



Research Paper

Protest and Praxis in African Literature: a Marxist Reading of Ngugi Wa Thiongo's *Wizard of the Crow*

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ABSTRACT:- Marxism is a critical tradition that seeks to understand literature from the perspective of historical materialism developed by Karl Marx and Friedrich Engels. This ideology pays attention to class struggle in society and draws attention to the unfair and exploitative conditions, seeking to reverse the system and entrust a greater portion of society's wealth in the hands of its producers. Marxists writers therefore, encourage a revolutionary spirit, a call to the people to rise and take back what belongs to them as the only reasonable way to change history and achieve posterity. Ngugi Wa Thiongo remains a household name in Africa literature and unarguably one of the most read Africa writers. The novel, *Wizard of the Crow* is one of the enchanting tales on the African scene, a tale laced with magic, mysteries, ritualistic practices, incantations and above all surrealistic ideas. In the novel, Ngugi engineers his Kenyan society and Africans at large to stand up as a unit, an insurmountable force in the face of political instability, corruption, slavery, neo-colonialism and all other sorts of inhumanities and injustices in order to achieve equity, fairness and political freedom. Through this novel, Ngugi hopes to unburden his heart, on such a level he did, about the monumental injustices, corruption, dictatorship, exploitation and oppression among other ill-practices that in no small way have impacted negatively on the desired growth not just in his Kenyan society but the African continent at large. This paper studied the Marxist leanings in Ngugi Wa Thiongo's *Wizard of the Crow* and critically examined how the views on Marx influenced heavily the writings of Ngugi. The paper concludes on Ngugi's views on the unification of the workers of the world, his revolutionary message on how best we can institute a more humane society in line with philosophy of Karl Marx Engels.

KEYWORDS:- Protest, Praxis, Marxism, Revolution, Exploitation, Class struggle, Class consciousness

I. INTRODUCTION

Marxism is the economic and political theory originated by the German political philosophers Karl Marx and Friedrich Engels that actions and human institution are economically determined, that the class struggle is the basic agency of historical change, and that capitalism will ultimately be superseded by communism. Karl Marx born in 1818 is a German philosopher. He is a philosopher, historian and revolutionary. Karl Marx is held and described without doubt as the most influential socialist thinker to have emerged in the 19th century. He is best known not as a philosopher but as a revolutionary communist whose works inspired the foundation of many communist regimes in centered on the idea that forms of society rise and falls as they further and then impede the development of human production. Marx sees the historical process as proceeding through a necessary series of modes of production, characterized by class struggle, culminating in communism. His economic analysis of capital, is based on his version of the labour theory of value, and includes the analysis of capital profit as the extraction of surplus value from the exploited proletariat. The analysis of history and economic come together in Marx's prediction of the inevitable economic breakdown of capitalism, to be replaced by communism. His popular work *communist Manifesto* begins with the ominous "A specter is hunting Europe. The specter of *communism*" and ends with the clarion call "Workers of the world, unites!" Marx is the founder of Marxist ideology alongside Engels, which was named after him. This ideology is based on the principles of the exploitation of the lower class, the works by the bourgeois, and the capitalists. The capitalists exploit the labour and efforts of the workers to their own self gain while the workers, the producers of labour are left with nothing to show for their labour and he enjoins the workers to rise and unite against their exploiters

in other to dethrone capitalism and institute a rather classless society, which in all will inevitably lead to communism, a common ownership of means of production. In his famous quote:

The worker becomes all the poorer and the more wealth he produces, the more his production increases in power and range. The worker becomes an ever cheaper commodity the more commodities he creates with the increasing values of devolution of the world of men. Labour produces not only commodities, it produces itself and the worker as a commodity- and does so in the proportion in which it produces commodities generally. (Communist Manifesto, 4) [1]

He therefore, advocates for a struggle and revolution among the workers in other to put and to their sufferings and achieve equality, justice and fairness for themselves. This socio-economic and political idea did not gain much acceptance in his time until after his death, not to think of its success in the recent time when almost half the populations of the world live under regimes that claim to be Marxist.

II. BACKGROUND OF STUDY

Marxist criticism as regards to literary works of writer is an offshoot of Marxist ideology which views literary works form from its viewpoint of expressing the ideological stances of Marxism and their significant contributions in highlighting and portraying the class struggle and consciousness which to Marx is the history of all existing societies. As M.H Abrams explains:

According to Marxists and to other scholars in fact, literature reflects those social institution out of which emerges and is itself a social institution with a particular ideological function. Literature reflects class struggle and materialism: think how often the quest for wealth traditionally defines characters. So Marxist criteria, but as 'products' of the economic and ideological determinates specific to that era. (*Glossary of Literary Terms*, 149) [2]

In the views of Terry Eagleton on Marxist criticism:

Marxist criticism is not merely a 'sociology of literature', concerned with how novels get published and whether they mention the working class. It aim is to explain the literary work more fully; and this means a sensitive attention to its forms, styles and meaning as the products of a particular history. (11) [3]

Marxist philosophy pays attention to class struggle in society and draw attention to the unfair and exploitative conditions, seeking to reverse the entrusted a greater portion of society's wealth in the hands of its producers. Marxist therefore, encourages a revolutionary spirit, a call to the people to rise and take back what belong to them as the only reasonable way to change history and achieve posterity. Marxists reject the system of labour that makes a given set of people 'the hands that produce' and confers on few others 'the hands that eat' to put it in the commonest term. Asika [4]. Marxist proponents argue that the society belongs to the people as well as its wealth and resources and any aberration from this natural order ought not to be allowed to pass unchallenged ensure collective and equitable survival and welfare of all people irrespective of class, colour and gender. According to Onoge:

Marxist critics have always insisted that in class societies, this contingent relationship of intellectual production and consciousness on material economic relationships is mediated by the class structure, by way of class interests and class struggle. of class interests and class psychology. In class societies, culture, art and literature take on a class character. Literature in such circumstances is fully implicated in the class struggle. It can either evidence a consciousness that seems to consciousness congruent with the interests of the oppressed class which is engaged in the struggle to change the social status quo. (472) [5]

Several African writers have embraced the ideological stance of Marxism, the belief in the concentration of wealth in the hands of the producers. The works and the lower class and they reflected this ideology in their works. These writers created works that reflect the class struggle and conscious efforts of the works and proletariats to survive and possess their rightful possession. Their writings question the practice whereby a greater portion of wealth is in the hands of the capitalist overlords. With their expositions in these works, they hope to help the workers repossess their capitalist overlords. With their expositions in these works, they hope to help the workers responses their wealth and equate their gains to their loss of sweat. Prominent among these writer as regards to fiction, are Ngugi wa Thiong'so, Osumane Sembene, Fetus Iyayi among others. In poetry the list seems long but few among them include the like of Odia Ofeimun, Niyi Osumdare, Tanure Ojaide, Nimmo Bassey, Akachi Ezeigbo-Adimora and the host of other Marxist poets. These writers have focused their artistic visions to the sufferings, poverty, agonies, exploitation, victimization and oppression of the peasants and the betterment of the lots of the common people who ought to be the real owners and controllers of the wealth they produce. At the same time, they encourage some revolutionary measures among the oppressed people, a struggle in whatever form to balance the scale of social stratification and inequalities.

This will usher in a new order with an ideal future devoid of class struggle and class consciousness in other words, a classless society. As Ngugi wa Thiong'o asserts:

What is important is not only the writer's honesty and faithfulness in capturing and reflecting the struggles around him, but also his attitude to those big social and political issues... what we are talking about is whether or not a writer's imaginative leap to grasp reality is aimed at helping, or hindering, the community's struggle for a certain quality of life free from all parasitic exploitative relations. We are talking about the relevance of literature in our daily struggle for the right and security to bread, shelter, clothes and song, the right of a people to the products of their sweat. The extent to which the writer can and will help in not only explaining the world but in changing it will depend on his appreciation of the classes and values that are struggling for new order, a new society or more human future, and which classes and values are hindering the birth of the new and the hopeful. And of course it depends on which side he is in these class struggles of his time. (478) [6]

Thus, literary artists, who embrace the philosophy of Marxism and blend their works to such direction, seek to re-define the social order of the production and control of labour and wealth. In this regard, Marxist writers seek to join hands in instituting a new consciousness in social, economic political relations.

III. CONCEPTUAL FRAMEWORK

By conceptual framework we have in mind the concept on which a given research is based. Marxism according to Maynard Solomon as quoted by Chidi Amuta is the symbolism of dialectical conflict of drama of the unity of opposition, of revolutionary change, of matter and man in motion constantly transcending the moment pointing into the future (504) [7]. Marxism in other words is an ideology that explains and draws attention to the class struggle, the political, social and economic gaps between the upper class and the lower class; the super structure and the base structure, the bourgeois class against the proletariat, the poor peasant masses. This ideology encapsulates the glaring injustice between the producers of labour, the class of worker and the capitalists and the bourgeois and seeks to address these imbalances. Omalara Ogundipe-Leslie citing Jake posits thus:

...Marxist analysis stresses the distinction between productive and non-productive workers. The former are exclusively wage-earners sometimes termed direct producers, whose labour produces value and, especially, the additional or surplus value appropriated by the capitalist and constituting the return on capital. It should be noted that only the production of commodities, that is, material goods and collectively constitute the working class. Jake argues that non-productive workers who struggle against capitalism and that together with the industrial working class they constitute what Marx defined as the proletariat, that is, all the workers who labour 'increases capital.' (108) [8]

Marxist literary theory tends to focus on the representation of class conflicts as well as the enforcement of class distinction through the medium of literature. It is a philosophy that stresses that in production there is the exploitation of the lower class group by the privileged class (bourgeoisie). It encourages a revolt by the exploited class against the exploiters. The above framework is accurate in discussing the Marxist leaning in Ngugi Wa Thiong'o's *Wizard of the Crow*. It is on this idea that this present research is based. To study the novel, *Wizard of the Crow* from a Marxist point of view is to examine the sum total of the class struggle, revolution and ceaseless agitations employed in the novel as part of the writer's ploy to encourage the people to stand up for what is rightfully theirs, in order to bridge the wide gulf between the class of the workers and the producers, alongside the class of the capitalists and bourgeoisies.

IV. REVIEW OF RELEVANT SCHOLARSHIP ON THE SUBJECT

In this section we shall briefly examine Ngugi Wa Thiong'o, his writings and visions as an artist in his society. Ngugi Wa Thiong'o like earlier stated remains a household name in African literature and unarguably one of the most read African writers across the world. Known for his radical and revolutionary writing, Ngugi has written so many works wherein he engineers his Kenyan society to stand up as a unit, an insurmountable force in the face of political instability, corruption, slavery, colonialism and all sorts of inhumanities and injustices to achieve equity, fairness and political freedom for not one but all the Kenyan citizens both the living and the dead and for the generation yet unborn. This in so many occasions has cost him his freedom as he has drafted some of his best novels in the confinement of the prison walls but undeterred. Ngugi writes to proclaim a crucial message that the state belongs to the people and never some cables and evil set of politicians sworn to satisfy the various yearnings of their western overlords; to do their bidding to the detriment of the socio-economic well being of their people.

Following the decline of colonialism, African has never fared much better as neocolonialism imperialism and its attendant political maneuvering continue to wreak the soul of the continent. This has led Africa to become a continent characterized by war, horror, unimaginable and unspeakable events. All around us are face and date about the most unjust killings, massacres and wastage of human and natural resources as a result of power tussles, ethnic rivalries and several inconsequential reasons that can never be equated to value of millions of lives that have been lost in the most gruesome way. The African continent has become a continent of horror and untold hardship. Kofi Anyidoho expresses this line of thought thus:

African is a homeland that history has often denied and contemporary reality is constantly transforming into sand, a land reputed to be among the best endowed in both human material resources and yet much better known worldwide for its proverbial conditions of poverty, African the birth place of humanity and of human civilization now strangely transformed into expanding graveyards and battle fields for the enactment of some the contemporary world's worst human tragedies. (76) [9]

Africa as a continent has suffered monument injustices in the hands of colonialism and much yet to be suffered as the evils of the past continue to haunt the realities of the present a major threat to golden prospects of the future. Ugwuanyi Dele Maxwell writes thus:

The colonial experiences of most Africa countries have refused to go after many decades since the colonial masters left. This is as a result of the myriad of social, political and economic problems still facing the continent. Independence promise a lot of good things for the masses and this brought about their active participation in the struggle for independence alongside nationalist fighters in some African countries... what has been responsible for this situation in most African countries that have been ravaged by abject poverty, corruption, war political and economic instability, under-development etc. literature in Africa, which has been described as functional and committed, has been used by various writers to reflect this ugly situation which most African countries have found themselves. (218) [10]

True is the above as African writers struggle to write out people from the heaps of corruption, bad governance, violence, mediocrity, exploitation, bribery and unjust killing, ethnic rivalry which rank among other socio-political, economic and religious injustices that militate against the desired growth of the continent. African writers have embraced this calling with passion, commitment and patriotism with hope that sooner than later the much awaited light will emerge from the tunnel which we all believe where are at that very end of. African writers drawing from the knowledge of the monumental political failures in the annals and making of the continent and a prophetic assessment of the future tend to make their writings more political outlook. This is expected in a continent where a greater part of her problems emanates from bad leadership and dictatorial nature of many of her leaders.

To say Ngugi is a revolutionary writer is like emphasizing the obvious for almost all his writings have a radical and revolutionary stance for his Kenyan people. His *weep Not Child* is famous with the resistive *mau-mau* fight against colonialism and loss of land. His *Devil on the Cross* echoes the same tone of bitter war and anger against the western world and black African collaborators who amass the wealth of their people to satisfy themselves and their western political progenitors. But in all these, never has Ngugi been so radical, revolutionary and vociferous in both outlook and exposition than in his over 800 page tome novels, *Wizard of Crow*. The novel is a combination of many ideas, problems and experiences not particular to one African nation but many, if not all African nations, for the first time Ngugi abandoned just the cause of his Kenyan people to incorporate in a large extent the plight of his African people, represented in the fictitious town of free republic of Aburiria. Aburiria could be just any country in Africa under the oppressive whims and caprices of their dictatorial and selfish political leaders. Ngugi in the novel turned his attention to magic as an elixir, a catalyst that will galvanize the change will all are in dire need of. The novel is a surreal attempt in prose writing, a story very strange, weird, more like a dream than reality with ideas and images mixed and co-jointed in a strange way never witnessed in his writing before. He obviously must have adopted the 20th century style and movement in art and literature, surrealism in which images and events that are not so connected are out together in a strange and somewhat impossible way, like a dream. But in all, it is a symbolic manifest action of the real and surprising intricacies of human lives worthy of a deep attention. Through magic, Ngugi hopes to spurn the magic of redemption in the free Republic of Aburiria which synonymously could mean the free Republic of African continent devoid of political maneuvering, dictatorship and all the hydra-headed and alarming intrigues that have become a symbol of many African states. Ugwuanyi Dele Maxwell posits thus:

The novel may well be considered as the hallmark or watershed of Ngugi's writing depicts in its deepest sense the various political, economic and social intricacies that have conditioned and plagued the postcolonial African states quest towards real development. Ngugi is at his best in the use of metaphysics which he has, to a very great extent; succeeded in introducing into the resistance theme of African literature coupled with this, is the incisiveness and exposure of the leadership personalities in post colonial Africa. It (the novel) represents a rather worrisome internal bickering and visionless leadership that have characterized various governments across the continent of Africa. (226) [10]

In the same vein, Kanaventi Dominic writes about the novel thus:

...Ngugi manages to expose the corruption of contemporary Africa, the encroachment of African authoritarianism and dictatorship; the cruelty and brutality of the once loved-everybody African leaders, and how western aid is abused to pray up the worse dictatorships to survive with their brutality in Africa. In fact it exhibits the irony of how the west appears not to see or notice the corruption, while the people watch hopelessly as their corrupt leaders are wined and dined by western powers... The story is an expose of the writer than white African dictators who betray the cause of the war against white colonialism, who betray the spirit of African nationalism, who will never agree to relinquish power on they have tasted the splendor of presidential places, the honey and the caviar, while their people's children's peel off through starvation and kwashiorkor.... (1) [11]

Many scholars and critics have written extensively on Ngugi and his *Wizard of Crow* yet much remains to be said, as the novel could be literally viewed as African bile, where one can obtain glaring pictures of injustice, corruption, the lust for power, poverty, suffering and unemployment, neo-colonialism, the 'if and only maniac', that is, the quest to be whiter than the white; unrealistic ambitions and the entire march to nothingness and backwardness in the guise of 'Marching to Heaven' epitomized in the novel which many of our leaders as a result of excessive greed are obviously commanding and leading us to. It is to all these we shall now turn to for a more holistic appreciation of the novel *Wizard of the Crow*.

V. MARXIST IDEOLOGY AND CONSCIOUSNESS IN NGUGI WA THIONGO'S WIZARD OF THE CROW

The novel, *Wizard of the Crow* is one of the enchanting tales on the African scene, a tale laced with magic, mysteries, ritualistic practices, incantations and above all surrealistic ideas. Through this Ngugi hope to unburden his heart, on such a level he did about the monumental injustices, corruption, dictatorship, exploitation and oppression among other ill-practice that in no small way have impacted negatively on the desired growth of not his Kenyan society but the African continent at large. The novel is replete with much bizarre and dangerous sequence of events and actions that leave a reader with a feeling of awe and astonishment on the level a writer could go in his bid to restore justice and order in his society. The novel could be viewed from various dimensions and viewpoints and could be well analyzed with so many critical theories and perspectives in literary criticism. To study the novel, *wizard of the crow* from a Marxist point of view is to examine the sum total of the class struggle, revolution and ceaseless agitations employed in the novel as part of the writer's ploy to encourage the people to stand up for what is rightfully theirs, in order to bridge the wild gulf between the class of the workers and the producers, alongside the class of the capitalist and bourgeois. Marxist theory we recall, is the philosophy of Karl Marx and Fredrick Engels which advocates a classless society by engineering all the workers of the world to unite in a common cause in other to dethrone exploitation, oppression and to win justice, equality, fairness and better life for all of them. This idea in no small way have affected writers and scholars in the 20th century and beyond as many have come to view the making of each society form the stratification of Karl Marx. This idea has greatly influenced writers, not just African writers, but writers elsewhere as many of their literary works continue to urge the massed, the class of the workers, the oppressed and the exploited to rise up in arms, and unite in a common cause to fight their exploiter and in the end achieve a more humane society where their wages will commemorate with their sweet and toil.

Ngugi, in the novel *Wizard of the Crow* was deeply Marxism in his orientation. In the novel, the writer created the prototype of an exploiter, a capitalist of the highest order, a dictator and an oppressor who has no iota of concern for the well-being of his people. The dictator in the novel is the Ruler who compares his position with that of God in heaven. The ruler is a vicious and ruthless dictator that has no feelings for the problems and sufferings of the people. He sees the people as an already made tool of production which he ought to harness effectively to enrich himself and the wealth of his country Aburiria. Always surrounded by his praise singers and chiefs who chant his great deeds and exploits, he continued to lead the people unto the path of destruction. He is power drunk that he had stayed in power for such long time that no one could ever remember or keep up with the records. [12] This as the writer reports thus:

...He had sat on the throne so long that he could not remember when his reign began. His rules his no beginning and no end; and judging from the fact one may well belie the claim. Children had been born and had given birth to others and those others to others and so on, and his rule had survived all the generations. So that when some people heard that before him there had been a first ruler, preceded by a succession of governors and sultans all the way from the eras of the Arabs, the Turks, the Italians, to that of the British, they would simply shake their heads in disbelief saying, no, no, those are just the tales of a day dreamer; Aburiria had never had and could never have another ruler, because had not this man's reign began before the world began and would end only after the world has ended. (WOC 5) [13]

The Ruler was the very definition of exploitation, denigration, victimization and dictatorship. He subjects the people to many forms of untold hardship and none could challenge his mighty powers. He was described as a great love of worship. His greatest delight is whenever he is being compared with God. Surrounded by his ministers, the likes of the Sisiokuu and Machokali, the ears and eyes of the Ruler, he had gone on to rule the people in the most brutal reign ever witnessed. The result was poverty, unemployment, suffering and backwardness to the people. Many young graduates even with their PhD certificates were unemployed and those employed receive peanuts as salaries. In all the streets, beggars littered begging for bread and coins to continue to toil and sweat, armed with patriotic spirits to make their country better but the ruler and his cohorts continue to loot, plunder and amass the toil. Sweat and wealth of the people and this is what Karl Marx believes ought not to survive in his idealized 'classless' society following the people's struggle and resistance.

All around Aburiria, the queue for unemployment continues to rise while the leaders stash wealth in foreign accounts. The people at all time are called upon to sweat and bleed for the nation which does not in any way feel for their sufferings. The climax of it all was the construction of the Marching to Heaven. The ministers and Ruler's allies in their bid to remain forever in the favour of the Ruler had come up with the idea of building a tower that will go straight into heaven, a tower greater than the tower of Babel which will be presented to the Ruler as a gift. The tower will be built from the blood, sweat, toil and wealth of the people. The writer reports thus:

The whole country, the Minister for Foreign Affairs was saying the entire Aburirian population, had decided unanimously to erect a building such as had never been attempted in history except once by the children of Israel, and even they had failed miserably to complete the House of Babel. Aburiria would now do what the Israelites could not do; raise a building to the very gates of Heaven so that the Ruler could call on God to say good morning or good evening or simply how was your today, God? The ruler would be the daily recipient of God's advice, resulting in a rapid growth of Aburiria to heights never before dream by humans.... (WOC 16)

That was such their wild and lofty dreams. The building with achieve nothing just as the Ruler in all his decades on the throne, his occupation of the super-structure has achieved nothing significant in the lives of the people. But this was not to be allowed to go unchallenged. That was where Ngugi's revolutionary and Marxist ideology came in view. The writer could not sit and watch the people suffer in penury. He had encouraged a ceaseless revolution and class agitation in order to enthrone equity, fairness and justice. Ngugi created the character of Nyawira, a character that became symbolic of the people's struggle and revolution in the novel. Nyawira, was just a simple secretary by day but at night she become the leader of an organized, well oriented and powerful movement, known as the Movement of the Voice of the People, which was charged with fighting for the people and to liberate the worker from all forms of political, economic and social domination. Through series of life threatening and dangerous practices, Nyawira was to lead other members of her movement in struggle to liberate the people from the exploitation of the Ruler and his Allies. This was not based on any selfish or material gain but a selfless service to achieve the desired social-political and economic freedom for the people. Nyawira and her group had succeeded in causing a damaging commotion among the crowd that had gathered to witness the commissioning of the 'Marching to Heaven'. They continued to spread plastic snakes at any venue the Ruler will address the people thereby forcing the Ruler to retreat for his safety from the stampeding and fleeing crowds. On the day of the commissioning of the 'marching to Heaven' Nyawira and her group dressed in beggars regalia had chanted their apathy and voiced their hatred. The novelist writes thus:

Almost as if an answer to the prayer of the media, a group of beggars started shouting slogans beyond the decorum of begging: Marching to Heaven is Marching to Hell. Your Strings of Loans Chains of Slavery, your Loans Are the Cause of Begging. We Beggars Beg the End of Begging. The March to Heaven is led Dangerous Snakes. This last slogan was chanted over and over (WOC 74).

This was to mark the begging of it all. Nyawira had continued to stage various secret demonstrations in her bid to make her society better for people. She was the epitome of a true Marxist at work. Later she met Kamiti while he was looking for her people. She was being disgraced by Tajirika, her boss. Nyawira was later

to form a great alliance with Kamiti and both became a force to reckon with struggle for the Aburirian people. Both had escaped the police in one of their encounters beggars on the day the Global Bank came to Aburiria. They had run into the same house though unplanned and Kamiti to scare the police had written: WARNING! THIS PROPERTY BELONGS TO THE WIZARD WHOSE POWER CAN BRING EVEN CROWS FROM THE SKY. TOUCH THIS HOUSE AT YOUR PERIL SGD. WIZARD OF THE CROW (WOC 98). The police man, A.G had to run for fear of his life but was back the next day to consult the wizard. That was how he was to become the wiz of the crow and many of the bizarre actions revolved round him. Nyawira also in one of the episodes to free Kamiti from the police net became the Limping Witch that organized his escape. Both the Wizard of the, Kamiti and Nyawira, the limping Witch risked their lives in their bid to save the people. That is genuine struggle from the view point of Marxist oriented and idealized. It is a belief rooted in socio-political and economic exploitations of the people which Karl Marx believes could be overthrown through a ceaseless revolution that will at the end establish a classless society. Nyawira ruminates over her beliefs which are embedded in these words:

I believe that the black has been oppressed by white; female by male, peasant by landlord; and worker by lord of capital. It follows from this that the black female worker and peasant is most oppressed, she is oppressed on account of her colour like all black people in the world, she is oppressed on account of her gender like all mother in the world; and she is exploited and oppressed on account of her class like all workers and peasants in the world. Three burdens she has to carry. Those who to fight for the people in the nation and in the world must struggle for the unity and right of the working class and in their own country... (WOC 428).

This is her belief and she impacted it on the people of the movement. She believes so much in the revolution and the struggle. That is what she lives for and was to die for. Nyawira later told Kamiti the reason she fights against the Marching to Heaven. She explained sorrowfully that:

Marching to Heaven will swallow our land, where shall we take shelter from the sun and rain? It will snatch water from the mouth of the thirsty and food from the mouth of the hungry. Skeletons will people our country. How shall we get back the body, the mind and the soul of the nation? (WOC 209)

Nyawira believes so much in the revolution and its impact on the wellbeing of the people. She was resolute on the need to fight, agitate, bleed and die, not for herself but for her people, her nation, her continent. Revolution was all she believed was needed and she did her best to convince Kamiti to see the struggle from light and give his best, even to the detriment of his life. She has pleaded with Kamiti in these revolutionary words:

Physicians do not heal themselves. And our people say that even the most skilled barber needs another to his hair. To strike a fire you need tinder and stick. The problems of the country are ours. Nobody can bear them alone. We cannot ran away and leave the affairs of the land to ogres and scorpions. This land is mine. This land is yours. This land is ours, besides in Aburiria, there is nowhere to run. As you've said, even these forests are threatened by the greed of those in power (WOC 208).

Nyawira and Kamiti had united in the common cause of revolution that they became the most wanted in Aburiria. Yet, undeterred they continued their revolutionary struggle to the detriment of the leadership of the Ruler who was soon as to develop a very strange diseases as a result of the continued mounting tension on him Kamiti was once apprehended and was sanctioned to reveal the way about of Nyawira but he was adamant. Not even at the expense of his life was he ready to betray Nyawira. He had told them unequivocally thus:

Since true divination is about revealing the hidden" he said "I want to share with you the secrets of my heart. I know Nyawira. I love her and will never be try her, even if I must go to the land of return. Nyawira, I know will be there with me, for she found me in pieces and made me whole. What she did before, making pieces whole, she will do again." He paused as if to catch his breath..." Nyawira, I embrace you with all my heart and soul, with the people as my witness the truth never dies, its glory never fades. Holiness lies in wholeness"... (WOC 687)

In the same vein, Kamiti, challenged all people to join the struggle and become Nyawira. This is the very heart of Marxist ideology of Ngugi's *Wizard of the Crow*. The novelist urged the people to realize the level of their sufferings and the impact the revolution will achieve in their lives. Through the words of his character, Kamiti, the writer encourages d the people to become Nyawira and fight. They ought to embrace the struggle; uniting in a common cause and only then can the chains of exploitation and oppression break free forever, Kamiti had engineered the people thus:

“Nyawira is you. Nyawira is you and me and other”, the Wizard of the Crow continued without fear. “If you know that are Nyawira, please rise so that those who have been looking, for you, calling you an enemy of the state, may see you. Nyawira, show us the way.” (WOC 688)

The statement had such a magical effect on the people as the writer describe thus:

A woman stop; I am Nyawira, she said. Hardly had eyes of the people turned to her than a man stood up and said, I am Nyawira, he was followed by every other woman and man until the entire assembly proclaimed itself Nyawira. The police and army officers who were already standing found themselves in an awkward position. They did not know whether or not to sit so as not to be counted as Nyawira. They remained standing anyway, and for a few minutes it looked as if the army and the police were one with the people. Camera men did not know on who to focus. And the government t agent, Nyawira was everywhere. One woman stands shouting. How many tribes are here? Other replied two, producers and parasites . . . (WOC 688)

This arguably was the vision, the hope, and the dream of the writer, a call on the masses to stand as one, to unit and become Nyawira and join the struggle. The resulting effect will be the scene above. The people are to be united in a common cause, for just like Marx, the novelist recognized two tribes and classed in the society: The producers- The class of the bourgeois, the capitalist over lords and the leaders. Through this struggle, the people can bridge this gap and establish a classless society devoid of producers and parasites. This is the wish of Marx and obviously what the novelist had set in motion in his novel. Nyawira had appeared on that scene and had united with Kamiti and the people to give the exploiter what to them was the very height of treason. It was in that same scene that Kamiti was shut by Kaniru and he almost died if not as beggars. The intervention of A.G, the police officer who first chased Kamiti and Nyawira as beggars. The police officer though working for the Ruler had taken a keen interest in the affairs of the wizard of the crow and he aided his escape. Kamiti had escaped to the forest with the help of Nyawira where he continued to recover. It was in that forest that they received the news of their death and funeral ceremony as ordered by the Ruler. They had exchanged thus:

“We died twice,” Kamiti said.

At least they have honored us with a state burial,” Nyawira said laughing a little.

“A state funeral pyre,” said Kamiti “The imitation of fire in hell” (WOC 921).

Nyawira and Kamiti irrespective of all the dangers and hazards with claiming consequences continued with the revolution. They refused to give up the struggle but will continue to fight till justice and freedom is won for all. The novelist articulated their only disappointment thus:

. . . Despite our insurgency so far, we have not been able to hold the agents of the regime accountable for murdering our people. Nyawira added. There will surely come a day when shall make it impossible for these armed or ogres to go about their work for terror without suffering consequences. We shall then fight on our terrain which is the people who must we must know and believe that we aim to defend them and protect their right to a better life. (WOC 759)

The statement above is purely revolutionary and echoes a spirit that will never give up the fight for true liberation. Nyaira and Kamati refused to give up. Though they may have failed before the novel ended to bring down the dictators and exploiters, their spirits were resolute as they continued to carry out awareness and enlightenment of the people on the need to join the struggle that will dethrone the dictators and exploiters and usher in a better life for all of them, a life where there will be equality and fairness in distribution of resources. This is the view of the writer which in all clarity is the very view of Karl Marx.

VI. CONCLUSION

From the foregoing we have seen how Ngugi Wa Thiong'o's *Wizard of the Crow* reflects the dialectics and revolutionary ideology of Karl Marx and Engels. Ngugi in the novel created prototype characters with which he calls on the people, the workers of the world to unite in a common cause and struggle for their socio-political and economic freedom in the hands of their exploiters, the owners of means of production, the capitalists and dictatorial leaders. Nyawira and Kamiti in the novel are more than mere fictitious characters, they are us and are us are symbolic of our continual quest for freedom, justice and equity in our various society. The struggle and revolution from the viewpoint of the writer is inevitable now and it is a task that must be done. Ngugi, therefore, calls on all the class walls that continue to militate against their desired dreams as producers

of wealth and workers of the world. This study sets out to examine the Marxist leanings in Ngugi Wa Thiongo's *Wizard of the Crow* and one can conclude at this point that the study has done much to project this, the study had been able to demonstrate how the economic and political theory of Marx and Engels has come to affect and impact greatly on the literary production of African writers. The writings of Ngugi heavily rest on the philosophical ideologies of Karl Marx as he has become widely known as a revolutionary writer, a patriot who is ever willing to say all that needs to be said, even at the expense of his freedom if that is what it must take to redeem his society. The least we can do is to see how best we can put these ideas in practice in order to achieve that idealized and harmonious society of our dream from the viewpoint of Marx.

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