

ISRG Journal of Arts, Humanities and Social Sciences (ISRGJAHSS)



ISRG PUBLISHERS

Abbreviated Key Title: ISRG J Arts Humanit Soc Sci

ISSN: 2583-7672 (Online)

Journal homepage: <https://isrgpublishers.com/isrgjahss>

Volume – IV Issue - II (March – April) 2026

Frequency: Bimonthly



Colonialism as Eye-opener to African Continents or Democracy: A Study of (Six Selected Literary Texts) Ferdinand Oyono's *Houseboy*, *The Old Man and the Medal*, Chinua Achebe's *Things Fall Apart*, *Arrow of God*, Walter Rodney's *How Europe under Developed Africa* and Ngugi WA Thiong'o's *Petals of Blood*

Nnaji, Ikechukwu Christian

School of General Studies, Humanities Department, Federal Polytechnic Nekede, Owerri, Imo State

| **Received:** 24.02.2026 | **Accepted:** 01.03.2026 | **Published:** 18.03.2026

*Corresponding author: Nnaji, Ikechukwu Christian

Abstract

The study focuses on 'Colonialism as Eye-opener to African Continents or Democracy: A Study of (Seven Selected Literary Texts) Ferdinand Oyono's *Houseboy*, *The Old Man and the Medal*, Chinua Achebe's *Things Fall Apart*, *Arrow of God*, Walter Rodney's *How Europe under Developed Africa* and Ngugi WA Thiong'o's *Petals of Blood*. It also examines trends and historical epochs or periods that are relevant which inspired the works to social reality especially during the onset or offshoot of colonialism and Mau Mau which spurred Marxist dialectical ideology or materialism. The article provides a discursive analysis and various cultural situations, exploitations, marginalization, injustices in Kenyan, Congo, Nigeria and some African continents visited by imperialism which have not been restituted or compensated to Africans. The research methodology is impinged to library while sociological and historical / biographical criticisms or approaches are deployed in the study. The theoretical framework is subjected to empiricism concerning the themes or subject matter pursued in this article and writers' lenses through turbulent and emerging African cultural polity under the influence of colonialism. The thrust and findings of this paper highlight the influence of colonialism which may inspire other African continents to demand for justice or struggle for independence to end colonial domination or injustices.

Keywords: Eye-opener, African Continents, Democracy, Study & Selected Literary Texts Colonialism as Eye-opener to African Democracy or Continents: A Study of (Seven Selected Literary Texts) Ferdinand Oyono's *Houseboy*, *The Old Man and the Medal*, Chinua Achebe's *Things Fall Apart*, *Arrow of God*, Walter Rodney's *How Europe under Developed Africa* and Ngugi WA Thiong'o's *Petals of Blood*

Introduction

In conceptual definition, the word 'colonialism' is derived from the British rule in some parts of African through warrant chiefs system or Indirect Rule. 'Democracy' is a coinage from the Greek word "demo kratio." In the 5th century BC, it refers to a political system in the Greek societies like Athens which refers to "rule of the people." It is also linked to the Athens and Greece around 500 BC (Ogbonnaya 1998, Nnaji 2021: 179). Abraham Lincoln offers acceptable definition of democracy as "government of the people by the people and for the people" while Larry Diamond popularized its basic classifications.

'The Grieved Lands' by Agostinho Neto (Okoye: 2019: 356) explores 'Africa' leaning on the title of his poem to depict injustices which characterized or singled out colonialism in African continents. The poem in its exploratory survey expresses melancholy and lachrymose for lost of African egos and values through colonial lords. It also commences aspiring to knowledge, the less road travelled by Africans which colonialism aborted through slavery, suppression, dehumanization, persecution, segregation, brutality and nepotism. Irrespective of fears and bottlenecks or these hiccups, the poet inspires hope or optimism for African children to rise up to the challenge in order to regain their freedom from ill human predicaments.

David Diop in his poem 'Africa' parodies on lacerated Africa's 'back' that was bent or humiliated in a pool of blood to satisfy the imperial masters for her independence. It also impinges on (Madu 1990: 29, 30) 'forced labour, toils and incarcerations in American plantations. The poem raises optimism through an implanted tree that sprouts to bear bitter taste of liberty as beacon of hope often seen in most celebrated African and Western societies under racism and colonial bondage or hegemony.

Undisputedly, colonialism created an indelible scar in the minds of Africans. Thus, Ferdinand Oyono's *Houseboy, The Old Man and the Medal*, Chinua Achebe's *Things Fall Apart, Arrow of God*, Walter Rodney's *How Europe under Developed Africa* and Ngugi WA Thiong'o's *Petals of Blood* are purposefully selected texts for this exploratory research. Thus, these texts are epic, classical, historical and sociological materials in archive for exploratory research in African literatures. The texts explore African studies and the Igbo traditional institution and governance after and before the coming of the White man also colonialism in Africa continents before and after post colonial independence. Achebe, Oyono, Ngugi, Conrad use Umuaro, Doum, Ilmorog and Belgium Congo or Ivory Coast as eye-openers to unravel the evils and injustices perpetuated by colonialism and black imperialists in African (Nigerian, Cameroonian, Kenyan societies etc). In *Arrow of God*, Achebe ridicules Western education which renders havocs to Igbo culture, institution and society through Ezeulu's son Oduche. Achebe in his trilogy of works contends anomalous cultural situations of modern Africa in trilogy of his novels namely *Things Fall Apart, Arrow of God* and *No Longer at Ease* (Nnaji, 2017).

Theoretical Framework

These novels use sociological, historical and psychological criticisms to unravel the writers' works to social reality. These criticisms mentioned are suited to explain or highlight these works. Historical criticism dissects or espouses various significant historical roots which are impactful especially influence of colonialism in Nigerian, Kenya, Cameroon and African continents imbued to convey meanings. Sociological criticism focuses on

society, literature and social ideas which hoisted as eye-opener to modern democracy in socio-cultural polity of some African continents. On a good note, this approach led to Karl Marxist ideology which impinged on materialism. Democracy is a hot cake in terms of cultural dynamics and reform exploring political undertones which are exerted in the texts. Achebe pursues revolutionary ideals and principled democratic governance in order to inspire modern African democracy and repudiate erosion of culture while Oyono, Rodney and Ngugi highlight on racisms and injustices done to Cameroonians, Kenyans, Belgium Congo and Africans.

Psychological criticism falls back to unravel the minds of these writers using psycho-analysis or analytic method. Thus, the conflict between Umuaro and Okperi caused the intervention of the White man in Nigerian political echelon which also introduced racism, regionalism and tribalism and other social crimes in politics which instigate writers in African polity or beyond to castigate the injustices meted out to them. Understanding of the sociology of the works in terms of backgrounds, historical epochs or events help to unravel other continental or contentious issues significant in the texts.

Empirical Approach

The research deploys six selected texts namely Ferdinand Oyono's *Houseboy, The Old Man and the Medal*, Chinua Achebe's *Things Fall Apart, Arrow of God*, Walter Rodney's *How Europe under Developed Africa* and Ngugi WA Thiong'o's *Petals of Blood* to explore the article. The literary criticism applied fall on observation of facts and how these works confine to impact Africa and West on a moral note to convey this topic to social reality in the turn of the century in order to forestall future occurrence. The ideas or the authors' experiences and critical reviews of these works are tailored to create sober reflections across the globe which explains the contexts of exploring these research works in this millennium.

Of paramount, the method applied to derive the importance of this article to social reality comprises didactic and sober reflection for a dynamic society. The empirical approach aimed at exposing significance of the article in order to convey the impacts in the global polity where it will confine to create awareness. As a product of time which vested exclusively on sociology, it acquaints one with basic information on the topic under exploration.

Literature Review

Igbo society is a patriarchal and stratified one. The coming of White man in Belgium Congo, Africa and Nigeria has been expressed in Joseph Conrad's *Heart of Darkness*. The advent of the White man therefore in Achebe's *Arrow of God* is an eye-opener to the amalgamation of Nigeria in 1914. Umuaro and Okperi are agrarian in nature coupling Ilmorog, Doum, Akomo (Cameroon) and Belgium Congo or Ivory Coast which also have British interests and exploitations of African continents' resources contend in Ngugi's *Petals of Blood*, Oyono's *The Old Man and the Medal* also Rodney's *How Europe under Developed Africa*. According to Lord Lugard "The partition of Africa was, as well all recognize, due primarily to the economic necessity of increasing the supplies of raw materials and food to meet needs of the industrialized nations of Europe (Rodney, 1971: 1; Lugard, 1923; 1; Chinweizu, 1978: 31; 613).

This is an eye-opener to adherents of colonialism in African democracy enshrined in her constitution and constitutionalism.

On analogy, "... knowledge acquired through education is the bedrock of power in western education" (Njumanze 2017: 1) also buttressed in African democracy as major route now travelled by Africans to acquire that higher state of advancement for employment in civil service or governance in the millennium as educated elites just to reecho M.J.C. Echeruo's *Victorian Lagos*.

Before exploring the content of this article, it is pertinent to review or to point at some of the injustices perpetuated by colonialism. Ferdinand Oyono's *Houseboy* in its exploratory study espouses the gloomy portraiture of ugly incidents by continents ruled or visited by British (Britain) under colonialism. The novelist parodies on callous treatments meted out to Africans which seem to have paved way for activists or radical movements for independence or their freedom.

The background or origin is Cameroon, Dangan where the Whites lived (or housed the Europeans). Oyono describes the scenery (injustice) of Akomo, the last night of his holidays at Spanish Guinea ruled by France. The writer expressed melancholic mood also compared the culture of M'foula especially in the use drum language to announce death or passing away of kinsmen which likened to his state of origin (Cameroons). Oyono read Toundi Ondoua's diary written in Ewondo (one of the main languages of the Cameroons). Its influence compelled him to confess that in his translations that serious effort was made to reflect its originality. He affirmed that he had (1968: 5) "tried to keep the richness of the original language without letting it get in the way of the story." This is what Chinua Achebe did in *Things Fall Apart*, *Arrow of God* and *No Longer at Ease* to preserve his native language in order to avoid it going into extinction.

Houseboy despicably explores racial injustices and man inhumanity to man. For instance, (1968: 14) the Europeans received communion separately. This act depicts racism, racial segregation or apartheid. Also, (1968: 20) Father Gilbert is buried adjacent to M. Diamond's drought, a corner of the cemetery reserved for Europeans. Toundi and others were living in African Station where apartheid became portion of the White man (1968: 26). Again, the nave of the Church was completely served for Africans. They sat on the tree trunks instead of benches and these are arranged in two rows (1968: 34). Sophie and Toundi were maltreated by the White Lords. This depicted the fact that (1968: 46) "Europeans have this way of going red and you can't tell whether they are pleased or not – culture."

Oppression or injustice is another dominant device or theme of the novel. For instance, At Dangan, (1968: 71) European and African quarters are separate. The Whites live separately in reserved corrugated iron roofs while The Blacks in a mud walled huts. The Whites were (1968: 111) "forbidden to go inside the house with Europeans." It also revolves on (1968: 52) Negritude movement of 1920's where the Blacks assert their race as superior to others (Reference to Aggrey of West Africa) which was suppressed or dethroned by Whites cultures. Such racisms are extended in school, Church and Holy Communion. The maltreatment of Africans or prisoners escalates. For instance, M. Moreau flogged the two thieves (Africans) suspected to have stolen M. Janopoulos (1968: 75) while his dog tore the prisoners' trousers. Sara and Ndjaangoula were bitten to death for stealing. Death tolls were alarming especially for Africans. The Whites sermon, (1968: 76)

'love your neighbours' went only to them as Africans were out of the race. The White held Masses for the thieves who departed and the money realized as offerings went back to them or their coffers. They also exploited various avenues or means to siphon the little income they pay to The Blacks (1968: 76) in order to impoverish or wretched them.

Toundi's sight to the maltreatment of African thieves upset him in the residence also nearly caused him to refuse the cigar offered by M. Moreau which would have plunged him into serious mess. Thus, *Houseboy* depicts colonial injustices as an eye-opener meted out to the Africans. Toundi's song (1968: 80) conveys this situation in sober reflection:

Shut the door, Saint Peter

Short the door and hang up your keys

He's not coming. He's not dying –

Short the door, Saint Peter

Shut the door and hang up your keys.

Thus, the outlooks of Toundi showcased or "lamented what their ancestors would say if they saw those washing things for The Whites." Baklu's responses or affirmations are inciting to the extent that 'there are two world's', "ours is a world of respect and mystery and magic while theirs is a (1968: 81) "world that brings everything into the day-light, even things that weren't meant to be." That they (that washed and cooked for The Whites) do not have shame because they kissed in public and gave their 'undies' to be washed while they pretend that they are working hard in their country.

Again, there is loss of moral values and its demerits as the Whites were alleged in the text to have impacted or inculcated spirit of harlotry and sexual promiscuity to Africans. The school at Dangan (1968: 33) for instance was depicted by racism and pregnant students (reference to Toundi's instruction to Sophie when talking to a White lady). Toundi and Baklu's testimonies are substantial evidence which mars colonialism and its injustices.

Another theme or message explores conflict or alien infiltration of culture where the White ladies wear trousers, smoke and drink heavily (addicted) while the male counterpart sexually engaged both married Europeans and African spinsters. These are habits or characters condemned in African culture as Kalisia, M. Moreau (the Prison Director) and the Commandant's wife depicted as victims. Thus, (1968: 46) open kissing by the Commandant and his wife in the presence of Toundi, the house boy was easily irritating or annoying.

Cross-cultural fertilization especially Europeans dating Africans and vice versa is another instance Kalisia (1968: 84, 94) informs Toundi also Baklu's (1968: 189) testimony. Baklu (1968: 90) mocked the Whites for using contraceptives to prevent pregnancies and diseases while dating the native women which became imported culture in African societies. A similar situation occurs in Tayeb Salih's *Season of Migration to the North* where Sa'eed's action exhibits patriotic external aggression to the Western counterpart on African reaction against colonialism and racism. Inter-racial sexuality becomes a weapon of revenge Mustafa deploys in ridiculous or rhetorical strategy to repudiate colonialism using his penis against Western women as sex toys or objects. Other literary works like (Chinweizu, Onwuchekwa and Ihechukwu 1980: 140) "Ousmane Sembene's *God's Bits of Wood*,

Mongo Beti's *King Lazarus* and *The Poor Christ of Bomba* ... are books in which European colonialists and their African collaborators are uncompromisingly criticized or satirized” These acts could be described as asinine or barmy.

On the other hand, Ferdinand Oyono's *The Old Man and the Medal* is another eye-opener to colonial destruction of cultural values as compared to Thenge'ta plant in Ngugi WA Thiong'o's *Petals of Blood*. *The Old Man and the Medal* expresses shock that (1967: 9):

The natives had been forbidden to distil their own cheap alcohol from maize and bananas to drive them on to the European spirits and the red wine that flooded into the commercial centre. The missionary lost no time in condemning the drink from the pulpit for, ... it blackened the teeth and souls of his parishioners.

Meka was slated to receive ironical award, a medal of honour by (1967: 19) “the great Chief of all the White men who is at Timba on the 14th of July ...” for advancing France's missions, ceding his lands to missionaries and sacrificing his two sons in the war obstreperously described as ‘glorious death’. The text maintains axiomatic truth that the world is said to be (1967: 21) “ruled by pride. Pride is driving now to the destruction of what God has created” which does not require any microscope to be visualized.

On sober reflection, Oyono deliberates on injustices of The White inventing smoke bomb, gun and machine gun to wipe other race which turns them as victims of their inventions as seen in Bernhard Nobel's dynamites explosion in his factory killing his brother and invented AK 47 used when there is war. Thus, Meka's medal is ridiculed. He is refers to as (1967: 59) “the camel that will pass through the eye of a needle ...” advancing colonial exploitation instead of attracting basic amenities to his people; a medal of love and respect the Whites acclaimed to him while his people languished on bad road as message to be delivered to the Chief especially the road to Doum (1967: 65). The coupling criticisms of his shoes and (1967: 74) “jacket like a dog listening to a gramophone” reveal tragedy which will confront Meka after receiving eye-service award. As (1967: 87) “a man, a real man, never cries.” Amazingly, Meka received medal that is (1967: 92) “not the same as the Greek's medals.” It also shocking to the chagrin that the White Chief instead of kissing Meka (An African) at the cheeks as he did to his fellow White Mr. Pipiniaki after receiving original medal, preferred to a hand shake which is also a sign of racism.

Thus, Meka lost the medal swept by the rain and everything and no hope of finding, replacing it or receiving another one. He became frustrated as an act of God or nemesis so that he will realize or unveil the colonial tricks. He became lonely in the world he sacrificed everything also attributed his medal as blasphemy and sought for forgiveness after coming home (1967: 160) ‘half dead’ for orgy-like celebration in warn-out spirit. As eye-opener to colonial democratic administration and injustice, *The Old man and the Medal* posits a strong assertion that will be valid in time to come that (1967: 135) ”on this earth we have to learn to hold out. ‘Sometimes this is a different fate ... who would have thought that yesterday's masters would be the slaves of today?’” In all, Oyono is a prolific writer also a stylist to be reckoned as demonstrated in these aforementioned texts under discussion through his characterization, diction and language enhanced in humour, satire, irony etc.

Chinua Achebe's *Things Fall Apart* has a master plan or plot structure of Umuofia village, Onitsha of the River Niger, Nigeria in 1890s. The novel uses Ogidi culture in Anambra State as macrocosm of Igbo background to ruminate or reflect on the theme of pre-and post-colonialism in the 19th century independence Nigeria. The title of the text is extracted from W. B. Yeats' poem, ‘The Second Coming’, “Turning and turning in the widening gyre the falcon cannot hear the falconer; things fall apart; the centre cannot hold mere anarchy is loosed upon the world ...” (Achebe 1958: i).

The choice of Achebe's language is Afro centric, using English in transliteration, bending or blending it will local colours to suit the whims and caprices of his native customs in order to project or convey African culture to subvert and to confront western culture. Thus “*Things Fall Apart* is described as a milestone in African literature, an archetypal modern African novel in transliterated English version read in Nigeria, African and beyond. Considered Achebe's magnum opus, it has been sold more than 8 million copies rated 100 best English-language novels from 1923-2005” (*Time Magazine* 3 & 9, Nnaji 2017). It has sold 8 million copies and translated into more than fifty languages according to time magazines contrary to Ezenwa-Ohaeto's 36 languages (1997). Now, 20 million copies of fifty seven languages at last count.

As father of African literature, storyteller and novelist, Achebe espoused African identity, nationalism and decolonization. The novel focuses on the socio-political aspects including friction between the members of Igbo society as they confront the intrusive and overpowering presence of western government and beliefs. Ernest Emenyonu stressed that, (1991: 10) “*Things Fall Apart* is indeed a classic study of cross cultural misunderstanding and the consequences to the rest of humanity, when a belligerent culture or civilization, out of sheer arrogance and ethnocentrism, takes it upon itself to invade another culture, another civilization.” Achebe unraveled Nigerian society (using an ancient village of Umuofia-Ogidi) in the 19th century, an evasion of the continent by colonialism.

Though the story is conceived in a historical format depicting the tragedy of (Africa) - the hero, Okonkwo who is determined not to be a failure like his father Onoka who is a weaker, drunkard and a debtor. Achebe blasts the trail for Africans and wants The White (Nnaji 2013: 1) “to realize that Africans are not primitive, that the harm done to her culture had risen out of normal situation.” The struggle against colonialism that shattered the edge which united Africans, for examples individualism, erosion or assimilation (culture), exploitation and injustice were perhaps the most offensive insults refuted in the novel. The work also tries to view African society from African point of view (story) of colonization in Igbo land which tends to extinguish the misconception that African culture had been savaged and primitive. *Things Fall Apart* focused on culture contact and conflict especially the dark side of colonialism to promote African culture (Nnaji, Kalu-Nwiyu, Dike & Osonwa 2015: 4).

On the contrary, *Things Fall Apart* is tailored to critique of Joseph Conrad's *Heart of Darkness* and Joyce Cary's *Mister Johnson* which came as surprise and lament pointing and the ways things were gone wrong from African perspective.” (Nnaji 2017: 1). Thus, it is a reaction to the egoistic tendencies of the aforementioned works which portrayed jaundiced and derogatory impressions about Africa. *Heart of Darkness* is simply a manual of American racism, colonial assault and stereo typed judgment on

Africa which Achebe silenced Conrad. In *Arrow of God*, Achebe uses the African Chief Priest Ezeulu who sent his son Oduche to British type of education which resulted in aiding to pioneer attack against Igbo culture and her people. *No Longer at Ease* saw descendant of Okonkwo, educated Obi Okonkwo (product of two worlds - African and American) who succumbed to corruption in African soil. In *Things Fall Apart*, Umuofia is linked to ancient Greek civilization influenced by Africa. The democratic system in African society predated that of Greece. Achebe seems to reference ways of the Athens which influenced him in Plato's *Republic*.

Arrow of God is an eye-opener to politics of democracy, egalitarianism, socialism, capitalism, Athenian or Greek democracy enshrined from Spartan constitution. Achebe showcases inequalities of modern day capitalist individuals where the likes of Nwaka acquire wealth and influence in a capitalist system of government. The text may be described as institution of ideal governance or administration; a tip of an iceberg and as well, an eye-opener to modern democracy. It is a traditional democracy which exhibits modern governance, an indirect rule system imbedded in theocracy. Use of 'Government Hill' refers to as Government House, an ivory tower, the seat of power in institutionalized modern democracy where sharing of appointments are done in hierarchical order. The text is an eye-opener to Warrant Chiefs system or use 'paramount chiefs' that ruled Africa under British delegates, an ugly experience where tyrants are used or enforced as chiefs. It also refers to as the first elective principles for taxation Africans (Nigerians) under colonial administration inherited in her institutionalized democracy and issue of crown prince inherited or rotator throne. As epical and classical text, it deals with international relations, war, conflict, resolution and management strategy which per se aligns with basic tenets of modern democracy and governance. On the contrary, the text celebrates modern democracy especially power tussle, incumbency factor, immunity coverage, conflict of interest, political harlotry and sharing of national cake which exploited many regions base on number factor, census, voting and ecological disaster.

African continents are believed to have met various turbulent historical storms eroding her cultures, values and traditional systems. The need to (Palmer 1962: 153) 'rediscover lost values' aimed at exploring colonial erosion of African society especially, the effects on her education cum religion as satirically conveyed in Ngugi Thiong'o's *The River Between*. As eye-opener to colonialism and racism, the texts namely Chinua Achebe's *Things Fall Apart*, *Arrow of God*, Walter Rodney's *How Europe under Developed Africa* and Ngugi WA Thiong'o's *Petals of Blood* were tailored to refute colonialism, racism, black imperialism, exploitations and injustices in African society. Ngugi also uses *Weep, Not Child* and *A Grain of Wheat* to inspire social liberation of African (Kenyan) Society at the hands of Colonial Masters and black imperialists who usurped powers to their subjects. It is therefore a political text which inspired or spurred Africans for collective responsibility for independence and for social reconstruction after the aftermaths of erosion of cultural values by colonialists. These shall be reviewed in preceding segments of the article below.

On a critical view point, *Petals of Blood* by Ngugi WA Thiong'o depicts colonialism especially in Africa using Kenya as mouth-piece. It espouses colonial brutality and police arrest of Godfrey Munira, about irony of a murder in Ilmorog also questioning of Abdulla; arrest of Akinyi (accuse of murdering the trade union).

The deaths of MZIGO, Chui and Kemeria depict murder of prominent trade unionists who had contributed to Ilmorog's (society) by the government. This act depicts dictatorship or what is often witnessed in democratic polity by civilian or military jaunties.

On a pathetic note, the issue of fighting colonialism via education is seen as a means of getting back their conscripted land. The flower represents the Thengata plant which was 'murdered' and shown to the children to examine its parts (petals, corolla, stigma) and how a yellowish colour of worms change the petals of blood to red (colonialism) and it was violent (colonialism) as white, pure and violent. The teacher linked the answer to nature; that is how nature, law and man play different roles for sober reflection. He closed the day for fear of being trailed, arrested, detained or given up after twelve years off struggle with them (under colonialism to regain freedom for Kenyans – Africans). This also depicts the irony of divide and rule, amalgamations, exploitations, injustices and perpetual slavery Kenyans (African continents) were subjected into. As Munira was adorned for his erudition or knowledge as a teacher or scholar, the novel extols other activists in his like who sacrificed everything to gain independence for Kenyans and other countries which Britain finds it difficult to assent taking cognizance of what is happening in Nigeria and other African nations ruled by the imperialists and what they stand to lose as patronage for colonial loyalty.

The novel depicts rape of conscience where young ladies returned to the town with unwanted pregnancies while the old men recount stories only. Active youths became weak while their farm lands are fallow and occupied by termites. Children picked pyrethrum flowers to offset their school fees also joined Mau Mau fighters for liberation with unexpected consequence of rising death tolls. Disappointingly, politicians voted for stuffed their stock leaving empty promises. People were dissatisfied with colonialism and salutation of the British Flag spurred them to yawn for independence - uhuru. While some people like Wanja left Ilmorog because of droughts.

Ngugi epitomizes evasion or bastardization of Ilmorog's culture (Africa), arriving at dispersing Africa to the four edges of the economic world and slave trade which enslaved them as stooges. It also contends the root to manliness and redemption if only greed and accumulation of wealth will allow some Africans not to go contrary or betray. The novel indicts or condemns the missionaries, the Church and the laws for opening their windows for the world to see. Thus, colonialism becomes an eye-opener to African democracy to what Niyi Osundare prophetically relays as (Ngumoha 2002: 7):

... in the house of memory ... doors open into the backyard of time, and windows bare their breasts for the knowing shafts of coming suns.

That the education Kenyans (Africans) received was subject to accept their inferiority as to affirm their superiority, for instance, the establishment of black gods and canon laws. The novel advocates an emergency of new youths to secure hope or save Africa from the humiliation of black imperialism (democracy), alien infiltration in speech, eating and dressing etc.

Ngugi exposes the use of African headmasters (with khaki shots), study of History and Literature which seem to be phasing out in Africa pointing accusing finger on Fraud sham. It laughs to scorn African complaints of fallen standard of spoken and written

English and humiliation of asking Europeans for correction in amusing manner; a way of looking at a gift horse in the mouth. It also espouses African denounce of racial segregation in schools, state and nation permeated in her school curriculum; a replica of Cambridge Fraud Sham. The novelist envisages that words like Uhuru, Harambe, and Pan African will give African enterprises a touch of the soil but laments how Africans (Kenyans) abandoned their names to foreign ones like Nderi Wa Mera.

Ngugi casts aspersion on the population and family planning or birth control which aimed at or attempted to reduce African population not minding Britain and China's over fifty million populations compared to COVID 19 inoculation pandemonium. The issue of serving five tea cups for loyalty or support to Kenyans not minding their number gave impetus for The Whites to economize.

Abdulla's horse is symbolic. It signifies struggles between their land grazing, natural resources and resource control whereas his departure shows self reliance as it is before independence. The novel reawakes the spirit of Harambe (patriotism for the struggle of the land) in song dimension.

It also laments on detention without trial or any offence by the then government as replica of the present day or military regime boiling on the incoherent pattern of life in (Ilmorog) Africa threatened by drought, ecological disaster and "deserted homestead; a forgotten village, an Island of under development sucked thin and dry and left to stand, static" This assertion underlines an authentic portraiture of castrated and castigated negligence owing to people's delegates' decline or failure to fulfill their mandate to the electorates. Thus, Ngugi avers that everything is ordained by God and vanity of man is as a result of total neglect or inability to surrender from the will of God.

Eustace Parmer avers that Ngugi WA Thiong'o's thematic preoccupation in his *Petals of Blood* explores imageries of anarchy, evil, disruption and fertility (rain fall after March) and symbolisms of education cum religion as weapons to depict colonialism through epical rendition. The destruction or killing of Theng'eta plant is an eye-opener which masterminds deliberate act to erosion of culture especially, the imperialist inversion of Ilmorog or African societies. The unfold bizarre drama of social integration of Africa is visibly relayed as eye-opener showcasing Wanja's counter webs of prostituted and infatuated love between Munira and Karega in a prey predator relationship pyramid of survival of the fittest. It also focuses on effects of dropouts from school which impinged or hinged on economic survival of the oppressed in unjust and society exploited society.

Meja Nwangi's Ruheni's *Going Down River Road* focuses on life portraiture of East Africans during colonialism where The Whites acquire their lands, build magnificent edifices while the owners languish in penury. Set in Nairobi (Kenyan Capital), it explores the forces that infiltrate modern Africa in foreign culture and governance. The author deploys the metaphor of 'twenty-four storey building' – a mechanism of an exploitation of the citizens or workers for a government they will labour in vain to build at the end and after, they will not have a say – that is, a metaphor of White monopoly.

The novel espouses migration, urban problems and social vices like squalor, misery, degradation, prostitution, elopement, poverty, addiction, drunkenness and gangsters as its bedrocks. Thus, Ben moves from his slums in River Road to visit his prostitute friends.

To the detriments of the people, their eatery houses were demolished to erect colonial buildings which showcase the level of injustice and exploitation.

On the contrary, (Nwokedi 2007: 104) "*I Will Marry When I want, The Black Hermit and The Trial of Dedan Kimanthi* etc, raised the critical consciousness of the Kenyan masses to rise up to the and fight for what is rightly theirs." *Petals of Blood* therefore focused on post-independence disillusionment, an orgy-like celebration in Africa (Kenya) by her unpatriotic parliamentarians or government representatives. These unpatriotic acts are soberly reflected at the end of Ngugi Thiong'o's *A Grain of Wheat* which also parodies on corruption and neglect to the plights of the angry or agonized masses. *Petals of Blood* and *A Grain of Wheat* relay the fact without atom of doubt that those who sacrifice their energy and time are never recognize in African (Kenyan) society not in any way, compared to Western society which mounts statues as recognitions of her heroes. The novel laughs to scorn those parliamentarians who prosper at the expenses or wealth of their people which also depicts in all entirety what is happening in African continents in the post-independence era of capitalist democratic polity. Because of colonialism, Ngugi Thiong'o dropped his Christian name James while Nnamdi Azikiwe (Benjamin), Akanu Ibiam (Francis), Chinua Achebe (Albert), Mbonu Ejike and Chinweizu refused entirety to bear, answer or attach English name.

The murder of the (1968: 154) "three African directors of Thenge'ta brewery" depicts signifies or signals bastardization or eruption of traditional values to racism, social stratification, injustices and inequalities where colonialism stands on the lips of every African like Pontius Pilate that crucified Christ. Concerning the theme of education and injustices of expelling Munira, Karega and Chui is worthy of note. Ngugi advocates institutional system which is not to be overshadowed by Western as depicted by White Cambridge Fraud Sham and patriotic revolutionary Chui as Eustace Parmer informs. That is an eye-opener and indirect way of rediscovery of African history in order to know her root or identity - where according to Chinua Achebe the rain began to beat Africans. As Karega is ignorant of, Ngugi and Achebe are not but point to the sense of direction where Africans lost their bearing. This becomes an eye-opener to the entire African elites on betrayal syndrome cum optical disillusionment. This parallels the therapeutic visions in the *A Grain of Wheat*.

After independence, the writer expresses worries that the people (Africans) use vengeance as a means of displacing their people in democracy through black imperialism. Thus, in the New African (Kenyan) society, the indigenes refused to buy the land, tea and coffee factories owned by the Indian Landlords and British when they are leaving Kenya and African continents as a result of independence claiming it was their resources or sweat. Thengata was a relief of potency and barrenness which colonialism strangled or snuffed its life. The road to African democracy as contended in the text provides outlets to international economic exploiters also industrialization that sprang up were banks lured people for loans to have their lands. There was a trade union problem, issue of County Councils in form of tax collectors chasing marketers for revenue drive. While the Town Council's clean-up affected the rural poor migrants yet commercialization of government property were confined to few wealthy people (for instance, NEPA, NITEL, refineries, Thenge'ta breweries etc) who attracted humiliations, shocks and exploitations after independence.

This also inspired Peter Abraham's (1954: 162) *A Wreath for Udomo* to parody on tribalism as a threat to democracy of a black man in West Africa. Michael Udomo in this context sees 'political independence' as a means or way of solving problem while negating the past and present circumstances as it concerns African democracy against colonialism, racism and black imperialism. A similar incident is racism or apartheid in Alex La Guma's *A Walk in the Night* which depicts a horrific portraiture of the Whites minority who oppress the Blacks in South Africa.

Thus, Walter Rodney's *How Europe Underdeveloped Africa* is simply a work about European oppressors and African victims which encouraged (Harding, Hill & Strickland 2009: xiv) "radically transformed vision of ourselves and our capacities for changing our lives and other objective conditions." That is, an eye-opener (2009: xiv) "engaging in the struggle for a new world order." With sense of responsibility and fearless struggle for self and societal transformations (2009: xxiii), his (Rodney's) Working People's Alliance (WPA) developed in 1974 aided him to carry out research on the people of Guyana and Caribbean, and to support his family which he was murdered as an activist. The question is (2009: xxvii) who among us does not need to break from the jinks of colonial dominion or coils of the past, to transcend and to recreate history that will be immortalized?

On a critical optimism, Walter Rodney maintains that the backwardness of Africa is not attributed to (2009: 26) "lacking skilled personnel to develop" but a vicious circle of 'independence and exploitation' (2009: 31) from Europe. Thus, it is an eye-opener that (2009: 32) "the French and English is widely used in Africa for the purpose of African communicating with exploiters rather than African with African" even in Christianity, religion and the Church. It is also ridiculed that (2009: 117) "African rulers and other persons obtained European commodities in exchange for their captives, and this was how Africans gained 'wealth'" through slave trade and barter. He maintains that (2009: 38) "social stratification was the basis for the rise of classes and for social antagonisms.

In fact, (2009: 57) "African cultures have values that cannot be eclipsed by European culture." Amazingly, it is depicted as an eye-opener or what may be term as 'the wretched of the earth' just to borrow a phrase from Frantz Fanon that (2009: 225):

In recent times, African writers and researchers have also been amazed to find the amount of looted African treasures stacked away in the British Museum; and there are comparable if somewhat smaller collections of African art in Paris, Berlin and New York. Those are some of the things which, in addition to monetary wealth, help to define the metro poles as developed and 'civilised'.

Joseph Conrad's *Heart of Darkness* explores racism and social dichotomy of the White against Africans which outline the evils of colonialism as challenged by contemporary writers including Chinua Achebe to correct these erroneous impressions about the Africa. The novel deals with evils of colonialism and exploitation of resources of Belgium Congo in the 1890s under King Leopold II.

Conrad focuses on the story of a European (Kurtz) who came to Africa to collect information and ivory and in the process resorted to cannibalism as nemesis induced by the jungle setting (hinterland), he encountered (Nnaji: 2011: 26) until he was repatriated by Klein.

Conclusion

Colonialism inflicted neuropsychological debility or nervous disorder to Africans which should be called for restitution. As discussed, Ferdinand Oyono's *Houseboy*, Chinua Achebe's *Things Fall Apart*, Arrow of God, Walter Rodney's *How Europe under Developed Africa* and Ngugi WA Thiong'o's *Petals of Blood* are believed to ridicule injustice, racism, colonialism as eye-opener to African continents or modern democracy. These literary masterpieces have classic elements of history, epic and sociological document relevance in contemporary time for exploratory research in African studies also colonialism. Though Achebe and Rodney are dead but their aforementioned works will continue to incite or inspire other writers, scholars and critics in contemporary society. From the discourse, efforts have been deployed to situate properly the texts as eye-opener to modern democracy also African continents. Colonial exploitations and marginalization of course to some African societies will remain like sore wounds and continue to inflict more indelible scars in the minds of people if restitution (like that of Belgium President to Congo President) and compensation are not properly made or tendered.

Recommendation

Houseboy, *Things Fall Apart*, *Arrow of God*, *How Europe under Developed Africa* and *Petals of Blood* are no longer historical or sociological documents but archival materials which should be reserved for future generation or studies in African epic. The four literary scholars' legacies will continue to stand the taste of time. Oyono, Achebe, Ngugi and Rodney should be immortalized like William Shakespeare. Thus, the demise of Martin Luther King Jr. inspired Americans for his racial struggle which Nigerians did to Achebe (Nnaji 2021: 16).

Acknowledgements

To the Almighty God for His grace to enable me attain a golden jubilee on August 24th, 2022. I doff my cap to the International Journal of Social Sciences and Humanities especially to Sophia William for the invitation.

To Profs Nwachukwu-Agbada J.O.J., Chike Okoye for their inspirations as my teachers and supervisors. Also, Profs Ifenyinwa Ogbazi, Emma Ngumoha and Amanze Austin Akpuda, Dr Kalu Uka, Dr. Anthony Osuji and my mentor - Prof Azunna Anthony Onwuegbuche – my teachers and as well, erudite friends.

I also accept learning from failure than success because failure cannot stop me rather builds a strong character to succeed in life.

To the Mayor of Kyiv, Volodymyr Zelenskyy for defending Ukraine's territorial boundary which compelled nations to respect national international laws on boundary and adjustment.

References

1. Abraham, Peter. (1954). *A Wrath for Udomo*. London: Heinemann.
2. Achebe, Chinua. (1974). *Arrow of God*. London: Heinemann.
3. ---. (1960). *No longer at Ease*. London: Heinemann.
4. ---. (1958). *Things Fall Apart*. London: Heinemann.
5. All Time 100 Novels, *Time Magazine*.
6. Chinweizu. (1978). *The West and the Rest of Us*. USA: Random House.

7. Chinweizu, Onwuchekwa and Ihechukwu Madubuike. 1980. *Toward the Decolonization of African Literature*. Enugu: Fourth Dimension Publishers.
8. Conrad, Joseph. (1939. rev. ed. 1995). *Heart of Darkness*. Herfordshire: Wordsword, ed.
9. Diop, David. (1990). Africa in *A Selected of African & Non African Poetry for Senior Secondary Certificate Examination*. Madu C.Chika. Vol 2. Onitsha: JET Publishers (Nig.) Ltd. Pp. 29-34
10. Echeruo, M.J.C. (1977). *Victorian Lagos*. London and Basingstoke: Macmillan.
11. Emenyonu, Ernest N. (1991). "Chinua Achebe's Things Fall Apart; A Classic Study in Colonial Diplomatic Tactlessness." *Chinua Achebe: A Celebration*. Oxford: Heinemann.
12. Ezenwa-Ohaeto. (1997). *Chinua Achebe: A Biography*. Oxford: James Curry.
13. ---. *Chinua Achebe: A Biography*. Bloomington: Indiana University Press, 1997. ISBN 0-253-33342-3
14. Fanon, Frantz. (1963). *The Wretched of the Earth*. 1963. trans. Constance F. Harmondsworth: Penguin Book.
15. Harding, V., Hill R. & Strickland W. (1972). Introduction. *How Europe Underdeveloped Africa*. 2009. Abuja: Panaf Publishing Inc.
16. La Guma, Alex. (1967. rev. ed. 2000). *A Walk in the Night*. London: Heinemann.
17. Lugard, Frederick D. (1923). *The Dual Mandate in British Tropical Africa*. Edinburg and London: William Blackwood and Sons.
18. Neto, Agostinho. (2019). The Grieved Lands in *Total Study Edition in Literature*. Okoye C.
19. Gabriel. Onitsha: Gabson Educational Publishers. Pp. 354- 361
20. Ngugi, Wa Thiong'o . (1968). *A Grain of Wheat*. London: London.
21. ---. (1972). *Petals of Blood*. London: London.
22. ---. (1965). *The River Between*. London: London.
23. ---. (1964). *Weep, Not Child*. London: London.
24. Ngumoha, Emma. (2000). Shafts of Coming Suns: Niyi Osundare and the Poetics of Utopia in *The Poetry and Poetics of Niyi Osundare*. ed. Ngumoha Emma. Enugu: Jemezie Associates.
25. Njamanze, Sheila I. (October 19th – 22nd, 2017). "The Concept of Power in Conflict Management: Fresh Insight into Chinua Achebe's *Arrow of God*", A Paper presented at the 22nd Annual Conference on the *National Association of Teachers of English in Colleges of Education & Polytechnics (NATECEP)* Held at the *Federal Polytechnic, Nekede*. Pp. 1 – 3
26. Nnaji, Ikechukwu. Christian. (2017). Study of a Selected African Literature in English. *A Paper Presented at Nnamdi Azikiwe University, Awka, Anambra State*, 4th May, 2017. Pp. 1-27
27. ---. (2021) July Situating Arrow of God in Modern Democracy. *Journal of Humanities, Arts and Social Sciences* (5)2, Pp. 179-188.
28. ---. (May 16, 2013). "Tribute." to Prof Chinua Achebe.
29. ---. (2010). Charles Okwelum's Plays: A playwright in Quest of Reforms. Diss. ABSU: Pp. 24-29
30. Nnaji, I.C., Kalu-Nwiwu J.C., Dike I.S. & Osonwa I.U. (September 29, 2015). "Language, Literature and Development". A Paper Presented to *Journal of Humanities and Social Sciences Federal Polytechnic, Nekede, Owerri*. Pp. 1-11
31. Nnaji, I.C., Osonwa I.U., & Obasi C.E. (August 2-4, 2016). "Language and Publishing in Emerging Africa as Reflected in the Literary Works." A Paper Presented at *First Interdisciplinary International Conference on Linguistics & Literary Studies*, Ebonyi State University, Abakaliki.. Pp. 1-16
32. Nwokedi, Nwa Nwakodi. (2007). Images in the Niger Delta Quagmire in Modern Nigerian Theatre: Esiaba Irobi's *Hangmen Also Die* and Ahmed Yerima's *Hard Ground* in *The Niger Delta: From Silver to Oil Rivers to Crude Oil*. Proceedings of International Symposium Organized by Whelan Research Academy, Owerri, Imo State, Nigeria, 1(6). Pp. 10-118
33. Obiechina, Emmanuel. (1975). *Culture, Tradition and Society in West African Novel*. Cambridge:
34. Ogbonnaya, I. K. (1998). Bourgeois and Lumpenbourgeois Abortion of Rural Democracy in Nigeria: A Suggestion for Rectification. In *Issues in Humanities and Social Sciences*. Eds.
35. Ebeogu Afam & Nwokochah Uzoma. Okigwe: Fasmen Communications. Pp. 225-236
36. Oyono, Ferdinand. (1969). *The Old Man and the Medal*. London: Heinemann.
37. ---. (1967). *Houseboy*. London: Heinemann.
38. Parmer, Eustace. (1978). Ngugi's *Petals of Blood* in *African Literature Today* Vol. 10. Ed.
39. Eldred Durosimi Jones. London: Heinemann/Ibadan: Africana Publishing Company. 153-166
40. Rubeni, Meja Nwangi. (1968). *Going Down River Road*. London: Heinemann.
41. Sach, Joe. *Plato*. (2007). *The Republic*. Newburyport: Focus Publishing.
42. Salih, Tayeb. (1969). *Season of Migration to the North*. London: Penguin.
43. Soyinka, Wole. (1975). *Poems of Black Africa*. Harrow: Longman.
44. Rodney, W. (1972). *How Europe Underdeveloped Africa*. (2009). Abuja: Panaf Publishing Inc.