formation, and implication on the African literature. It was explained how the post-colonial theory relates to African literature and its relevant themes in addition to the Marxist theory that shows a clear sense of relationship between Marxism and our corpus of study.

The second chapter is concatenated to the first one, it highlights the theme of corruption as a main theme in the post-colonial African literature. both categories and kinds of corruption are presented in this chapter, also the emergence of African literature and literary background of postcolonial African and Kenya has been given an equal importance.

The third chapter and last chapter of this research paper builds on both parts and embarks on the analysis of how does Ngugi Wa Thiong'o portrays the theme of corruption in *Devil On The Cross* by presenting four characters that are considered the main representatives of corruption and using some symbols that support clarifying the theme.

The investigation of the theme of corruption in *Devil On The Cross* is evident from the very beginning of the novel starting from the title of the cover page of the novel, and by who are the representative of powerful people are characterized by the same traits. Characterizing those aliens as the devil indicates that they were represented of corrupt deeds in addition to the use of some symbols as the devil and some rebellious characters to prove the theme.

In *Devil On The Cross*, Ngugi Wa Thiong'o relates between literature and reality. The book confirms the strong links between the politics of literature and its aesthetics, in his attempts to awaken the masses for revolution. Ngugi Wa Thiong'o intelligently introduces characters to the readers with unbeautiful corrupt, he delineates the thieves in the novel with deformed bodies by satirical manner, he describes the cave, the Matutu car and the devil by using the detailed description not by dry words because they can be better perceived by all categories. The results are as what were expected which are what have necessitated this study: the corruption theme is highlighted mainly through the interactions between the characters, in addition to the used symbols to show the corruption in details, thus our hypotheses are correct.

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المخلص

تهدف الدراسة إلى تحليل قضية الفساد في روايه الكاتب نجوجي وا ثينغو الشيطان على الصليب .البحث قائم على نظريتين النظرية المابعد استعمارية و النظرية الماركسيه فالاولى اختيرت نظرا للفترة الزمنية التي كتبت بها الروايه فترة ما بعد الاستعمار و التي شهدت موجات من الفساد على كل الأصعدة و الاخرى نظرا للعلاقه الاستغلاليه بين الطبقة العامله و الطبقة البرجوازية. يقوم البحث على دراسته تحليلية للفساد و ينقسم إلى ثلاث أجزاء . الجزء الأول حول تطبيق النظرية مابعد استعمارية على الأدب الإفريقي و الثاني حول قضية الفساد و استعراض خصائصه أما الثالث حول تحليل قضية الفساد في الروايه من خلال تفاعل شخصياتها و رموز الروايه مع توضيح لأنواع الفساد الأخلاقي و السياسي و الاقتصادي.

الكلمات المفتاحية: الشيطان على الصليب، الفساد، النظرية ما بعد استعمارية، النظرية الماركسيه

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