

THE PAN-AFRICANISM ADVOCACY WITH THE ENDURING LEGACY OF NGUGI WA THIONG'O

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ABSTRACT

Pan-Africanism is a political and cultural movement whose goals include African unity, shared identity, liberation, and collective development. Odamtten (2024) highlights the importance of solidarity among people of African descent, whereas Esedebe (1970) links it to Africa's renewal and unification. Its enduring influence is seen in African cooperation, cultural pride, and the ongoing pursuit of continental unity.

Ngũgĩ wa Thiong'o is a key figure in African literature and thought, tackling subjects such as colonialism, African identity, language, culture, and economic exploitation. Although his discussions are not limited to Pan-Africanism, many of his works support its ideals, urging Africans to recognize their shared history, maintain cultural identities, and seek freedom from colonial control. His critiques of colonialism and neo-colonialism, especially in his influential book *Decolonising the Mind* (1986), stress that colonialism sought not only to take land but also to control the African mind through language. For Ngũgĩ, reviving African languages is vital for restoring dignity and cultural integrity, as genuine independence cannot be achieved while European languages are regarded as superior.

Ngũgĩ's decision to write in Gĩkũyũ instead of English represents a political stance against linguistic dominance, fostering cultural confidence among Africans. This dedication to language underscores his conviction that African unity should honor linguistic diversity rather than eliminate it. His novel *A Grain of Wheat* (1967), set during Kenya's independence, delves into complex themes of nationalism, betrayal, and the intricate realities of liberation. Ngũgĩ does not portray independence as a simple triumph; instead, he questions whether political freedom truly leads to social liberty for the masses.

He elaborates on this idea in *Petals of Blood* (1977), where he criticizes the continuation of colonial structures after independence, pointing out issues like corruption and class inequalities. His depiction of the hardships faced by ordinary Kenyans shows that political change alone is not enough without tackling economic oppression, which is a central issue for Pan-Africanism.

In *Moving the Centre* (1993), Ngũgĩ calls for shifting intellectual and cultural authority away from European dominance, suggesting that African cultures should be able to express their own truths. This self-assertion encourages a Pan-African viewpoint that enables Africans to be creators of knowledge rather than passive recipients of outside narratives.

However, his strong support for African languages has attracted criticism, particularly given Africa's diverse linguistic landscape. This complexity highlights the ongoing debate in postcolonial contexts about language, identity, and the aims of Pan-Africanism as it works toward comprehensive liberation and cultural acknowledgment.

Ngũgĩ wa Thiong'o's lasting literary legacy, including *Devil on the Cross*, promotes Pan-Africanism by underscoring the shared economic and historical challenges confronting African societies. The novel portrays Kenya as a society still recovering from colonialism, where local elites and foreign interests exploit ordinary people. Ngũgĩ shows how exploitation continues after political independence when economic power is concentrated in the hands of a few, as seen through characters like Wariinga and the laborers and peasants who attend the Devil's Feast. This argument reveals a pan-African dimension, as the problems depicted in the book are not exclusive to Kenya; instead, they mirror neo-colonialism, economic reliance, corruption, and class disparity common across numerous African countries.

INTRODUCTION

The study coherently presents an account by Ngugi wa Thiong'o during an African interview conducted by Beatrice Mershal, in which he stated that Ngugi was born in 1938 in Lumu, Kenya, during the period of British settler colonialism at the end of the Second World War. His decision to write in Gikuyu began after he was inspired by the Pen conference of 1966, which took place in New York. His initial four books were composed in English. At the conference, Isuasio Slon from Italy remarked that Italian was unlike the Bantu languages, which have a vocabulary of one or two words. Ngugi stood up to challenge him, and the president of Pen, Miller, silenced him by stating that Ngugi did not need to disparage other languages. Ngugi's argument emphasized that African languages are global, and what makes them appear local is the colonial training of Africans; otherwise, English is local to the English and Europeans. Ngugi further stresses the necessity for post-colonial African nations to begin producing literature in their own languages, so that Kenyans can read and internalize their own culture. Obi Wali (1963), in "The Dead End of African Literature," argued that genuine African literature should be written in African languages rather than in colonial languages such as English or French. He believed that African writers who used European languages were distancing themselves from African culture and from ordinary African readers. In his view, literature written in foreign languages could not fully convey African traditions, emotions, and ways of life. Such a perspective highlights the gap that Ngugi wa Thiong'o worked to address. Wali therefore encouraged African writers to develop and employ indigenous languages so that African literature could remain authentic and meaningful to African people.

The study of Ngugi wa Thiong'o's (1980) *The Devil on the Cross*, his first book written in Gikuyu on toilet paper while in prison, is based on the idea that an individual can take charge of her destiny with support from the environment and the people around her. According to Niyi Osundare (1986), human beings rely on the environment for survival and success. Osundare demonstrates that people must work hard to improve their lives, but they also need support from nature, society, and the surrounding community. Kenya is under the elite who question: how can we cover pits in our courtyard with leaves or grass, telling ourselves that our eyes can no longer see the holes, and that our children can play freely in the yard? The indigenous Kenyan rejects the new liberal capitalism practiced by wealthy Kenyans. This study aims to

fill the gap pointed out by characters in the text, such as Gaturia, who believes in composing music rooted in Kenyan culture. This music is evident in Ngugi's writing of *The Devil on the Cross* while he was in prison.

METHODOLOGY

The study demonstrates the use of qualitative research methods, applying postcolonial and reader-response theories. Ngũgĩ wa Thiong'o's *Devil on the Cross* serves as a major critique of colonialism and its lasting impact on post-independence Africa, underscoring the political, cultural, and economic consequences of neo-colonialism. The novel applies postcolonial theory to examine themes such as economic exploitation, cultural alienation, and unequal power dynamics, incorporating insights from theorists like Homi K. Bhabha, Frantz Fanon, and Edward Said. Ngũgĩ portrays an African society that, despite political independence, remains economically controlled by local elites who act for foreign interests. This contradiction highlights the central Pan-Africanist argument that African people must confront both external and internal forms of oppression to achieve true liberation.

Fanon, F. (1967). *Black Skin, White Masks* (C. L. Markmann, Trans.). New York: Fanon (1967, 232) Fanon's viewpoint is especially pertinent, as he argues that political independence can be compromised when a new elite adopts the privileges of the former colonial rulers. In this context, *Devil on the Cross* goes beyond a simple change of colonial powers, calling for more profound systemic transformation. Ngũgĩ critiques cultural imperialism, rejecting the idea that African cultural practices are inferior to European ones. His choice to write the novel in Gikuyu represents a powerful act of cultural defiance and reclaims African identity against the dominance of colonial languages.

The character Wariinga embodies the intersection of gender and economic inequality in postcolonial society. Her path from oppression to empowerment underscores the potential for individual and collective liberation, connecting her struggles to Pan-Africanist ideals. The *Devil's Feast*, a key motif in the narrative, symbolizes the excesses of a corrupt elite who openly exploit the masses, reflecting Ngũgĩ's conviction that true freedom requires not only political sovereignty but also economic, cultural, and psychological liberation.

From a reader-response perspective, which stresses the active role of readers in constructing meaning, *Devil on the Cross* gains renewed significance across different contexts and eras. Contemporary African readers may respond strongly to the themes of corruption and exploitation in the novel, relating these issues to their own experiences. Such engagements transform the narrative into a wider Pan-African discourse, promoting solidarity and common ground among African societies.

The combined application of postcolonial and reader-response theories enriches the analysis of *Devil on the Cross*. The postcolonial lens examines the persistence of colonial legacies, while the reader-response approach reveals how different audiences interpret and connect with its themes. For instance, the *Devil's Feast* can be interpreted as a depiction of neo-colonial exploitation, and the reception of Ngũgĩ's use of an indigenous language as a protest against linguistic imperialism exemplifies ongoing cultural resistance.

The integration of postcolonial theory and reader-response theory in analyzing *Devil on the Cross* emphasizes the enduring relevance of Ngũgĩ's work. It clarifies his support for Pan-Africanism and a thorough understanding of African liberation. By means of deep character growth, incisive satire, and a dedication to cultural voice, Ngũgĩ expresses a vision of fairness, economic independence, and genuine unity across Africa, securing his role as a key voice in discussions on African identity and liberation.

FINDINGS AND DISCUSSION

Paradox

A paradox is a statement that contradicts itself or goes against common sense. As a literary device, a paradox refers to a situation or event that depicts or embodies a contradiction. Master Class (2021) states that the term paradox comes from the Greek word "paradoxons," meaning contrary to expectation. In literature, a paradox is a device that contradicts itself yet holds a plausible element of truth (Berti and Cunha, 2023). Paradoxes often highlight ironies and incongruities, seeking to reconcile elements that seem to oppose each other. According to the Cambridge Advanced Learner's Dictionary, a paradox is a statement or situation that may be true but appears impossible or hard to grasp because it involves two conflicting facts or characteristics. For instance, it is a strange that people who claim not to criticize the government will criticize it as soon as they disagree with it. Merriam-Webster Dictionary defines a paradox as a situation or action with seemingly contradictory qualities or phrases, or a self-contradictory statement. William G. Lycan (2010) Volume 70, in "What Exactly Is a Paradox," cites Quine's definition of a paradox as a successful argument whose conclusion is a statement or proposition that seems obviously false or absurd. If an argument is indeed as successful as it appears, its conclusion must be true.

A paradox is a situation or statement that appears contradictory but, on closer examination, reveals a deeper truth. In literature, paradox helps authors expose the complexity of the human condition, especially when conflicting perspectives coexist. Wariinga left to fetch police to arrest the thieves and robbers, but when the police arrived at the cave, they ended up arresting Wariinga for causing them to interfere in the robbery and theft of national and international affairs (pp. 197-198). In the context of enduring legacy, paradox can be seen in how a person, culture, or historical event may endure hardship or devastation while still influencing future generations. African authors often use contradiction to show the coexistence of suffering and resilience. In *Things Fall Apart*, for example, Achebe illustrates the duality of colonial "civilization," which brings both education and cultural devastation. Colonialism undermines traditional identity while claiming to modernize civilization, but Igbo

The novel under study, page 12, reveals the third thief, Kihaahu wa Gatheeca, who was a teacher, then started schools, and later entered the politics of the sub-county council, overseeing construction tenders and building homes for rent. The thief and robbery are criticized, especially when one of the thieves mocked that Kihuhu from today onwards my children will never go anywhere near your schools. I will go directly to Nyina wa Mbooi, she is very educated and has been to Cambridge, to ask her to find an international school. Kihaahu wa Gatheeca, do you hear that? You have had it; you will never again eat anything that belongs to me, the wa Mbooi. We will attend international schools where Europeans and international

English are spoken, schools without principals who are cripples, schools without Europeans made of plastics, with electric hearts and skins whitened with Ambi acids. We want an international colour. The wealthy seem to act contrarily against African norms, only to be carried away by English, which will be used for transactions in Kenya alongside a rich African language. There is a paradox in the view: a piece of steel that can drill through steel itself. The entire care rose in confusion, each expressing having over another as related to theft and robbery.

On page 171, Mwireri wa Mukiraai ends with "every robber should go home and rob his own mother." That is true democracy and equality of nations! Per omnia saecula saeculorum. Amen. The section uses a satirical and ironic tone combined with political sarcasm, parody, and code-switching. To highlight the moral decay of society and leadership, the saying "every thief should go home and rob his own mother" exaggerates corruption. Because democracy is shown as robbery and exploitation rather than justice, the statement "That is real democracy and equality of countries!" is extremely ironic. Per omnia saecula saeculorum is the final Latin phrase. Aman mocks how corruption has become socially acceptable and even "holy" by mimicking the language of Christian liturgy in a formal, sarcastic tone. Achebe (1966)

On page 240, Wariinga tells Gaturia, "I have never been back to Nakuru since I tried to take my own life, I have been telling myself." Nakuru marked the start of my misfortunes. Tomorrow, the very same Nakuru will mark the start of my happiness. Gaturia responds, what's wrong with that? The Nakuru of tomorrow will make up for the Nakuru of yesterday... Wariinga replies, yes, that's it, Nakuru. It is destined to be the wellspring of both sorrow and joy. A paradoxical style is a literary technique that merges opposing emotions or ideas, such as laughter and tears, to illustrate that human life can hold both happiness and suffering simultaneously. This approach to writing continues a longstanding tradition in African literature of portraying life's complexity, especially within colonial and postcolonial contexts. For example, Ngũgĩ wa Thiong'o (1964) blends sadness with hope to demonstrate endurance under colonial rule, whereas Achebe (1958) uses tragic events that also reveal irony in cultural disintegration. Make the language more human-like

CHARACTER

Character: One of the persons of a drama or novel. A distinctive mark. The peculiar quality or sum of qualities, by which a person or thing is distinguished from another

Wariinga wonders how someone who never took anything from her bag gave her a ticket to the devil's feast.

- Pg 31. Mwaura's taxi is described as Matatu Matata Matamu Model T Ford MMM 333 an old model, yet it is characterized as durable.

While in court about the case, he replied; I told the judge; look at me properly I am not a foreigner here like you. And I am not a vagrant here in Kenya, and I will never be a foreigner or a vagrant here in Kenya shows Wariinga speaking assertively. Character as style with attention to assertiveness refers to the way a writer uses a character's behavior, speech, and actions to show confidence, firmness, and. Characters that are forceful in literature speak up for what they believe in, defend their rights, and make choices without hesitation or fear, as

seen in the person of Wariinga. The study frames Wariinga as aggressive, yet she employs blunt and bold language of action. She shows initiative and confident decision-making. Such leadership qualities that guide or push others to resist oppression. This character stands against social pressure or injustice. A reader can better grasp a character's strength, tenacity, and role in the story when they are assertive. We have African writers with strong protagonists who resist colonialism, gender inequality, or conventional. Dangarembga Tastsu (1988) presents Tambu as an assertive girl determined to get an education despite social barriers, and Achebe (1966) shows characters who use bold speech and political confidence to influence society.

Ngugi depicts a courageous personality with Wariinga. Character refers to the moral ideals, behavior, and personal qualities that set a person apart. A courageous character shows bravery, confidence, and the determination to persist when faced with danger, difficulty, or fear. Wariinga look at me closely again, I am not a thief, I am not a robber. If you want to know who the real robbers and thieves are, follow me and I will show you their lairs and caves in Ilmorog; give me a few policemen, and I will go right now to arrest the thieves and robbers who have always troubled us. I don't know Nairobi or other places, but in Ilmorog, our Ilmorog thieves and robbers do not even bother to hide. In African literature and history, courageous individuals are often shown fighting against injustice, corruption, colonialism, and societal oppression. These individuals leave a lasting legacy because their actions inspire future generations to value liberty, integrity, and fortitude. Wariinga's courage is shown by upholding the truth, resisting oppression, and persevering through hardship. Achebe (1958) we see courageous characters struggling to preserve African traditions during colonial invasion, leaving an enduring legacy on African identity and literature. Ngugi wa Thiongo (1967) The courageous individuals involved in Kenya's struggle for independence, emphasizing sacrifice and patriotism as part of Africa's enduring legacy. African writers frequently portray heroes and heroines who put the good of society before their own comfort.

(pg 67 by Wariinga)- Kenya our country has eaters of men, people who drink blood and kidnap the shadows of other men (Gaturia).

Gaturia (pg 71-73) talks about him too looking for a job because he was played off because the company he worked for Boss Kihara went on strike over wages.

On Pg 74- the study demonstrates an instance where Wariinga recalls receiving an invitation to devil's feast from a volunteer she acknowledges that "his voice made me open my heart to him at once". A recurrent theme in African literature is that voice is not merely sound but also a force of recognition, intimacy, and trust that can rapidly break emotional distance. Listening becomes an act of surrender and human connection since voice contains history, memory, and moral presence in many African works. Because of this, the "opening of the heart" is understood as a lasting legacy of oral culture, where speaking and storytelling are relational experiences that transform identity and emotion rather than passive activities. Ngugi wa Thiongo (1986) where such a concept is consistent with Ngugi wa Thiongo's description of language in African literature as being inextricably linked to lived experience and communal memory, where speech is never neutral but profoundly world-forming (Nairobi, and Ayi Kwei Armah (1973) African oral-literary studies on voice and storytelling traditions in contemporary African fiction — South African literary scholarship (2004)

Gaturia, Wariinga, Wangari, Muturi and Mwaura all had an invitation to Devil's feast. A quiet man with glasses named Mwireri wa Miikiraai.

Page 77. I am called Mwireri wa Miikiraai. I cannot stand European names. I gave up my name John some time ago...

On page 79, sarcasm is evident in the observation that no civilization has ever existed without being rooted in theft and robbery. This is conveyed through Africa's historical encounters with colonialism, slavery, land seizure, and the exploitation of resources. Many African scholars and writers argue that during the colonial period, the exploitation of African labor, minerals, and land helped fuel the wealth and growth of powerful nations. The remark highlights the enduring impact of political and economic inequality in Africa, where colonial powers accumulated riches through resource extraction, taxation, and forced labor while leaving numerous African countries underdeveloped. Rodney. W. (1972) and Ngugi wa Thiong'o (1986) show that African literature often portrays this reality by illustrating how post-independence nations continue to be influenced by corruption, inequality, and neo-colonial exploitation. The quotation therefore stresses the notion that many modern civilizations were historically established through Wangari and Muturi as they were the first to step in and oppose the teachings of Mwireri wa Mukiraai, who labels people as trash and pigs by glorifying theft and robbery as foundations of civilization. Muturi reveals this "when a monkey is robbed of its young, a mouthful of food is given in return." (pages 79-80) This demonstrates the ongoing African tradition of White man exploitation disguised as kindness or compensation. This element reflects how powerful individuals, colonial rulers, or political elites strip ordinary people of something vital while offering small rewards to ease their suffering in many African contexts. Ngugi wa Thiong'o (1967) and Achebe (1958) expose experiences similar to Africa's colonial history, where Africans received minor benefits such as education and religion but suffered the loss of land, work, culture, and freedom as a result. This claim also applies to modern political and economic systems where leaders exploit the people's resources while providing minimal assistance to maintain

With pride, the MC at the devil's feast begins by speaking about Africans who were left with varying amounts of money by Europeans and were expected to serve as agents of his scheme of theft and robbery. He commended Africans who committed many misdeeds to gain profit and criticized those agents who did no mischief and failed to earn any profits page 86. Chapter 4 discusses Devil's feast and what happens during it. Pride is developed with the concept of "enduring the heritage," which means the continuous preservation of cultural identity, dignity, values, and achievements passed down through generations. In many African communities, pride is not just personal but also shared; it is rooted in ancestry, history, and collective successes. Therefore, enduring the legacy means maintaining respect for one's past despite historical, social, or political challenges such as globalization and colonialism. African cultures often express pride through language, oral traditions, customs, and resistance to cultural erosion. Ngũgĩ wa Thiong'o (1986) argues that keeping indigenous languages and cultural memory alive strengthens African identity and pride.

Gaturia, Muturi, Wangari, and Wariinga also left the cave to take a break. They found a shop or bar and rented it to have a meal.

pg 132. Gaturia advocates for freedom with allusion, saying he has always dreamed of composing music to honor the heroic deeds of our nation and its national heroes, like Beethoven composing the Eroica symphony in honor of Napoleon, or Sergei Prokofiev composing an oratorio based on the deeds of Alexander Nevsky, the Russian national hero.

Pg 37. Waringa's interaction with Gaturia showed that he came from a wealthy family and often felt insulted whenever he talked about girls who ruined their future. She is reserved about what she has been through. 0775 319 924

In a story, we learn about Wariinga: born at Kambitini Kia Wairera in 1953. Her father and mother were arrested by the colonial government on suspicion of collaborating with Kimathi, a Mau Mau rebel leader. Page 144 reveals that Wariinga was able to grow up under her aunt's care in Nakuru, and her wish was to study mechanical or civil engineering. Primary school: Beherini Full Primary School near Shauri Yako. Secondary: Nakuru Day Secondary School. Character

She endures a tragic life when the wealthy man took her hunting and played games with her – After she became pregnant, he denied responsibility, leaving Wariinga desperate as she experienced a moment of self-realization during her lunch break at the cave. She was waiting for an ordered meal with Gaturia, and Wariinga had shared her troubles with resilience regarding what she had gone through. Tenacity can be described as the inner strength that enables a person to continue striving despite challenges, failures, or delays in achieving success. It shows tenacity, perseverance, and determination when pursuing goals. In the African context, tenacity is often linked to the resilient spirit shown by communities and leaders who, despite social and historical challenges, continue to maintain their identity, culture, and beliefs. The idea of "enduring the legacy" means preserving and protecting the achievements, traditions, and aspirations passed down from earlier generations. Mackdonald Pornell (1994) emphasizes perseverance and the continuation of a national legacy during the fight against apartheid. Nelson Mandela believed that persisting in the face of injustice and oppression is a mark of tenacity. His life showed how steadfast commitment can preserve a heritage of communal strength and the continuation of African values across generations.

Mwireeri wa Mukirai believes that theft and robbery are meant to loot Africa and Kenya specifically, where a few become agents and guard the stores built by Japanese, European, and American thieves on our own land. "I'll speak very frankly come what may." These people are hypocrites, though they might not appear that way as you watch them now peacefully smoking their cigarettes and pipes capitalism principle. The system of this amasses and cultivates a select few harvest. Mwireeri wa Mukirai influences for Kenya / African thieves building their own stores and steal their own Africans without whites. "We don't want eaters of what has been produced by others to come from foreign countries; we can encourage the growth of a class of eaters of other people's products, yes, a class of man-eaters in our own land" (pg168). Such theft can be understood more meaningfully as the idea that Africans can draw from, adapt, and rework European knowledge while still preserving their own identity and continuing the legacy of African thought. In keeping with the heritage, it implies that civilization cannot live in a vacuum but rather endure and develop over time through resistance, learning, and adaptation. Ngugi wa Thiong'o (1986) and Achebe (1958) demonstrate that maintaining a legacy entails Africans critically engaging with foreign systems rather than merely copying them, adopting

useful concepts, transforming them, and using them to improve African societies. African identity is like a tree that endures various seasons

On page 180, at the cave Nditika wa Ngfiinji, one of the thieves is boasting while struggling to consume far more, as a rich man claimed to have more than one woman; the woman objected, saying it's better for a rich woman to have more men or two sexual organs, and she retorted that I told her to take her equalities to Europe and America. "Here we are Africans and we must practice African culture." This was a conflict where a woman must have one sexual organ while a man can have many. He insisted that a man can have more, but a woman must have one husband. The statement shows the enduring influence of patriarchy and gender inequality in many African nations, where cultural practices are sometimes used to justify unequal treatment between men and women. The speaker claims that African culture allows men more sexual freedom than women, while dismissing notions of equality by saying they belong to "Europe and America." This double standard clearly shows that women are often denied equal rights and independence. Comparable themes appear in Tsitsi Dangarembga's *Nervous Conditions* (1988), where patriarchal expectations limit women's freedom and opportunities, and in Mariama Bâ (1979), which criticizes polygamy and the oppression of women. "

Wariinga remembers her mother's saying, "our fore fathers said that only a fool suck at the breasts of his dead mother." Wariinga thinks about how knowledge continues through African oral tradition, stressing the importance of progressing rather than depending on what can no longer offer help or growth. It warns against clinging to outdated practices, ineffective traditions, or past achievements that no longer benefit society. Achebe's (1958) and Ngũgĩ (1977) present similar themes, critiquing societies stuck in harmful historical systems instead of pursuing renewal and development; Ngũgĩ wa Thiong'o's work builds on the allusion asking how many women yearn for a child without ever having one. A boy is a special blessing for both a man and a woman. Even for an unmarried woman, having a child is not a curse, and you must never again think of ending your life because of it. (pg 82). After giving birth, Wariinga studied secretarial courses with her parents' support, having completed grade four.

The study paid attention to coincidences. Gaturia, Muturi, Waringa, Mwirei wa Mukiraai. The same Muturi who scares Wariinga at night when she tries to drown in the school swimming pool due to pregnancy—and she changes her mind—is the one who pulled her from the railway when she attempted to fall in front of a passing train. A man gave her invitation cards to the Devil's feast; should she not come to the feast? (pg184). Flashback is used to show Wariinga as resilient and self-aware. Years later, Uncle Juma would recall his grandfather's warning, "Only a fool keeps nursing from a mother who is already gone," whenever the village gathered under the ancient mango tree to settle disputes. The elders used it to teach the younger generation that wisdom lies in respecting the past while learning to move forward, and that a community cannot survive by blindly holding onto dead customs or lost glory. Many African authors have kept ancestral wisdom alive through proverbs and storytelling, reflecting the enduring legacy of African oral culture. Achebe (1958) illustrates that proverbs are "the palm oil with which words are devoured," carrying memory, while Ngugi wa Thiong'o (1965) reflects on how African societies struggle to preserve tradition while adapting to change. At page 184, Wariinga courageously felt completely free of fear and told herself: come what may, I'm going to stop running away from life's struggles.

At Pg 184 Wariinga courageously felt herself completely free of fear and she said to herself; come what may, I'm going to stop running away from life's struggles. This character stands out as courageous and emotionally renewed—a woman who opts for strength over fear, representing the ongoing human quest for freedom and dignity. Within the lasting heritage of endurance and knowledge handed down over generations, such inner change is often honored in African literature.

"Only a fool keeps feeding from the breast of a mother who is already dead" is a familiar proverb that the elders in her town would have cited to account for her realization. Achebe (1958) stresses that one cannot continue depending on outdated ideas, broken recollections, or lifeless anxieties. To genuinely advance, one must possess the courage to confront what lies ahead. Achebe (1958).

Her self-sacrifice results in Wariinga being stopped while trying to catch the thieves and robbers in the cave, as police and thieves in the cave understand each other. She is left confused about friends like Muturi and Mwireri wa Miikiraai, whose speeches were eliminating whites, given African indifference. An indifferent character in literature is one who shows little empathy, responsibility, or concern for others or important events. Such a character often seems emotionally distant, neglectful, or uninvolved. Indifference can weaken moral responsibility and social connections within a lasting legacy—values that are deeply cherished in many African cultures. Achebe (1958) demonstrates how social breakdown can arise from ignoring cultural values. Similarly, Ngũgĩ wa Thiong'o (1977) condemns characters whose self-centeredness disregards and damages the community's overall future.

Self-driven Wariinga studies with energy and purpose. Those unfamiliar with her might not know she is a mechanical engineer specializing in motor vehicles and other internal combustion engines. Those who like to undervalue the minds, intelligence, and abilities of our women might find it hard to believe that Wariinga is a champion, skilled at filling, turning, forging, and welding ...pg 218. – Wariinga's fees were difficult to obtain, as most polytechnic students were funded by companies. "A victorious character is a person in literature who succeeds after struggle, suffering, or conflict." This character often represents bravery, persistence, and surmounting challenges. A triumphant character offers lessons of resilience and hope that inspire future generations within the context of an enduring legacy. Nelson Mandela (1994) portrays triumph through perseverance and forgiveness after oppression. In a similar way, Ngũgĩ wa Thiong'o (1967) portrays protagonists whose sacrifices bolster national identity and communal freedom, leaving an enduring legacy for the community.

Wariinga is prepared to take responsibility for her own studies; Gaturia had offered to cover her fees and rent, but Wariinga declined. She refused to tie herself to Gaturia or anyone else through obligations or feelings of gratitude for charity. Wariinga offered to take on odd jobs in order to earn money for her fees. (pg219) A resilient character is a literary figure who stays strong and determined even when facing pain, failure, or hardship. Such a character persists bravely when confronted with adversity. Resilience mirrors the African values of perseverance and collective strength that are handed down through generations within an enduring heritage. Buchi Emecheta (1979) illustrates perseverance through mothers who endure social and economic hardships. In the same vein, Ngũgĩ wa Thiong'o (1964) portrays characters who suffer under colonial misery yet hold onto hope for a brighter future.

Gaturia inspires Wariinga: 'Your own composition could start a revolution in Kenyan music,' Wariinga told Gaturia, and then added with a laugh, 'Gaturia Juu!' A character linked to advocacy is a literary figure who actively speaks out, defends, or supports social, political, or cultural change, often confronting injustice or inequality on behalf of others.

This reflects a long-standing tradition in African literature where authors have used characters to push for reform and resistance. For example, Ngũgĩ wa Thiong'o (1977) uses advocacy-driven characters to challenge postcolonial exploitation and social injustice, while Chinua Achebe (1966) presents characters who expose government corruption

Proverbs and Symbolism

Proverbs: a familiar illustration; a subject of contemptuous reference. An old and common saying. A phrase that is often repeated, especially one that briefly and forcefully expresses a practical truth or the result of experience and observation. Symbolism: an arbitrary sign (written or printed) that has gained conventional significance. Gilad Elbom (2024) defines symbolism as the notion that things represent other things. For instance, seeing the color red might lead us to conclude that it signifies not just the color itself but something beyond, such as passion, love, devotion, or infidelity. It can also mean blood or stopping when approaching a traffic light. According to Elbom, symbols depend on context. Austin Bukonya, in Obyerodhyambo (1990), defines symbolism as the representation of ideas and themes through objects, situations, or characters that may seem trivial or irrelevant at the realistic level. Thus, symbolism is the concept that things stand for other things. I asked them: How can we cover up pits in our courtyard with leaves or grass, telling ourselves that our eyes can no longer see the holes, and that our children can play freely in the yard? Achebe (1966) similarly warns African societies about the danger of ignoring corruption and moral decay after independence. Like Ngũgĩ's "pits in the courtyard," Achebe depicts leaders who conceal national problems behind political promises, ceremonies, and empty speeches while ordinary people continue to suffer. In many African societies, the courtyard symbolizes communal life, shared responsibility, and the safeguarding of children and future generations. Therefore, covering pits with grass represents leaders masking social problems instead of fixing them. The study clarifies this with: Happy is the man who is able to discern the pitfalls in his path, for he can avoid them. Achebe (1964) offers a useful analogy for understanding this concept, and like Ngũgĩ, Achebe shows how knowledge, foresight, and moral clarity are vital for both individual and societal survival through African communal life and traditional wisdom.

Ezeulu often fails because he cannot fully grasp the shifting political and social "road" around him, especially the rise of colonial power and conflicts within the village. In addition to his own downfall, his failure to "identify the traps" brings suffering to his people. In addition to his own demise, his failure to "identify the traps" causes suffering for his people.

Blessed is the traveler who spots the tree stumps on his path, for he either removes them or goes around them so they do not trip him up. This idea connects with Chinua Achebe, especially in *Things Fall Apart*, published in 1958,

Characters in Achebe's society face disruption and breakdown because they fail to "see" the changing realities around them, particularly the arrival of colonial influence. For instance,

Okonkwo does not recognize the "tree stumps" in his way—the slow but steady shifts occurring in Igbo society. His downfall results from his rigidity and refusal to adapt.

In contrast, characters such as Obierika show a deeper awareness of social transformation. He questions the existing state of affairs and critically examines tradition, suggesting the perspective that Ngũgĩ admires in the "happy traveler." In African terms, Obierika represents the shrewd traveler who foresees obstacles and weighs his options carefully before acting. A shared African concern of both Ngũgĩ

The devil, who seeks to make our hearts blind and our minds deaf, ought to be crucified, and we must ensure that his followers do not take him down from the cross to continue building Hell for people on Earth.

The heart's forest never loses all its trees. This idea strongly echoes broader African literary thought, particularly in the works of Chinua Achebe. Achebe portrays Igbo society in *Things Fall Apart* (1958) as complex, well-structured, and deeply rooted in traditions before colonial interference. The cultural "trees" of belief, storytelling, and collective memory stay intact even after European colonial powers disrupted Umuofia's social and spiritual order. This tension appears, for example, in the final image of Okonkwo's death and the District Commissioner's simplistic plan to document his story: colonial narratives, despite their efforts to simplify, cannot fully capture or erase African lived experience.

Likewise, Achebe's broader argument across his fiction is that cultural identity persists.

She rides Mwaura's taxi Matatu Matata Mutamu model T. Ford heading to the devil's feast. This represents greed, corruption, exploitation, and moral decay in society" arranged chronologically and with correct grammar. The "feast" symbolizes the enjoyment of wealth and power gained from the suffering of ordinary people, while the "devil" stands for harmful forces such as corrupt politicians, selfish businesspeople, and predatory elites. Taken together, the term points to a gathering where dishonest individuals celebrate and benefit from oppression, exploitation, and injustice.

In African postcolonial literature, the "Devil's Feast" often symbolizes: corruption among leaders,

After independence, the betrayal of the common people, the exploitation of the poor and workers, and the widening gap between the wealthy and the impoverished. The emblem criticizes societies where leaders accumulate wealth at the expense of the poor, the jobless, and the marginalized. The text shows that exploiters gather at the "Devil's Feast" to brag about how they steal from and oppress the poor Kenyans. The feast represents capitalist greed and corruption in post-colonial Africa.

Achebe depicts political leaders who misuse public funds for personal benefit while ordinary citizens stay poor. The extravagant lifestyle of corrupt politicians symbolically mirrors a "Devil's Feast," where leaders celebrate wealth gained through exploitation and dishonesty. A stone hardened over time is never eroded by rain. Borrowing a necklace might lead to losing one's own. The proverb's symbolism imparts lessons on strength, identity, and self-reliance. This suggests that "the rains never wash away a stone that has been hardened by age." The

stone stands for a person who has developed strong character, wisdom, and experience over time. The rains symbolize life's difficulties, temptations, or sorrows. According to the saying, a mature and disciplined person is not easily harmed or swayed by challenges. "One may lose their own necklace if they borrow one." The borrowed necklace signifies dependence on others' resources, ideas, or identities. Losing "one's own" refers to imitating others at the cost of one's own worth, uniqueness, or dignity. This section warns against over-reliance, jealousy,

Oral Literature of the Luo by Okumba Miruka, published in Nairobi, Kenya by East African Educational Publishers, explains how African proverbs use symbolic language to convey wisdom and social values. Political Grandstanding and the Use of Proverbs in African Political Discourse by Daniel Ochieng (2009), describes African proverbs as "repositories of collective social, political and cultural wisdom."

In the end, Wariinga has no choice but Mwaura's taxi "when a bird in fright gets tired it will land on any tree" The proverb implies that when someone is overwhelmed by fear, sorrow, or danger, they may accept help, refuge, or solutions from any source—even from places they would normally avoid. It teaches that to survive, people may need to make unexpected decisions or compromises. A bird symbolizes a person or someone who is delicate. Fear indicates danger, uncertainty, suffering, or hardship. Perching on any tree symbolizes seeking safety, support, or refuge wherever it can be found.

The one who receives a piece of meat should not also expect fat teaches the value of contentment, gratitude, and humility. The proverb says that when a person gets help, a gift, or a chance, they should appreciate it rather than demand more. Once someone accepts assistance, they should not become greedy or ungrateful. In old African communities, meat was considered a good food. When a person was given a piece of flesh, they were expected to show thanks instead of also asking for the fatty, more desirable pieces. Therefore, the proverb encourages being satisfied with what one receives and condemns greed. Sharing resources with neighbors and relatives holds great importance in many African communities. This saying is often used to teach children to appreciate what their parents provide and to warn leaders against greed and corruption,

Another tale by Mwaura concerns a lion that consumed a donkey's heart (pg 49). The saying "a lion that ate a donkey's heart" is a symbolic African proverb-like metaphor for someone who looks strong or brave externally like a lion but whose inner nature shows the foolishness, stubbornness, weakness, or lack of wisdom linked to the donkey. In many African oral traditions, the donkey often stands for endurance but also stupidity or excessive obedience, while the lion represents bravery, leadership, and authority. Thus, the phrase criticizes leadership that lacks moral integrity and insight or false courage. Establishing the Context and Building a Lasting Legacy

African cultures have long used animal symbols in political speech, songs, praise poetry, and folktales. Funnegan (1970) explains how African animal metaphors and proverbs pass down moral teachings and social philosophy through generations, and further discusses how symbolic expressions involving animals such as lions and donkeys continue to influence African cultural identity, leadership ethics, and communal memory.

Gikuyu saying; one finger cannot kill a louse. A single man, no matter how strong, cannot build a bridge across a river, and many hands can lift a weight, however heavy it is. The changes for the seeds in the gourd are not uniform in nature. The saying goes, "A single finger cannot kill a louse." No matter how strong one man is, he cannot build a bridge across a river by himself, yet many hands can lift a heavy load. The phrase "Change, for the seeds in the gourd are not all of one sort" reflects African values of unity, collective duty, and enduring heritage. It emphasizes that major achievements and lasting transformation always stem from cooperation, variety, and group effort within a society, not from the work of one individual. This proverb shows that when communities work together across generations, their legacies are preserved. This aligns with the African communal perspective often captured in the philosophy of Ubuntu — "I am because we are." This is linked to the Gikuyu people of Kenya and appears in African literary discussions about unity and postcolonial advancement.

Page 54; one fact is sure. Actions cannot be reversed. Our deeds are the bricks that we (Gikiiyii) use to build either a good or an evil heart. This suggests that every human action leaves a permanent mark on character, society, and history. Just as bricks form a building, a person's moral nature and legacy are shaped by their consistent actions. Someone who consistently acts with fairness, compassion, and honesty develops a "good heart" that future generations will remember positively; conversely, harmful behaviors create a legacy of sorrow and wrongdoing.

In African thought, moral responsibility and collective duty are closely connected to legacy. Ubuntu stresses that actions define one's humanity and that is how one treats others determines one's value. Likewise, African leaders like Nelson Mandela are remembered because their sacrifices and deeds created lasting legacies of freedom, dignity, and reconciliation. The African Union described Mandela's life as a lesson in "sacrifice, love and respect," demonstrating how positive actions serve as a basis for future generations. Thus, people cannot erase their deeds; instead, they must act responsibly because every choice adds to the moral foundation of their lasting legacy.

Further Gikiiyii stated. A country that has abandoned its literature is a country that has given away its soul and has been left as nothing more than an empty shell. Wariinga on page 61 notes that this can be interpreted as a warning that cultural memory is essential rather than merely decorative. In an African context, oral storytelling, proverbs, praise poetry, and performance traditions that pass down history, morality, and identity are all seen as types of "literature." The shared imagination that binds a nation together is weakened when these traditions are set aside.

Its enduring impact can be seen in postcolonial African philosophy, where scholars argue that language and narratives rooted in local experience—rather than foreign frameworks—are vital for cultural survival. Following colonial disruption, literature becomes a space where nations continually "re-member" themselves, maintaining the core of society through storytelling. And this idea is shared across African intellectual traditions: Ngũgĩ (1986) argues that when people give up their languages and expressive traditions, they risk cultural disinheritance and a fragmented identity. Achebe (1988) emphasizes that storytelling preserves the moral and historical unity of a people, especially in the aftermath of colonial rupture. Soyinka (1993) views literature and performance as civic memory, cautioning that societies lacking expressive continuity face spiritual and political emptiness.

Wangari and Muturi were the first to step in and question the education of Mwireri wa Mukiraai, saying that it calls trash and pigs by praising theft and robbery as instruments of civilization. Muturi used a proverb: "when a monkey is robbed of its young, a mouthful of food is given in return." (pages 79-80) this perspective highlights the enduring African tradition of exploitation disguised as benevolence or compensation. In many African situations, the proverb-like phrase illustrates how powerful individuals, colonial rulers, or political elites take something essential from ordinary people while offering small incentives to ease their suffering. This parallels Africa's colonial history, where Africans received minor benefits such as paid education or religion but lost land, work, culture, and freedom. The statement also applies to modern political and economic systems in which authorities exploit the people's resources while providing minimal support to sustain them.

First thief: Ndaaya wa Kahuria – a mere chicken thief, his story was not interesting as they requested better ones. The competition rules were changed so that participants would present the best message of theft and robbery. Second thief: Gitutu wa Gataangirii, recounts his acts of theft and robbery that he inherited from his father and, after independence, began where one was called Mr. Hot, Mr. Cold, or Mr. Lukewarm.....cunning was more profitable than hard work. Pg102. "the bee keeper who postpones collecting the honey finds that the hive has collapsed". Pg 103. "only your skin is black, you are a European at heart" end of letter of the rich man's father. The afternoon contest resumes, and Mwireri wa Miikiraai also comes to give testimony, though he has no car present. He says, a bedbug grows fat even when it is living in a crack in a piece of wood. The idea that survival and progress are possible even under challenging or constrained circumstances is reflected, teaching that despite adversity, poverty, or unfavorable conditions, people may maintain and strengthen their heritage, values, and identity when viewed through the lens of enduring the legacy. Even when faced with social, political, or economic difficulties, individuals and communities can continue to preserve the legacy of their predecessors, just as the bedbug thrives in a small, concealed area.

In many African civilizations, preserving heritage entails steadfastly adhering to customs, knowledge, and shared beliefs passed down from one generation to the next. As a result, the adage promotes tenacity and resolve. It demonstrates that challenging situations. Achebe (1958) highlights how African communities struggle to preserve their cultural legacy during periods of disruption and change, while Ngugi (1986) stresses the endurance of African identity and heritage through language, culture, and resistance.

A bee does not begin with honeycomb, which addresses that every great achievement starts small and develops through patience, persistence, and experience. In the concept of enduring the legacy, it means that no lasting legacy is built instantly. Just as a bee gradually gathers nectar before producing honey and constructing a hive, human beings must endure hardships, remain consistent, and invest time before their efforts become meaningful and remembered by future generations.

In many African communities, elders emphasize that enduring struggles today creates a foundation for tomorrow's honor. A teacher, leader, farmer, or parent may begin with little knowledge or resources, but through endurance and commitment, they leave behind values, wisdom, and achievements that continue to influence society long after they are gone. Legacy therefore is not inherited fully formed; it is patiently built through sacrifice and resilience.

This idea aligns with African philosophical thought that values, perseverance and communal growth. As African Religions and Philosophy explains, African societies often see life as a continuous journey where present actions shape the memory one leaves within the community. Likewise, endurance becomes the bridge between humble beginnings and lasting impact.

The testimony of Nditika wa Ngiinji. – a dark-skinned thief who backs whites, so rich that he boasts about firing employees for asking for a raise, while driving a BMW, he said, let's unite to accomplish three goals: to seize, to move money abroad, and to take by force. The Holy Trinity thief; Seizing, Extortion, and Confiscation represents the lasting impact of corruption and exploitation in people's society, where leaders and the powerful work together to benefit themselves at the cost of ordinary people. The 'Holy Trinity' of confiscation, extortion, and grabbing stands for organized greed that has continued in many postcolonial African nations since the colonial period. Ngũgĩ wa Thiong'o's *Devil on the Cross*, which exposes theft and exploitation by the elite, and Achebe's (1966), where political leaders misuse their authority for personal gain, both address this concern.

pages 225/226—Wariinga and Gaturia are in a relationship of which have decided to marry. Gaturia has created a piece of music, one that tells the story of one's nation. In this context, music serves as the voice of the nation, communicating history, culture, struggles, and achievements in a manner that people can easily remember and talk about. This expression shows how music helps preserve identity and collective memory for generations to come, particularly in terms of a lasting legacy. As Okot p'Bitek (1973) explains, African songs and oral traditions help preserve cultural heritage. In the same way, Achebe (1975) stresses the role of art and storytelling in safeguarding a people's history and values.

Gaturia remarked. 'Revolution? Your words bring to mind what a Russian composer, Igor Stravinsky, once wrote in his book *Poetics of Music*. He maintained that there was no true revolution in music: each composer simply adds to what previous composers have accomplished. But I say amen to your ideas. We, the youth of Kenya, must be the light that illuminates new paths of progress for our nation. This style is symbolic and exhortative, using the metaphor of "light" to urge young people to participate in guiding the country's development. The tone is persuasive, promoting responsibility and transformation.

This reflects a long-standing practice in African literature of inspiring youth to bring about social change. For example, Ngũgĩ (1972) urges young Africans to lead cultural and political progress, while Achebe (1983) highlights the role of youth in rebuilding society.

Irony Hyperbole Ridicule

Irony is a trope characterized by incongruity between what is expected and what actually happens. Mavlonova (2023) defines dramatic irony as a situation where the effect is contrary to the expected cause. Dramatic irony can manifest verbally through dialogue, through the characters themselves, or situationally. The secrets of the homestead are not meant for outsiders' ears. This ironically reflects a fundamental African worldview: knowledge, memory, and cultural significance are often safeguarded within the community and are not openly shared with outsiders or nonmembers of the family who might misinterpret, exploit, or diminish them. The "homestead" symbolizes the family, clan, or cultural community, while "strangers"

represent outsiders, non-Africans especially those arriving with different cultural frameworks, such as missionaries, colonial authorities, or external researchers. This concept strongly emphasizes identity protection, cultural privacy, and the right of insiders to interpret their own experiences.

With Achebe's (1958) work offers a powerful literary parallel, showing how Igbo society possesses deeply embedded systems of spirituality, justice, and meaning.

He comforts her with hope and says.....That story of yours- I mean about Kareendi, Waigoko and Kamoongonye –pierced my heart like a spear. There are countless Kareendis in Kenya as you say, but I don't agree with you that our children will never know laughter. The study unveils the fact that we must never give in to despair. Despair is the one unforgivable sin. It is the sin for which we would never be forgiven by the nation and future generations (pg 27); this illustrates situational irony and also reveals gender exploitation in society.

The irony is that professional and career opportunities, which ought to be based on education, qualifications, and merit, are instead obtained through sexual favors. The statement implies that women are forced to use their bodies to secure employment or business opportunities, even though a secretary is expected to be hired based on competence and skills. Situational irony arises from this discrepancy between what should happen and what actually happens.

Taking advantage of women to become a secretary a job. The term refers to the sexual exploitation of women in urban areas of postcolonial Africa. Instead of being respected professionals, women seeking work, particularly in secretarial roles, are often seen as objects for male gratification. Powerful men exploit economically vulnerable women by demanding sex in exchange for job approval, promotions, or appointment.

Ama Ata Aidoo (1991) in his novel portrays educated African women who encounter exploitation and patriarchal pressure in both professional and personal relationships. Women's success is frequently attributed to male influence rather than their own abilities, echoing the notion that "contracts are signed on thighs." Similarly, Nawal (1975) reveals how poor women in African and Arab societies are sexually exploited by men in positions of power. Like the earlier point, the text demonstrates that women are often stripped of dignity and pushed into exploitative relationships to survive economically and earn a living.

The young man hands her a card to the Devil's feast.

Wariinga says, "all men, whoever they are, are blood-suckers."

Invitation card (pg 28)

Pg 78 - Mwireri wa Miikiraai told everyone in the taxi, "I won't hide anything from you; it is your kind of talk that is ruining this country." This statement addresses the African postcolonial experience, where leaders and citizens often blame critics, activists, journalists, or intellectuals for exposing corruption and poor governance. In many African societies, speaking truth about power is sometimes viewed as disloyal, even when the intention is to advance the country. This tension between authority and free speech is frequently portrayed in African literature and political discourse. The statement shows how governments or political elites can suppress

dissent by blaming vocal citizens for instability instead of addressing the nation's real social and political issues. Ngugi wa Thiong'o teaches us a lesson: how can you know what love is unless you know what you hate? It's true that a child with parents to care for him will never eat shit if he is raised wrapped in overprotective love; he will never learn anything (pg 32) - Wariinga tells Gaturia.

Ridicule

Pg 10. Self-reflection: why does it always have to be me? What God have I offended? She took a small mirror from her bag and examined her face distractedly, mulling over her problems. The study reveals that Wariinga believed the root of her problems was her appearance—"blackness" and stained teeth—preferring whiteness. It is ridiculous that the woman's issues were implied to stem from her "blackness" and discolored teeth, illustrating the impact of colonial and racialized beauty standards that valued whiteness over African physical traits. This kind of mockery shows how colorism and Eurocentric beauty standards shaped social attitudes, leading many Africans to unfairly judge dark skin negatively while linking lighter skin and a "whitened" look to acceptance, success, and beauty.

Ngũgĩ (1986) places this issue in context by noting that colonialism imposed cultural norms that separated Africans from their own identity and appearance: "The colonial people's conceptual universe was dominated by the languages of the colonizing nations." While on study of Chimamanda (2013), he looks into how Western standards of beauty influence how Africans see themselves and their identity.

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John Kimwana Wariinga's boyfriend while she worked as a secretary for Boss Kihara. Wariinga's view of the University serves as a reminder of her aspiration to become an engineer. After her relationship with Richman of Ngorika, which left her pregnant, she lost that ability. Ridicule is a satirical method where a writer reveals wrongdoing and encourages change by making fun of people's and society's flaws, stupidity, hypocrisy, or unethical behavior. In African literature, mockery is often used to make corrupt politicians, greedy elites, and social injustice look absurd to the audience.

Wariinga studied at Baharin and Nakuru Day secondary school, and she is traveling from Nairobi back home to Ilmorog after losing her job. A volunteer leads her in and saves her bag, which she had unconsciously left at a certain spot. The young man/volunteer only remarks that post-colonial cities like Nairobi were self-centered, unlike the old saying of collective good.

Pg 79. History indicates that no civilization has ever existed that was not based on theft and robbery—this mocks slavery, land dispossession, and resource exploitation. Ngugi (1986) and Rodney (1972) argue that during the colonial period, the exploitation of African labor, minerals, and land helped great nations achieve prosperity and development. The statement reflects the enduring impact of political and economic inequality in Africa, where colonial powers gained wealth through resource extraction, taxation, and forced labor while leaving many African countries underdeveloped. African literature often portrays this reality by showing how post-independence nations remain influenced by corruption, inequality, and neo-

colonial exploitation. The quote thus stresses the point that many modern civilizations were historically built upon

Hyperbole

Wariinga rarely smiled, so as not to reveal her ugly teeth and dark skin. Yet when she felt genuinely joyful, her laughter charmed those around her, and her attractiveness often made men pause immediately. Ngugi deliberately amplifies the woman's allure and loveliness to underscore her appeal and the emotional effect she has on others. Laughter cannot truly "disarm" individuals, nor can beauty physically halt men in their tracks; these exaggerations aim to convey a powerful sense of her commanding presence. In literary works, hyperbole is often used to intensify emotions and make characters more memorable.

Referring to *Morning Yet on Creation Day* (1975), and Achebe (1975) the discussion of figurative language such as hyperbole. Achebe talks about employing intense wording and vivid descriptions to animate their narratives and stir emotions. Wariinga became confused after losing her job.

Satire

Satire is typically a poetic work that exposes vice or folly for condemnation. It is a sharp or harsh criticism of what deserves blame in public or private morality. Satire uses witty language to deliver insults or express scorn. Shamekia Thomas says satire employs irony, sarcasm, humor, and ridicule to criticize or mock others' foolish behavior. While satire is often amusing, it frequently aims at highlighting an issue and encourage change of person. Satire uses humor and irony to critique people or current affairs, hoping to spark cultural, social or political reform. Literary satire comes in Horatian and Juvenalian forms.

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Now we understand the tricks hidden in those robes that mask your cleverness. After committing murder, you put on pity's robes and go to wipe tears from orphans and widows. At midnight you steal grain from people's stores, then visit the victims in charity robes, offering calabashes filled with the stolen grain. You promote lust just to satisfy your own desires, then wear righteousness robes and urge men to repent, follow you to purity's paths. You seize people's wealth, then dress in friendship robes and tell them to hunt the villain who robbed them. "This satirical piece denounces the dishonesty and deception of greedy politicians, affluent elites, and faux moralists in society." The speaker mocks those who, after causing misery through murder, theft, corruption, and immorality, then pretend to be kind, generous, moral, and friendly to hide their misdeeds. The repeated "robes" image symbolizes, disguises and deceptive looks used to fool innocent people. The parody shows how exploiters create poverty and suffering before acting as the victims' saviors. Thus, it criticizes corruption, selfishness, and moral pretense in postcolonial African society.

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While employed by Boss Kihara, Wariinga had a boyfriend named John Kimwana.

Upright people are met with crookedness,

Kind people are met with meanness,

Loving people are met with hatred,

Good people are met with evil.

The dance-song of today declares:

Whatever pecks never pecks for the benefit of another.

Whatever pinches never pinches for the benefit of another.

Whatever journeys never journeys for the benefit of another.

Where is the seeker who seeks on behalf of another? (pg 15

Satire serves to expose the moral contradictions and hypocrisy that exist in society. This statement illustrates a reversal of normal human conduct: virtue is answered with vice, rather than goodness being rewarded with goodness. This ironic contrast criticizes societies that often encounter corruption, selfishness, hatred, and evil in response to honesty, kindness, love, and goodwill.

Satire is a literary form that uses sarcasm, mockery, or exaggeration to expose societal injustices and human weaknesses. The bitter irony that moral individuals are treated unjustly by immoral ones is what makes this quotation humorous. Thus, the statement condemns societal decay and the disregard communities show for virtue. This kind of humor is common in postcolonial African literature. Ngũgĩ wa Thiong'o (1977) criticizes post-independence African leadership, revealing how greed and corruption oppress honest and hardworking innocent citizens. Similarly, Achebe (1966) employs satire to critique political corruption and moral decay in postcolonial Africa, where selfish leaders take advantage of good-hearted citizens. Thus, the study reflects on satirical criticism of a society where virtue is penalized instead of rewarded.

Pg 40 I say this; when we fought for independence, it was not money that did the fighting, it was love. Love for Kenya our country was what gave our young men courage to face the prospect of being mowed down by enemy bullets - and they would not let go of the soil. When we fought for independence, we did not look at the way a person dressed and say: 'This one is dressed in rags. Let him be thrown into jail.' In fact, the man in rags was the one on the front line, and he did not know the word retreat. But the man in the tie would run to pick up the hat of the imperialist felled by the bullets from our front line and reserve forces! And when you hear me talk like this, our people, don't think that I've been drinking alcohol or smoking bhang. No. I'm speaking in this way because of what I have gone through in the Nairobi we have left behind. Modern Haraambe employs social and political satire. Political satire is a literary device that uses humor, irony, exaggeration, or mockery to attack political figures, governments, or systems. Social satire highlights society's flaws, hypocrisy, and moral decline. This section unveils the speaker making fun of the actions of African leaders and society after

independence, who deserted the real liberation fighters. Ngugi (1976, 1977) remembers the war for independence and draws a distinction between opportunists and true freedom fighters: "The front-line man was the one wearing rags." During the liberation movement, the courageous fighters were the impoverished common Africans.

It is a tragedy that there is nowhere we can go to learn the history of our country. A child without parents to counsel him - what is to prevent him from mistaking foreign shit for a delicious national dish? 'Our stories, our riddles, our songs, our customs, our traditions, everything about our national heritage has been lost to us. 'Who can play the gicaandi for us today and read and interpret the verses written on the gourd? Today, who can play the wandindi, the one-stringed violin, making it sound like the voice of a young man wooing his love as she returns from picking peas in the field, or fetching water from a cave in the valley, or digging up arrowroot, or cutting sugar cane on the valley slopes? Today, who can play the bamboo flute, whose sound makes the hearts of a young man and a maiden beat in unison as they go to the fields to scare birds from the millet fingers while the moon casts its light over the land? 'That is why some people at the university, students and teachers, (59) Wariinga. The sarcasm in this excerpt is especially clear in the phrase about Africans "mistaking foreign excrement for a delectable national meal,". The speaker brutally ridicules the colonial educational system that taught Africans to value foreign culture while neglecting their own customs, music, language, and history. Ngũgĩ mockingly shows how colonial influence forced Africans to celebrate what actually reduced their identity by comparing imported culture to "foreign garbage." The irony that a people with a great artistic history are now disconnected from their own culture is further emphasized by the regret over the disappearing gicaandi, wandindi, and bamboo flute. "Who can play..." is one of the speaker's questions that are caustic and rhetorical since the answers are

That kind of talk has roots in communism. It is calculated to stir hearts and make us restless; such words can lead us black people astray, and you know how deeply we believe in God and in Christianity. Kenya is a Christian country, and that is why we are blessed. Pg 7. He goes further to explain the devil's feast to travelers gossiping about it in a taxi. In the African setting, sarcasm is an enduring literary and social tradition used to critique corruption, poor leadership, hypocrisy, and social injustice without directly confronting power. African authors often use sarcasm to highlight societal contradictions and the failures of postcolonial governments. Through sardonic and mocking language, sarcasm becomes a powerful tool for resistance, social commentary, and public awakening. Achebe (1966) applies sarcastic language and this is often used in oral traditions, proverbs, music, and political discussions in many African cultures, where speakers entertain audiences while subtly criticizing oppressive systems. This lasting legacy shows how Africans have always used language to express criticism, survival, and truth in difficult social and political contexts.

Pg 79. Historical evidence indicates that every civilization, within the African experience of colonialism, slavery, land dispossession, and resource extraction, has been established on the foundations of theft and robbery. Numerous African scholars and writers argue that during the colonial period, the exploitation of African labor, minerals, and land helped fuel the wealth and growth of powerful nations. Rodney (1972) and Ngugi (1986) capture the enduring effects of political and economic inequality in Africa, where colonial powers gained riches through resource extraction, taxation, and forced labor, while many African countries were left

underdeveloped. African literature often portrays this reality by showing how post-independence nations remain influenced by corruption, inequality, and neo-colonial exploitation. This section stresses the notion that many modern societies were historically established through

The leader of a foreign mission (USA) said, "Today money is the ruler of all industry in commerce. Money is the field marshal of all the theft and robbery on earth. Money is supreme; money rules the world (pg173) Such is used to satirize the lasting legacy of capitalist greed and moral corruption in society. The idea implies that wealth has become the primary force behind human behavior, resulting in exploitation, theft, and inequality. This critique of materialism is also present in the study, where corruption and economic exploitation dominate postcolonial Kenya, as seen in Ayi Kwei Armah (1968) addressing how greed and the pursuit of wealth erode moral values in society, mocking Africans who steal from their own and adopt stealing as a way of life.

A satirical song uses humor, irony, or ridicule to criticize bad behavior, leadership, or social issues. It reveals societal flaws and teaches moral lessons while entertaining. Satirical songs preserve collective wisdom within enduring heritage by warning future generations against injustice, greed, and corruption. Okot p'Bitek (1966) uses satire and music to safeguard African traditional values against the blind adoption of foreign customs. Similarly, Wole Soyinka (1964) employs satire to expose moral decay and hypocrisy.

Pg 17-25 about the Boss Kihara deal to sleep with Kareendi

Pg 22 Boss Kihara refers to Kareendi's boy as ...Are you talking about one of these boys who pretend to be men? Those boys, are they even circumcised? The yam that one has dug up for one has no moldy patches.... the young man you claim is uncircumcised. Pg 23 - Kareendi resists Boss's attempts to sleep with her; he persists in trying to rape her, but she is ready for it and takes a knife from her handbag, ultimately overpowering him.

Kareendi recounts the incident with Boss Kihara to her boyfriend, who cannot believe the story and disowns her.

Mwaura wants to expel a man who has no money, but he is rescued by a man from Overall and Gaturia after the man fought for the country's independence; Mwaura stated that independence is not just tales of the past but the sound of coins so that we can move forward. (contrast) Independence is not merely stories about the past but the jingle of coins so that we can continue. Contrast shows that achieving economic freedom, development, and survival today is equally important as remembering past liberation from colonial rule. The phrase "sound of coins" symbolizes money, economic activity, employment, and independence. In other words, political independence alone is not enough without economic progress. The contrast between the past and the present and future: stories about the past serve as reminders of liberation history and colonial struggles. The sound of coins represents financial security, economic growth, and practical advancement essential for human survival and progress.

Thus, in African literary and political discussions, as writers in Tanzania Research (2016) argue, freedom must include economic empowerment. African literature often explores the fight against colonialism and the need for Africans to shape their future through practical

development and self-determination. Similarly, Bloemfontein, South Africa in 2021 notes that African societies must continually rebuild themselves instead of staying stuck in memories of the past. The study highlights progress, adaptation, and social transformation as key themes in African thought.

Conflicting opinions can breed hostility. Yet often, where conflict exists, seeds of truth emerge. (pg 56) This suggests that disagreement is not necessarily harmful. In many African societies, tension and conflict have exposed hidden injustices, encouraged open dialogue, and ultimately laid the groundwork for healing and reconciliation. Asmal, K., Asmal, L., & Roberts, R. (1997) South Africa's post-apartheid history is a strong example: despite the nation's deep divisions, the Truth and Reconciliation process allowed painful truths to be voiced freely, clearing the path for national reconstruction and unity. In this way, conflict can become the basis for justice and truth.

Pg 80. I personally support the democratic principle that says whoever can seize should be allowed to seize. You let me take, and I let you take. Contrast Pg 87. Every competitor will step onto the platform and explain how he originally turned to stealing and robbing, including where those acts took place. After that, he will share his views on how we can improve our abilities in theft and robbery. More importantly, he must demonstrate how he can strengthen the partnership between us and foreigners so that we can speed our rise into the paradise of foreign goods and other pleasures. The head of the foreign thieves and robbers gave an inspiring speech about courage and boldness in theft and robbery as means of national dominance. Those present were Wariinga, Wangari, Gaturia, and Muturi. In literary and cultural studies, juxtaposition helps compare the old with the new, tradition with modernity, and colonial influence with indigenous identity. Because African communities continue to uphold their traditions, values, and beliefs despite changing social conditions, the idea of preserving a legacy becomes clear through this contrast. To show how cultural pride lasts across generations, Ngugi (1986) and Achebe (1958), for example, often compare traditional communal life with Western influence. Ngũgĩ wa Thiong'o sets African languages and culture against colonial education systems to emphasize cultural survival and continuity, while Chinua Achebe uses a similar approach to contrast Igbo traditions with colonial disruption.

Story Within A Story

Wariinga recounts her story about working with Boss Kihara in the Kareendi case. A story within a story is a narrative technique where one main story contains another story inside it. Usually, a character from the main plot tells the inner story. In a story within a story, the outer tale introduces the setting and characters. Then, a character begins narrating a different story. The inner narrative can build suspense, offer background, teach a lesson, or clarify events. After the inner story ends, the narrative returns to the main plot. At a community gathering, an elderly man might tell young people about his early life experiences. The gathering forms the main narrative, while the elderly man's memories are the inner story. Achebe (1958) incorporates folktales and remembered stories shared by characters. The Palm-Wine Drunkard features several nested adventures and recounted experiences.

Devil on the Cross shows Wariinga listening to a story told by the old man, as narrated by Gaturia, about an ogre for whom a peasant worked without receiving anything, and who then

got advice from the diviner; "nothing good was ever born of perfect conditions". If the peas was to get cured of the oppressive ogre. The story-within-a-story technique, also called a frame narrative, has a strong and lasting legacy in African literature because it reflects oral storytelling traditions where elders place proverbs, histories, and personal tales within larger communal narratives. It questions how tales are told and who is allowed to tell them, while also helping writers preserve memory, history, and moral guidance. Achebe (1958) shows how oral stories and Igbo folktales are woven into the main narrative to reconstruct precolonial life and counter colonial misrepresentation.

Similarly, Ngũgĩ wa Thiong'o's 1977 novel *Petals of Blood*, set in Nairobi, Kenya, depicts the private lives of its characters.

Things Fall Apart by Chinua Achebe, published in London, UK, in 1958, is a clear example of how oral stories and Igbo folktales are integrated into the main narrative to rebuild precolonial life and challenge colonial misrepresentation.

Similarly, in Ngũgĩ wa Thiong'o's 1977 Nairobi (Kenya) novel *Petals of Blood*, characters' private

Allusion

Kenya belongs to us. We were born here, God gave us this land, and we reclaimed it from the hands of our energies with our own blood. Now you see us dressed in rags, but we, the peasants and workers, are the very people who were present during Kimathi's time. What allusion! An allusion is a subtle or implied reference to a person, event, place, historical occurrence, or literary work that the writer expects the reader to recognize. By linking the present text to shared cultural or historical knowledge, it adds deeper meaning. For example, saying someone "met his Waterloo" refers to Napoleon's defeat at Waterloo and suggests failure or downfall. Regarding enduring legacy, it describes something valuable or important that persists and has a lasting influence on future generations. African literature and history often use allusions to address colonialism, independence movements, culture, and courageous leadership, all of which still have relevance today. Nelson Mandela and historical occurrences like The Mau Mau Uprising highlight bravery, defiance, and a sense of national belonging. Ayi Kwei Armah (1968) portrays the persistent impact of corruption and colonial influence in Africa after independence. Ngũgĩ wa Thiong'o (1986) examines the lasting significance of African languages and culture in the face of colonial rule.

Pg 67. In my mind, I thought along these lines: before imperialism, we had a structure based on age groups, extended families, and sub-clans, and at that time we had many kinds of people's organizations. For instance, we had Ujumaa wa Mwafrica, which in English is African socialism. So where did those who devour people and those who murder people originate? The employment of historical allusions in African literature leaves a lasting mark because it anchors fiction in real historical events, letting writers reinterpret colonialism, resistance, and nation-building in ways that are both personal and collective. Ngugi (1967) adds more political and cultural depth to the study by subtly referencing historical figures, events, or periods. Mentions of Kenya's independence movement and the Mau Mau uprising. The characters' emotions of

regret, betrayal, and sacrifice are influenced by these historical references, showing how national history penetrates personal recollection.

'You thief of other people's lives! Do you recall the game we used to play together, the game of the hunter and the hunted? Did you ever think that a day might arrive when the hunted would turn into the hunter? What is done cannot be undone. I will not rescue you. But I will save many others, whose lives will not be destroyed by sweet and flattering words.' The passage uses a rhetorical, accusatory monologue style marked by moral reversal and concise, wise sayings. Constructed from short declarative phrases ("what's done cannot be undone") and the hunter-hunted metaphor, which indicates ironic reversal and moral judgment, its tone is combative and legalistic. Characteristic of didactic resistance speech, the wording (honey and perfume) adds a symbolic, almost biblical moral tone.

This style, shaped by the enduring legacy of African postcolonial writing, reflects a tradition where language serves as a tool for moral critique against violence and deception, especially in works that resist manipulative or authoritarian power.

Song

Pg 47 use of songs to preach liberation against imperialism. (songs) A song as a style for liberation advocacy involves employing music, rhythm, lyrics, and collective performance to rally people against oppression, raise political awareness, and drive social change. Liberation songs have historically acted as tools for resistance, solidarity, protest, and identity formation in African settings during struggles against social injustice, colonialism, apartheid, and tyranny. These songs are powerful instruments for advocacy and mass mobilization because they merge artistic expression with political messages.

In many African societies, liberation songs served as both entertainment and weapons of struggle, conveying hidden political themes, strengthening activist solidarity, and preserving historical memory. Anne Marie Gray (1996) The liberation song, with special reference to those used by the African National Congress of the Inkatha Freedom Party and the Pan Africanist Congress. The study outlines how liberation songs mirrored shifting political circumstances and remained crucial to anti-apartheid resistance. Keanan Christine Jaftha (2021) Mapping liberation through song: the impact of anti-apartheid popular music and protest/liberation songs in South Africa and the diaspora. The work highlights the enduring impact of protest music in fostering political consciousness and cultural resistance across Africa and the diaspora

Rhetoric

Pg 60.....(Gaturia) I myself ask a question that I have posed many times. What can I do to compose truly national music for our Kenya, music played by an orchestra made up of the instruments of the nationalities that make up the Kenya nation, music that we the children of Kenya can sing in one voice rooted in many voices, harmony in polyphony? The aspect pose reflection and refers to an everlasting African artistic dream: creating nationhood while preserving cultural diversity. In Kenya, the idea of an orchestra composed of several ethnic instruments—the Luo, Kikuyu, Kamba, Luhya, Maasai, and others—becomes a metaphor for the country as a whole. African musical traditions, where numerous voices move together

without losing individuality, are a natural source of inspiration for the expression "harmony in polyphony."

Such thinking's lasting impact is the conviction that Ngugi (1986) argues that African creativity must emerge from indigenous languages and collective memory rather than colonial cultural models with JH Kwabena (1974.278) that explores how African music builds community through layered rhythms and participatory performance, illuminating the idea of "many voices" becoming one social sound and John Miller (1979.261) exploring how African music builds community through layered rhythms and participatory performance, illuminating the idea of "many voices" becoming one social sound. Kenya's post-independence musical history is also reflected in this vision. The Kenyan national anthem, national choirs, and benga fusions were all attempts to combine many regional customs into a common national sound based on Swahili and indigenous tunes.

Pg 90. "Wariinga turned to Gaturia and asked him; is it possible that people dressed in such expensive suits could be real thieves and robbers?" Ngugi encourages society to value the knowledge and customs that have been passed down from ancestors by using rhetorical questions, repetition, and strong language. This approach encourages readers to consider how cultural history influences the present and ought to continue directing coming generations. Ngũgĩ wa Thiong'o (1986) challenges Africans to defend their languages and cultural identities against outside intrusion by using compelling language. Similarly, Chinua Achebe (1958) uses rhetoric to support African customs and demonstrate how losing one's roots undermines cultural continuity. The idea of preserving the tradition is transformed into a plea for Africans to continue to be proud of their past through such rhetorical phrases.

A students and workers demonstration to the cave against the exploitation of the thieves and robbers' national and international (pg208). Wariinga "How could this be? How could it be that Muturi who had once rescued me from death from the train in Nakuru was being followed on platform by the man who rescued her from death under a bus in Nairobi (pg 208)? A rhetorical style is a method of speaking or writing that employs persuasive language, powerful expressions, and emotional appeal to influence people's views or actions. To help concepts stick in memory, it often relies on questions, repetition, and vivid imagery. Through persuasive speech and storytelling, rhetorical style aids in passing down knowledge, cultural values, and leadership lessons across generations within the context of lasting legacy. Nyerere (1966), At this Julius Nyerere uses compelling language to promote African unity and collective responsibility. Similarly, Mandela (1994) Nelson Mandela employs rhetorical eloquence to inspire justice, perseverance, and reconciliation for future generations in Long Walk to Freedom (1994).

Wariinga said "Mr. Gitahi I wonder if you have ever once stopped to think of other people's lives..." (pg 252)- Wariinga was positioned exactly where she had been since entering the room. She started speaking like a people's judge about to render his verdict. The style features a rhetorical question with direct address, as the speaker says "I wonder..." to prompt the reader to reflect on their conscience and how their actions impact others. This demonstrates a longstanding tradition in African literature where authors use critical voices to bring attention to societal issues not attended to. For example, Ngũgĩ wa Thiong'o uses a similar reflective voice to foster empathy and social responsibility under colonial conditions in Weep Not, Child

(1964), while Achebe employs reflective questioning tones in *A Man of the People* (1966) to expose moral blindness in society.

Simile

Gaturia; Things are bubbling away in my head like porridge cooking in a pot. The simile, oral tradition, and imagery reflect a rich African language style. The analogy, drawn from everyday village life, suggests that ideas are alive and slowly forming, much like porridge cooking over a fire. Ngugi (1986) explains how African language and imagery preserve cultural memory and identity. Likewise, Chinua Achebe emphasizes in *Morning Yet on*. This naturalized expression reflects the African heritage of linking wisdom to everyday social experiences. This suggests that ideas and knowledge develop over time and are handed down from one generation to the next within the context of enduring legacy.

Flashback

Pg 230- 'Do you ever forget the Trinity?' Gaturia poses a question. 'The Holy Trinity of the worker, the peasant, the patriot,' Wariinga answers, pauses, and then goes on: 'No, no, I have never forgotten them. I have never forgotten their day in court. God, I shall never forget the trial of the Holy Trinity' through the use of flashback. A flashback is a literary technique where the author moves from the present moment to earlier times to reveal memories, experiences, or past actions. It helps readers understand how the past shapes the present. In terms of lasting legacy, flashback preserves history, cultural memory, and lessons passed down from previous generations. Ngugi (1967, London) links personal memories with Kenya's war for independence through flashbacks. Similarly, Maru (1971) demonstrates how memory and identity continue to influence society across generations by looking back at earlier events.

Coincidence

Wariinga's mother has been told that she is bringing a man suitable for marriage when she brings him home; her mother informs them that Wariinga already has a daughter old enough for marriage/circumcision (Wambui), and she further tells them that Wambui "she is not something I have covered up. I have told Gaturia everything. Moreover, he met her on his last visit, during the feast two years ago. But no one will ever be able to say that Wambui and Gaturia are related by blood. But do you think they resemble each other? They could be twins, except Gaturia is an old man! "You are right," Wariinga's mother agrees without hesitation. They truly look alike. What a coincidence! (pg234). A coincidence style is a narrative approach in which events occur by chance or through unexpected overlaps, leading characters to surprising outcomes or connections. It is often used to advance the plot or reveal hidden truths.

Within the context of enduring legacy, coincidence can show how life's unexpected events keep contributing to broader lessons about destiny, society, and human relationships conveyed through storytelling. Achebe (1960) uses fortunate circumstances to highlight the unexpected intersections between societal limitations and individual choices. Similarly, Ngũgĩ wa Thiong'o (1977) links personal lives to wider historical and political forces, reinforcing collective memory and social responsibility

Mr & Mrs Itispaniora Green way Gitathy, (Gaturia's father). This entire interaction between Wariinga and Gaturia occurs during their journey to Gaturia's home for Wariinga's introduction.

At Gaturia's celebration to welcome Wariinga, she is confronted with the claim that all the Kenyan thieves and robbers she witnessed at the Devil's feast were the guests at her introduction to Gaturia's home, including Rubinson Mwaura. Coincidence is a literary method where events happen by chance and often connect unrelated actions or characters in ways that advance the plot or reveal meaning.

This continues a long-standing tradition in African literature of depicting the interaction between social factors and fate in human life. For example, Ngũgĩ wa Thiong'o (1967) uses coincidental encounters and disclosures to uncover hidden histories and shared struggles, whereas Achebe (1958) applies coincidental turning points to build Okonkwo's downfall.

Upon being received by Gaturia's father, Wariinga's eyes met the wealthy elderly man from Ngorika, Gaturia's father? Wambui's father? Wambui's father pg 250. The rich old man of Ngorika asks Wariinga to give up marrying Gaturia, as she was in the position of a brother/sister to Gaturia. The use of coincidence in literature acts as a narrative tool whereby unexpected events or chance meetings connect characters, expose truths, or advance the story, this is often emphasizes life's unpredictability. This mirrors an ongoing tradition in African writing of showing how historical forces and individual fate interact to influence society. For instance, Ngũgĩ (1967) takes advantage of chance meetings and discoveries to expose hidden facts about colonial resistance, while Achebe (1958) uses coincidence at critical moments that accelerate Okonkwo's tragic path.

Metaphor

A consideration of what Mwireri wa Mukirai said at the devil's feast; that we ought not to chase after foreign things, treading in the footsteps of others and performing only melodies created by different people, adding our voices to the refrain of tunes led by soloists. The approach is figurative and parallel in structure, employing extended imagery of "racing," "following," and "singing" to criticize the imitation of other cultures. It suggests that blindly adopting foreign customs leads to the erosion of one's own distinctiveness and voice. This points to a longstanding tradition in African literature that champions intellectual independence and cultural distinctiveness. For instance, Ngũgĩ (1986) argues against cultural dominance imposed through language, while Achebe (1975) warns against uncritically embracing foreign cultural standards.

RECOMMENDATION AND CONCLUSION

The study focused on paradox, character, proverb and symbolism, satire, hyperbole, irony, contrast, story within story. A paradox can be observed in how a person, culture, or historical event may endure adversity or devastation while still influencing later generations. African authors often use contradiction to show the coexistence of suffering and resilience. In *Things Fall Apart*, for example, Chinua Achebe reveals the dual nature of colonial "civilization," which brings both education and cultural destruction.

In African literature and history, brave individuals are frequently shown fighting against injustice, corruption, colonialism, and societal oppression. These individuals leave a lasting impact because their actions inspire future generations to value liberty, integrity, and strength. Wariinga's courage is shown through upholding truth, resisting oppression, and enduring hardship. Achebe (1958) shows courageous characters striving to preserve African traditions during colonial invasion, leaving an enduring mark on African identity and literature. Ngugi wa Thiongo (1967) highlights the courageous individuals in Kenya's independence struggle, emphasizing sacrifice and patriotism as part of Africa's lasting legacy. African writers often depict heroes and heroines who prioritize society's welfare over their own comfort.

In many African communities, pride is not only personal but also collective, rooted in ancestry, history, and communal achievements. Therefore, enduring the legacy means maintaining respect for one's past despite historical, social, or political challenges such as globalization and colonialism. African cultures often express their pride through language, oral traditions, customs, and resistance to cultural decline.

Many African authors have kept ancestral wisdom alive through proverbs and storytelling, reflecting the ongoing legacy of African oral culture. Proverbs are "the palm oil with which words are devoured," carrying memory, as Achebe (1958) demonstrates.

In the context of an enduring legacy, a triumphant character leaves lessons of resilience and hope that motivate future generations. Nelson Mandela (1994) shows triumph through perseverance and forgiveness after persecution. Likewise, Ngũgĩ (1967) portrays protagonists whose sacrifices support national identity and communal freedom, leaving a lasting legacy for the community.

Similarly Achebe (1966) warns African societies about the danger of ignoring corruption and moral decay after independence. Like Ngũgĩ's advocacy of "pits in the courtyard," Achebe depicts leaders who conceal national issues behind political pledges, ceremonies, and hollow rhetoric while ordinary citizens continue to endure hardship. In numerous African societies, the courtyard represents communal living, mutual responsibility, and the safeguarding of children and upcoming generations. Thus, hiding pits with grass symbolizes leaders disguising social problems instead of addressing or providing solution to the problems.

Even amid social, political, or economic difficulties, individuals and communities can still uphold the heritage of their ancestors, just as the bedbug flourishes in a tiny, hidden space.

No need of running away from the problems but stand strong to overcome. Legacy, therefore, is not passed down fully developed; it is gradually built through sacrifice and perseverance.

The "Holy Trinity" of confiscation, extortion, and snatching signifies organized greed that has endured in many postcolonial African states since the colonial era.

Women's achievements are often attributed to male influence rather than their own abilities, echoing the notion that "contracts are signed on thighs." Similarly, Nawal (1975) reveals how impoverished women in African and Arab societies are sexually taken advantage of by men in power. Like the earlier statement, the text demonstrates that women are frequently stripped of dignity and pushed into exploitative relationships for economic survival.

In literary works, hyperbole is often used to intensify emotion and make characters more memorable.

This critique of materialism also appears in the study where corruption and economic exploitation dominate postcolonial Kenya, as seen in Ayi Kwei Armah (1968) addressing how greed and the chase for wealth undermine moral values in society, ridiculing Africans who steal from their own and adopt stealing as a way of life, a culture that lacks place in African tradition beliefs and customs.

Satirical songs preserve shared wisdom within enduring heritage by warning future generations about injustice, greed, and corruption. Okot p'Bitek (1966) uses satire and music to defend African traditional values against the blind imitation of foreign customs. In the same way, Wole Soyinka (1964) employs satire to expose moral decay and hypocrisy.

To show how cultural pride persists across generations, Ngugi (1986) and Achebe (1958), for example, often juxtapose traditional communal life with Western influence. Ngũgĩ wa Thiong'o contrasts African languages and culture with colonial education systems to emphasize cultural survival and continuity, while Chinua Achebe uses a similar approach to contrast Igbo traditions with colonial disruption.

Allusions are often used in African literature and history to address colonialism, independence movements, culture, and heroic leadership, all of which still have relevance today. Nelson Mandela and historical events like The Mau Mau Uprising highlight courage, resistance, and national identity.

Liberation songs have traditionally acted as tools of resistance, solidarity, protest, and identity formation in African settings during struggles against social injustice, colonialism, apartheid, and tyranny. These songs serve as powerful instruments for advocacy and collective action, merging creative expression with political communication.

In numerous African societies, liberation songs functioned as both amusement and instruments of resistance, communicating hidden political messages, strengthening solidarity among activists, and safeguarding the collective historical narrative.

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DEDICATION

I offer the study to the resilient people of Uganda, Africa and the diaspora, whose bravery, inventiveness, and resolve have preserved the continent's identity through countless hardships. This study stands as a modest tribute to those who have fought to keep Africa's history, cultures, languages, and intellectual heritage from being erased by colonialism, cultural dominance, and historical oversight.

My special dedication goes to the African men and women across generations who have stood up for dignity, fairness, self-determination, and the right of Africans to shape their own destiny. Their efforts remind us that Pan-Africanism goes beyond a past concept; it is a lasting appeal for unity, solidarity, and shared duty. Their strength forms the base on which today's Africans can continue to forge a more self-assured and united continent.

This dedication also pays tribute to African scholars, writers, teachers, activists, artists, and community leaders who have turned knowledge into a tool for advocacy. Through their intellectual bravery, they have fought against distorted views of Africa and inspired younger generations to take pride in their heritage. Their actions show that education is most valuable when it aids liberation, social change, and the recovery of human dignity.

Lastly, I dedicate this to the young Africans who will advance the Pan-African vision. I hope they see this work not just as a collection of thoughts but as a call to think deeply, stand firm for justice, embrace Africa's diversity, and stay strong in the face of obstacles. May the lasting legacy of Pan-Africanism keep motivating a generation devoted to unity, dignity, cultural pride, and a brighter future for Africa.