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**Magical Realism as Postcolonial Strategy in Ngũgĩ wa Thiong'o's
Matigari (1986)**

**Dissertation Submitted in Partial Fulfillment of the Requirements for
Master's Degree in Literature and Civilization**

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Dedication

To my precious mother for being my mother.

To my dear wife who has supported and encouraged me to go on further studies.

To my dear neighbour Yassine who has given advice and courage.

I dedicate this work

GHERIANI Mammam

To the soul of my beloved mother who passed away recently;

To my wife who was so patient with me, encouraging and provided me with full support throughout the two years of study;

To my brother Abdurrahman;

my son, daughters and friends.

I dedicate this work

RIGHI Mohammed Elhadi

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Abstract

Ngugi wa Thiongo is one of the most distinctive postcolonial authors who uses his literature to tackle deep postcolonial political issues. In this perspective, The current study conducts a descriptive analytical analysis to investigate the use of magical realism as a postcolonial strategy in *Matigari* (1986). Correspondingly, three hypotheses are formulated to reach out the research objectives; the first hypothesis suggests that the writer uses magical realism through the incorporation of the imaginary characters and events into the real historical settings. The second one; the post-colonial realities lying behind the use of magical realism represent the miserable condition in which the powerless Kenyan people live during the colonial and neo-colonial ruling. The third hypothesis; however, proposes that the motifs behind the use of magical realism as a postcolonial device hold revolutionary incitation, restoration of the ancestor's culture and identity. In order to investigate the validity of our hypotheses, we selected the corpora subject to this study from the previously mentioned novel, using the magical realism techniques and postcolonial theory. Accordingly, the study reveals that Wa Thiong'o uses magical realism technique to mirror the miserable reality of oppressed people and to stir those people to revolt against the oppressing neocolonial powers.

Keywords: Magical Realism, Post colonialism, Ngugi wa Thiongo, *Matigari*

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General Introduction

1. Background of the Study

Reviewing The colonizers' effects on the colonies can be a challenging matter. These effects have been registered in the literary works by revolutionist writers and novelists, one of which is Ngũgĩ wa Thiong'o. These novelists consider literature a weapon that can make the mass aware of the negative effects of colonialism on the economic, social and political condition of a given ex-colonized country. Yet, their voice, for several political reasons, could not be echoed clearly, correspondingly, they tend to implement new technique; that is, to blend reality with magic. More precisely, they come up with magical realism in order to portray the real events, characters and circumstances. Taking political independence does not mean that the ex-colonies are free in all aspects of life, and they are self-defined. On the contrary, they became lost, and they have been indulged in the colonizers' cultures on the other hand. Imperialism has; in fact, destroyed lands and places while neo-colonialism has further exploited people politically and economically to the point it has manipulated their culture.

Consequently, the postcolonial discourse emphasises both the images of the colonial heritage and the results of the new versions of colonialism. Postcolonialist writers decide to portray, at first, the savage nature of the colonizers. So, their literary works tend to depict how the colonies were used to produces the coloniser's wealth. They also portray the exploitation and the oppression of citizens who were used as tools to drill goods and treasures. Moreover, colonialism does not only oppress the colonized people, but also it has further led to the destruction of the originality, the identity, and the freedom of its colonies. In other words, colonialism plants its seeds in the consciousness and the subconscious of the colonized. So, when imperialism was gone, neo-colonialism had an easy task making people to be easily controlled simply because they have no consensus upon one's sense of belonging, culture, and identity. All of these facts have been indulged into literary texts in terms of using magical realism. Many

African writers choose magical realism to bring to the fore the negative impact of both colonialism and neo-colonialism. Ngũgĩ wa Thiong'o is one of these African writers whose works are deeply immersed in this literary mode.

As a diasporic revolutionist Kenyan writer, Ngugu has taken the responsibility of portraying the dichotomies of colonizer-colonized in his novels. He was taken prisoner due to the uncensored political message of his 1977 play *Ngaahika Ndeeda, I Will Marry When I want*. As he was freed from prison in December 1978, he did not resume teaching as a professor. Because of his writings about injustice, he was exiled with his family. Among Ngugi's works in which he uses magical realism is *Matigari* (1986) which tells story of Matigari who kills Howard Williams for being liberated from his oppression and the tries to get rid of the weapon he has used to commit the killing by hiding them under a fig tree. After that he make a promise not settle conflicts in that way, he will do so peacefully instead. Yet when returning, he loses the way to his home.

2. Statement of the problem:

Deciphering the intended motives of utilizing magical realism as postcolonial strategy in *Matigari* seems to be problematic as it embodies several realities that are linked to colonialist and neo-colonialist practices. However, Ngugi Wa Thiong o's addresses the conditions under which Kenyan people live in. For the purpose of making his nation aware, he used his literature to uncover the consequences of colonialism and and neo colonialism. As the colonized are still voiceless, they rarely become voiced. If so happened, their life may be in death-risk. That is why they code the reality through the use of magical realism. Hence, the study attempts to reveal the behind motives of the use of this strategy.

3. Research Questions

According to the research objective, the current study suggests the following questions:

- 1- How does the writer use magical realism to highlight the postcolonial condition in *Matigari*?
- 2- What are the postcolonial realities behind using magical realism in the corpus?
- 3- What are the motifs behind using magical realism as a post-colonial strategy?

4. Research Hypotheses

The hypotheses of the research are formulated as follows:

- 1- The writer use of magical realism can be observed through the incorporation of both imaginary characters and events into the real historical settings.
- 2- The post-colonial realities lying behind Ngugu's choice of magical realism as a literary mode that could represent the miserable condition in which the powerless Kenyan people live during the colonial and neo-colonial ruling.
- 3- The motifs behind the use of magical realism as a postcolonial device can hold revolutionary incitation, restoration of the ancestor's culture and identity.

5. Aim of the Study

The current study aims at underlying the motifs behind which Ngugu has used magical realism as postcolonial strategy. It first highlights the magical realism techniques used in the corpus and then it compares between the magical and the real to identify, correspondingly, the motifs behind the use of such strategy.

6. Significance of the Study

Postcolonial literature has always mirrored the colonialists' deeds upon the colonized people's way of life. Some African novelists realized the truth as it was and invited their public to read their history through literature. Using realism was not enough to tell almost everything

happened during the colonial period. Thus, other novelists tended to vary their strategies to reflect several historical facts. Ngugi Wa Thiong'o', as African novelist, has used magical realism to portray both the colonial and postcolonial events happened in Kenya. Investigating the images behind his use of magical realism may reveal many facts that have not yet been discovered in his writings.

7. Research Methodology

The study under investigation is qualitative in nature. It uses descriptive analytical method to examine the extent to which magical realism techniques serve as postcolonial strategy. Thus, the study depends on the theoretical framework of magical realism, its concepts and characteristics, and postcolonial theory which clarify the realities of the colonial and neo-colonial deeds. Merging them both lead to extracting the motifs behind using magical realism as a postcolonial strategy.

The data of analysis will be collected from the novel *Matigari*. The corpora extracted will serve two points, the characterization and embodiment of magical realism techniques and postcolonial tropes in the corpus. The chosen data will be uprooted due to postcolonial count for the ex-colonial countries. Accordingly, the corpora will primarily be analysed to confirm the hypotheses aforementioned and respectively answering the question, to reach to the pinpointed research aim.

8. Structure of the Study

The current study consists of two chapters; a theoretical chapter and a practical one. The first chapter is entitled “Magical Realism: Postcolonial Context”. It addresses the conceptual and literary framework of magical realism. Also, it counts for the relationship between magical realism and postmodernism and postcolonialism. Moreover, it presents postcolonial theory and discourse to find out its relation to magical realism as a postcolonial strategy.

The second chapter aims to analyse the use of magical realism as a postcolonial strategy in *Matigari* and the motifs behind it. It serves two main points; the first is about proving that the work is entirely a postcolonial in nature. The second is to find out the techniques and characteristics of magical realism that are linked to postcolonial realities so as to spotlight on the motifs behind the use of such literary mode.

CHAPTER ONE

Magical Realism: Postcolonial Context

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Introduction

Each piece of literature echoes voiceless societies, especially those who experienced forms of colonialism. Not to blow things out of proportion, literature, for both diaspora and decolonized writers, was a way to revolt against oppression and to register the savage deeds committed by the colonizers. For that, they used unreal events to mirror the real ones. Consequently, novelists and literary writers developed new techniques and devices to fulfill their aims behind their creative writings, one of which is magical realism. Accordingly, the current chapter provides an overview about the concept of magical realism along with the current context through which it can be understood. It also attempts to delineate the main features of magical realism. In addition to this, the term is linked to post colonialism and postcolonial theory. Later, the discourse of postcolonialism is developed in order to understand how it works within a given society and how magical realism works as postcolonial device.

1.1 Concepts of Magical Realism

Magical realism is defined as a literary genre which appeared particularly in Latin America. According to *Merriam-Webster Dictionary* online, this literary genre merges the fabulous or legendary elements into realistic imagination ("Merriam-Webster website"). This means that this oxymoronic term harmoniously blends two opposing concepts: magical and realism. One should refer to both concepts at once to separate it from fantasy and realism as two independent literary genres. In his article "*Gabriel Gracia Marquez's Work Was Rooted in the Real*"(2014), Salman Rushdie states that it does not matter to refer to magical realism with only the term magic if it were pure magic. This is because, in such a case, it is just writing with affectless events (1).

However, the magic in magical realism profoundly grows out in the real and wonderfully sparkle it (Rushdie 1). Thus, this latter can be considered as a distinctive feature that differentiates magical realism from other genres, like fiction and fantasy. Rudge Ian adds

another distinctive feature of magical realism which is the absence of shaken perception in terms of what is real and what is magic. It is because depicting the "fantasy in realist turn" and integrated into the realist realm. Thus, they become strong and equivalent to reality. The supernatural elements in magical realist are included in the text, but they need no explanation (Ian 130). Thus, magical realist text does not explicitly present the magical elements and always tries to make them believable to the characters and the reader as well.

Therefore, magical realism is a literary genre that incorporates the supernatural (events or characters) into the real world without living hesitation on the part of the characters or of readers. It is neither a pure fantasy nor pure realist genre. The coinage of these two genres in magical realism was created by the German art critic Franz Roh in 1923 who firstly coined the term.

1.2 The Current Context of Magical Realism (1980's onwards)

Faris and Zamora, in *Magical Realism: Theory, Community and History* (1995), state that magical realism is a sophisticated term to define today (Hart and Ouyang 6 *A Companion to Magical Realism* 2005). In their anthology, Richard Perez and Victoria A. Chevalier notice that magical realism in literature has been universally applied, historically given new versions and has changed as a genre (Carpentier 87). In their *Proliferation of Being: The Persistence of Magical Realism in the Twenty-First Century*, Perez and Chevalier state that it has spread all over the world thanks to new technology of the intercultural communications (Perez et Chevalier 1).

The current magical realist literature is preoccupied with numerous realms and creatures which are so integrated into each other that people around the world constitute a single community. This has led to the fact that the magical overwhelms the daily lives of world literature characters (Perez and Chevalier 2). The twenty-first context has given a new version to magical realism because the notion of being becomes a matter of study for many disciplines

(ontology) (Perez and Chevalier 3). Magical realism has prospered and become a tool for protesting against the wrong composed world (Zamora et Faris 3). Yet the twenty-first magical realist genre originally comes from the 1920's' surrealist movements (5). As an example of magical realism is *Carpentaria* (2013) which includes imaginary space and times where the creatures coexist and live (8).

Magical realism can be used in narrative literature and cinema to discuss the current traumatic reality. For instance, it is used to deal with the terrorist attacks on the World Trade Centre and the Pentagon on September 11th, 2001. Films and narratives have used magical realist techniques to depict the psychic atmosphere and disapprove the attacks (Arva 237). As another aspect of the current tragedies for which magical realism is used to rebel against woman's conditions of marginalization. For example, in his *Reconstructing Personal Identity and Creating an Alternative National History*, Md Abu Shahid Abdellah states that the Nicaraguan writer Gioconda Belli's 1988 novel *The Inhabited Woman* (*La Mujer Habitada*) protests against dictatorship and hierarchy to make the voiceless Woman voiced (Abdullah 281). Other examples, which are cited by Kim Anderson, indicate that magical realism in the twenty-first century is characterized by its diversity and variability in context and themes.

These latter are identified in Upstone's list of magical realist developments when he states: "magical realisms that intersect with trauma, affect, post-memorial-Holocaust literature, particular regional concerns (in South Asia, the Middle East/North, Africa and east Asia for example), young adult literature and film" (Sasser et Maribobo 558). Sasser and Maribobo add another context which is the pedagogy. They state that students can benefit from the comparative power of magical realism. They pluralize the term (magical realisms) because of its diversification in terms of cultures, societies and literatures. They depict the similarities and differences of magical realist characteristics in different types of literature, such as allegory, metamorphoses, myths etc. Thus, according to them, it becomes an effective comparative means

when spotting light on similarities and differences, analyzing and exploring various settings and functions (Sasser et Maribobo 558-559).

Along with such an indication of the importance of magical realism as an aesthetic mode, including the comparative value, *Mariano Siskind* supports that importance claiming that magical realism is not a mere aesthetic genre which can fit any socio-cultural contexts. In fact, it is the result of the recognition the (Lacanian) lack and liberating motivation to free literature from monopoly (Siskind 84). This means that magical realism satisfies the need for bridging the gap which represents what the marginalized literary works lack by challenging the dominant literature which underscores them. Thus, the current issues and trauma which the voiceless real world encounters are given access to literature and an opportunity to question the realism of the dominant literature.

Eugene Arva states that the reader should not question the supernatural elements which stand for the use of imagination as expression of the survival traumatic world, but rather he or she sees them ordinary (9). Three aspects can also be considered as today's magical realists' namely *Gunter Grass: A Magical Realist Revolution*", *Toni Morrison and the Importance of Ancestors*, and *Mcondo and the Subtle Magic of Panuch's Snow* (Reeds 215-226-238). Postcolonial magical realism can be found in these works, but also postmodernism is not far from the scene; thus, the latter can be discussed under the umbrella of magical realism.

1.3 Characteristics of Magical Realism

While defining magical realism, Wendy B. Faris proposes five primary theoretical characteristics which can fundamentally help recognize the nature and the cultural function. Before going in details, he lists them successively as follows: the irreducible element of magical realism, the phenomenal world, unsettling doubts, merging realms, and disruption of time, space and identity (Faris 7).

1.3.1 The Irreducible Element

According to Faris, the irreducible element consists of supernatural, extraordinary or magical events which cannot be logically explained. By contrast, the western empirical discourse as depicted by David Young and Keith Hollaman states that, "logic, familiar knowledge, or received belief" (7). In other words, unlike the magical elements, the real element is subject to the sensory receptors, evident and commonly accepted by people. However, this element is so integrated into the realistic world that reader takes the events for granted and can hardly question the characters and the events.

Faris uses Gabriel Garcia Marquez's *Very Old Man with Enormous Wings* as example to explain this element. In addition to this, the narrative can include detailed description of phenomena or phenomena accepted in daily reality, such as mythical, religious or folkloric (7). The narrator and characters accepting these assimilated with no comments can help prevent the reader from any doubts about those events. By contrast, readers with realistic expectations can suspect such events (8).

This means that doubts of the realist readers about the magical events implies that those events exist. In other words, the magical events become prominent as if they complain about their sufferings of being marginalized. However, they are presented in more aesthetic surrealist style. Thus, different cultural traditions are combined namely surrealism and existentialism.

All in all, the irreducible element is required to be fully integrated into the narrative and realistically received by the reader in whom it arouses no doubts. However, such a technique can be hard to perform, because it requires high competence and skillfulness on the part of the narrator. This latter should take into consideration the cultural, the social, the intellectual and the ideological expectations of the reader so as to prevent the reader from misinterpreting the element or confounding it with other literary devices or figures of speech like simile, allegory

and metaphor. The spiritual beliefs stemming from religions or customs also can play an important part in the extent to which the reader may familiarly receive the supernatural events.

1.3.2 Phenomenal World

The phenomenal world refers to detailed portrayal of a fictional world to an extent that it assimilates the real world leaving no suspicion about its unreality. According to Faris, it is those detailed descriptions that make the phenomenal world sound real. These sensory details do not only last and restore the realistic aspect, but also they arouse the interest in the magical details. This focus on details of magical realism releases magical realism from the constraints of realism as it has been realist mimeses (14). In this particular point, Ronald Barthes claims that "realism endows details with 'effet de reel', which conveys not any particular information but rather the idea that this story is real" (Faris 14).

Yet, the irreducible details may convert the message of detailed descriptions of magical realism other way around by indicating the unreality of the events. Franz Roh, who was the initiator of the magical developing to the real, states, in his initial discussion of magical realism, that the word 'magical' does not mean mystical, it transcends it, because of the fact that the mystical does not reveal in the real world, but rather undercover it, whereas the magical reveals to the present world (16). Likewise, Branda Cooper argues that, "the mysterious, sensuous, unknown, and unknowable are not in the subtext, as in realist writing, but rather share the fictional space with history" (36).

Thus, this characteristic, in particular, makes the magical world smooth to the extent that the reader hardly can distinguish between the magical and the real. The long magical details deepen the events or the phenomena in the reader's mind who consequently surrenders to believe them as ordinary or real. The magical in magical realism should be differentiated from the

mystical element in realism. It is required to deepen the magical element, which conveys messages like didactic ones, in the reader's mind to change the reader's mind or to correct his or her wrong ideologies, especially in the postcolonial or in the postmodern conditions. It is also an effective technique to deal with and solve current trauma and tragedies.

1.3.3 Unsettling Doubts

Unsettling doubts, for Faris, refers to a whole process whereby integrating the magical into the real creates a kind of confusion at the reader who find it difficult to draw a border line between the magical and the real. So, the unsettling doubts lays bare in the confusing state in which the reader starts to wonder between two opposite understandings (17). This latter is, generally, resulted from the contradictory cultural systems included in the narrative, which means the incorporation of belief in extrasensory phenomena within the opponent post-Enlightenment viewpoint. That is to say the metaphysical ideas and fantastic elements are combined with the concrete, logical and explicable elements which belong to the post-Enlightenment philosophy. Such doubts can often be on the part of western readers who may interpret the irreducible element as a character's allegory (17).

It is essential to point at the borders which separate dreams, metaphor and allegory from the irreducible element. However, experiencing the unsettling doubts can arouse the reader's curiosity and prudence and, thus, make him or her interact effectively with the narrative. Hence, due to this feature; magical realism assigns the aesthetic and the playfulness aspects to the narrative.

1.3.4 Merging Realms

The narrative merges two realms; which means that two worlds are interrelated. This fusion creates a rotating position as a hesitating space. Faris uses Marie Darrieusseq's *Pig Tales*, as an example to illustrate his viewpoints. According to him, the narrator is metamorphosis into a

sow waves between the two worlds, human and animal. Magical realism can merge two culture-historical, ontological or generic realms. That is to say, it integrates the ancient or traditional to the modern worlds, the magical and the material, or the realism and fantasy. The borders between the two worlds are too hard to be identified. Thus, magical realism sets the intersection of the two worlds (22).

As it has been noticed, the two realms of magical realism always complement one another, and merging them together with giving the same importance to each of them is so necessary that it erases the border line between them. Such integration may bridge the gap between the meaning of the narrative and consequently in the readers mind.

1.3.5 Disruptions of Space, Time, and Identity

The last in the list of Farisian theoretical characteristics of magical realism consists of disturbing the ordinary sense of time, space and identity and making the reader confused or puzzled, i.e experience difficulty in understanding the events or characters. The magical realist writer depicts space, time or identity in an unusual way. Such presentations lead the reader do his best to grasp the meaning of those elements. For instance, long details of the elements are presented or attributing them weird portrayals (Faris 23). One can notice in this characteristic the disturbance in the usual understanding of concepts of time, space and identity is also a source of unsettling doubts caused by the irreducible element.

1.4 Magical Realism and Post Colonialism

Hosseinpour Saeede and Nahid Shahbazi said that Neil Gaiman considers magical realism one of the most unrivaled and distinctive literary movements of the last century (87). Despite the fact that it is generally associated with Latin American authors, a great deal of worldwide writers has contributed to this genre. In the literary works, magical realism is strongly used within the framework of postcolonial context. It addresses different postcolonial issues such as; identity problems, hybridity, reinterpretation of the official version of history and the

emergence of a new postcolonial history. In other words, it attempts to rewrite and to re-understand history and to re-create one's own story.

Magical realism is deemed to be a real outlet for writers to air their grievances. In this sense, it is used mainly to communicate their feelings, thoughts and opinions from a non-dominant or non-Western perspective. Moreover, it is an outlet for indigenous women to know and ask for their rights and duties that are sourced from local cultures and values within a postcolonial context that is opposed to the dominant cultural discourse imposed by local western oriented elite. Postcolonial writers make use of magical realism to ask their people to revolutionize against corruption, oppression and all sorts of injustices. In addition to that, they urge them to cling to their local, original values and cultures and local languages. Postcolonial writers used magical realism as a tool to convey these patriotic ideas and concepts. It can be, in its transgressive, subversive and revisionary aspects, a revolutionary form of writing. Magical realism is considered to be the vehicle under which postcolonial issues are conveyed (Mambrol 3).

In his web article " Post colonialism: Historical Period", Ivison Duncan defines Post colonialism as the historical period or state of affairs representing the aftermath of Western colonialism. The term can also be used to describe the concurrent project to reclaim and rethink the history and agency of people subordinated under various forms of imperialism. For instance, the British had a colonial presence in India from the 1700s until India gained its independence in 1947. Accordingly, the people of India, as well as the characters in Indian novels, must deal with the economic, political, and emotional effects that the British brought in and left behind.

Edward Said's theory of Post colonialism is based on demonstrating how the Western literary and cultural canons have considered the Orient as a second rate race or what he calls "the Other". Said argues that the West usually depicts the Orient as being inferior and uncivilized (104). This image is clearly communicated in western literary works and cultural studies. Thus,

Said is deeply interested in demonstrating how the knowledge of the Orient shapes power structures.

Said argues who possess power possess the knowledge as well. Therefore, he is deeply interested in analyzing how the West shaped the Orient through the power of knowledge. Knowledge, as Loomba Ania maintains, “is not innocent but profoundly connected with the operations of power’ (43). The power determines what the reality of both East and West might be. Knowledge of the Orient, because it was generated out of this cultural strength, “in a sense creates the Orient, the Oriental and his world” (Ashcroft 59).

More interestingly; Said assumes that the authoritative discourse of the West depicts and represents the Orient as completely opposed to the West. In precise terms, he believes that the Western world makes use of the power of knowledge to expand, to exploit and to occupy the Orient. For him, it is a style of thought that is based on false axioms that the West tried to instill in the minds of the Orient to thoroughly exploit them. As response to this dilemma, various critics and writers have availed and made use of magical realism as a literary mode in their literary productions. Most of these literary works are set in a postcolonial context and written from the point of view of the politically and socially repressed by hard and soft force via colonialism and imperialism and are dealt with as cannon fodder.

Magical realism is an empowering tool that enabled the voiceless to voice their stories. It enables to reinterpret the established versions of history written from the dominant powerful perspective. Thus, they were be able to rewrite and reformulate their own version of history and dispel the illusionary stereotypes set by the ex-colonizer about the colonized. Consequently, they regain identity of those who are culturally marginalized to express themselves.

The term, magic realism, has been a popular literary and strategic mode of writing. In fact, it is a mixture of everyday reality and fantasy. Magic realism makes use of realistic

elements that appear in magical settings to convey important messages aiming at changing the mindset of the colonized by unveiling the real brutal image of the colonizer. Magical realism is now a standard tool and a narrative mode where magic or supernatural events are put into realistic narrative to have a profound apprehension of reality in a natural flow of events that can be swallowed and accepted by the mass.

Furthermore, it is a strong weapon used to create a version of history from the voiceless perspective. It demonstrates a set of events in the colonized world and destroys the stereotypes of the colonizer by reinterpreting the colonial official version of history written from the way of thinking of the dominant authorities. For example, Salman Rushdie, in his novel *Midnight Children* (1981), has managed to represent a different but internally consistent, version of reality to offer alternative visions of India, and to comment on the social and political problems of postcolonial India. Through this technique, the writers are able to blend the realistic with the fantastic to treat and decipher intractable issues and problems. New doors, new perceptions of life are open by magic realists through the use magical realism.

It is through magical events that the writers were able to reach and touch the inner most caves of people's hearts. In fact, it was a real outlet for them to set new perspectives and devices to explore the narrative world. Magic realists have used this technique to open up new opportunities, varieties and wonders as metaphors from the issues they focus on. Readers were able to get rid of the lop-sided view of things through the putting into practice magic realism perspectives. As far as history is concerned, readers are able to see things differently and to interpret historical events alternatively. The events are magical, but also they take place in a real world and the essence of the story remains intact and conveys smoothly the targeted message.

The real beauty of fantasy or magical events resides in presenting the events in a different but enjoyable way, far from being bound to present the events in a purely realistic method. It helps readers to see issues and events worlds apart from ordinary ones that one may

come across them daily. Generally, magical realism bears a hidden criticism of society particularly, the set axioms by the colonizer which are considered to be unquestionable. Therefore, magical realism aims at dispelling illusions of this kind by questioning the complacency of established dominant viewpoints. Within this context, magical realist texts are subversive, revolutionary and against socially dominant forces. However, from the magical realism writers' perspective, the aim remains always to make radical, profound and strongly footed reforms to have a well based start towards societal prosperity and power.

Stephen Slemon has greatly contributed to connecting magical realism with post colonialism. He states that magical realism is used as tool to weaken or even put an end to the dominant western perspective of being the savior and protector of the silenced other (75). In "*Magic Realism as Post-Colonial Discourse*", Slemon emphasizes the function of magical realism as the weapon of the "silenced, marginalized, disposed voices" in their fight against "inherited notions of imperial history"(15). Slemon deems magic realism as a tool to tackle social and political issues but adopting a different way of that of the western style of narration and literary tradition. Thus, this literary mode helps writers to regain a kind of self-possession and a self-identity that was first manipulated and then lost by the western discourse. Slemon also affirms that "magic realism as a literary practice seems to be linked with the perception of 'living in the margin' which reflects the resentment of the imperial center and totalitarian system"(10).

Consequently, on the one hand, magical realism has to some extent succeeded in presenting the world in a different way by mixing reality with fantasy, it also bears a strong, strident criticism of the social, cultural and political hegemony of imperial though, on the other hand. That is to say, through magical realism, the writers of this genre can question different social and political issues, like poverty, inequality, social hierarchy, oppression, and so on.

1.5 Postcolonial Theory

1.5.1 Defining Postcolonial Theory

Post colonialism appeared to critically track and treat European colonialism of various regions worldwide and its fallouts on various aspects of the lives of the colonized people in general, and its output in Western literary and philosophical heritage, specifically, throughout the nineteenth and twentieth centuries. Moreover, it tackles the appearance of the literature of opposition and resistance in the ex-colonies.

What is meant by postcolonial theory, basically, on one hand, the prefix 'post' in post-colonialism refers to the period that comes after colonialism, thereupon, and it is used to tackle the historical period after colonial occupation of the previous colonies. On the other hand, 'post' in post colonialism means 'anti. Postcolonial studies attempt to dispel the illusions, deceptions and stereotypes set by earlier colonial narratives depicting the colonized communities on the basis of race prejudices as being inferior, savage and lesser than the Euro-American white subject and culture. So, postcolonial theory is a theoretical approach that attempts to disrupt the dominant discourse of colonial power. In an early definition of what are postcolonial, Ashcroft, Griffiths, and Tiffin put forward, "We use the term 'post-colonial'...to cover all the culture affected by the imperial process from the moment of colonization to the present day" (2).

As a systematic theory, postcolonial criticism came to light in order to refuse, attack and unveil the real brutal image of colonialism, which previously adopted a disguised face under the name of imperialism and still taking place under another form, which is Neocolonialism. It "has argued that academic systems of knowledge are rooted in a colonial mindset and that the voices of the colonized have been made invisible" (Aakansha Natani 1). In addition, the theory rejects the supremacy axiom adopted by the West as being the leaders, in terms of human values, culture, knowledge portraying the other, the voiceless, the East, as the lower class or race who doomed to follow suit the west in order to succeed and prosper. The East writers want to convey one clear message is that no one culture, no one is superior to the other. Humans are born equal and wanted to come back into ourselves, to be what we used to be and not what the other wants

us to be. This perspective should be perceived, communicated and practiced on an equal footing among all world ethnic races.

However, Postcolonial theory does not focalize only on the viewpoint of the colonized, but rather on the colonizer, oppressor, Eurocentric mindset towards the colonized, the oppressed. Postcolonial theory refers to the literary works produced by the subjects of the European nineteenth century colonialism writings from their own perspective, such as *Heart of Darkness* (1899) by Joseph Conrad which is a typical example of this. Thereupon, the postcolonial theory aims at scrutinizing and discrediting the conveyed cultural image of the colonizer, which is clearly mirrored in their literary works. This perspective is communicated through a fixed Eurocentric discourse.

1.5.2 Postcolonial Theory and Sociology

In this context, postcolonial theory is considered to be a way to explore the effects of imperialism on society, the individual, and the academic disciplines that study them. The main criticism made by postcolonial theory to sociology as a discipline is that, this latter has put Eurocentric as the only reference standard, in other words, the Western European society is considered to be the authentic norming for comparison. On the basis of what was mentioned above, postcolonial theory advocates believe strongly that the west supremacy complex is being communicated through an authoritative discourse based on race prejudice including all other involved issues within it, in terms of superiority and inferiority axioms from western perspective

1.6 Postcolonial Discourse

Literally, the definition of discourse includes our conceptualization of the world and ourselves. In other words, Michel Foucault defines discourse as: ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them (108). Discourses are more than ways of thinking and producing meaning. They constitute the nature of the body, unconscious and conscious mind and

emotional life of the subjects they seek to govern. (Weedon108). A form of power that circulates in the social field and can attach to strategies of domination as well as those of resistance (Diamond and Quinby185).

Michel Foucault believes that discourse is historically an ever changing issue according to those who hold the corridors of power. In fact, the discourse is being molded, manipulated, and governed by those who possess a voiced sound, the powerful, and the weak on the other side are repressed, dominated and subjected to the powerful and consequently are considered to be voiceless, or alternatively speaking silenced.

On the basis of what was mentioned above, the West discourse is founded on a presupposition that the East is inherently weak and needs to be cuddled and cosseted by the west. The Eastern people are depicted as inferior, inhumane and lesser than the Euro-American white subject and culture. This stereotype is strengthened by the colonizer-colonized relationship. This race prejudice on the part of the west gave rise to the appearance of postcolonial discourse that was adopted by many East writers and intellectuals who strongly refutes these set axioms in the eyes of the West such as: Edward Said, Frantz Fanon, Homi Bhabha and Gayati Spivak.

1.6.1 Orientalism and the Other

Edward Said's *Orientalism* (1978) is regarded as the cornerstone of postcolonial thought. In *Orientalism*, Said claims that the concept of Orientalism is based on a fundamental idea that the West adopts an authoritative discourse over the East, where this latter is depicted in cultural features and characteristics that are completely different from that of the West (105).

Said's theory of post colonialism basically relies on what he deems the deceptive image of the Orient or the East that has been wrongly created by Western explorers, poets, novelists, philosophers, political theorists, economists, and imperial administrators since Napoleon's Occupation of Egypt in 1798. According to Said, these have always depicted the

Orient as the primitive, inferior, uncivilized, in what he name, the Other in order to compare it in a binary opposition form with the advanced and civilized West. In his seminal work, *Orientalism*, Said believes that it "is a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and " the Occident" (3).

Said believes that such discourse has been used as a pretext to justify and somehow legalize the occupations and horrors that accompany them. Said goes even further, but arguing that it is quite deceiving to deem that such horrors vanished after independence. Conversely, he believes strongly the consequences of colonialism are still being perpetuated in terms of chaos, military coups, corruption, civil wars and bloodshed, which are rampant in many of these countries, basically due to residues of colonialism.

Said starting from the idea that languages are the pedigree of nations. He states that the powerful colonizer makes use of his soft power which is language and culture to be the prevailing and leading one, whereas, the cultures, histories, values and languages of the Oriental people have been silenced, despised and excluded from daily and cultural life. In other words, the colonized bend over backwards to distort the identity and cultural heritage of the colonized people in order to easily govern these people and exploit their natural resources under the name of bringing prosperity, civilization and enlightenment to 'poor'peoples and even humanizing them. Apparently, what agonizes Said and fills him with resentment is that such peoples, who, basically, culturally different from the Western, have always been depicted and stereotyped by the so called Orientalists who so simply wiped out all the distinctions and national characteristics of these diverse cultures.

As a result, the colonial texts have depicted the Indians, the Egyptians, the Palestinians, the Latin Americans, and many others as almost the same, the Orient, the "Other", in juxtaposition with "Us", the Occidental. *Orientalism*, together with his later works, reflects Said's strong commitment speaking truth to power, to showing the abject oppression and

persecution practiced against the colonized peoples by imperialism and colonial discourse. In his works, Said made great efforts to portray and analyze profoundly, the imperial perspective of the West towards the East. This arrogant view was only displayed in colonizer texts written by early travelers and explorers, but also in literary masterpieces of leading writers such as Joseph Conrad, in his novel *Heart of Darkness*.

These texts, according to Said, are highly biased, depicting the Orient as irrational, strange, a weak and feminized 'Other', contrasted with the rational, familiar, strong, masculine West. He affirms that the West needs to show this difference so that it would legalize the domination of the superior 'civilized' West over the inferior 'primitive' East. He concludes that "The relationship between Occident and Orient is a relationship of power, domination, of varying degrees of a complex hegemony".

1.6.2 Literature as Resistance

This Western mindset towards the East gave birth to the emergence of literature of resistance which was strongly adopted by some writers particularly Frantz Fanon. Literature as resistance occupies an important part in postcolonial theory. It contains both reading resistance in texts and reading texts as resistance. Postcolonial theory has retrospectively included various texts that were written by colonial subjects as work of resistance.

Fanon viewed colonialism as a form of domination. In order to reach its targets and objectives, the colonial power strained itself to make a massive shake up of the world of the native inhabitants. Fanon considered violence as a distinctive weapon in challenging colonialism. The only way to get heard is through violence. Violence improves your status, encourages others to respect you. In fact, it is a force to be reckoned with. Only then, can the conflicting parties negotiate on equal terms. Violence is a well-tried means of settling differences. Fanon was inherently critical of the institutions of colonialism, however; he was an early critic of the postcolonial governments which did not succeed to get rid of the fallouts of colonialism and

instill in local peoples the feeling of national spirit and natural belonging to the homeland. For Fanon, postcolonial leaders, through their 'betrayal' to set the values and principles of the newly liberated nations, have tremendously contributed to the rise of corruption, ethnic division, racism, and economic dependence in the recently independent nations.

Frantz Fanon is a psychiatrist and a writer from Martinique. He was reared under the French colonial system where he was taught that his people are French and that those of the West Indies are superior to Africans. After WWII, Fanon moved to France to carry on his studies in medicine and psychiatry. In France, Fanon started to understand his position as a Black person. Even though he was taught that he is French in his home country, in France, French-ness equals whiteness. This experience with racism led Fanon to write his highly critical work *Peau Noire, Masques Blancs* (1952) where he uses psychology and sociology to understand how colonialism and racial discrimination influences the colonized subject. In his work, Fanon addresses the dichotomy (self-Other) relationship and the confusion colonized subjects experience in their attempt to be accepted into the white man's culture. Fanon is considered to be one of the first psychiatrists who used their Western education to understand colonialism and racial oppression from the Black subject's point of view.

In fact, Fanon in his most influential work, *The Wretched of the Earth* (1961) clearly deals with the issue of resistance. Thus, the work was and highly regarded as an apparent representative of the post-colonial texts. In his above-mentioned work, Fanon wants to convey a clear message that the struggle for power in colonized states will be resolved only through violent struggle. Therefore, violence is an inevitable means of resistance in the colonial context. The colonized people have the full right to use violence as a logical reaction to the colonizer's violence and it is the most efficient strategy of resistance to force the colonizer to negotiate on an equal footing with the colonized.

Fanon was himself engaged in the struggle for Algerian independence. His theories on colonizer violence and colonize counter-violence as a legitimate resistance have been explored and theorized heavily in later postcolonial work. It is worth mentioning that for Fanon and for post-colonial theory in general, resistance does not take place only in terms of violent, physical revolution but in decolonizing the minds of the oppressed people as well. The colonial power does not occupy only the land and exploit the natural resources, it work strongly to wipe out the native peoples languages, cultures and traditions and impose the colonizer language and culture as being the superior, and the best. This type of culture will help the indigenous to upgrade, become civilized and even deeper to become 'humanized' peoples. Fanon argues that these falsifying notions should be eradicated from the mindsets of the oppressed to gain comprehensive independence, a physical and an emotional one. (Peterson Charles in "Biography Franz Fanon").

1.6.3 Hybridity

As a matter of fact, the struggle for existence, as one part wants to maintain and upgrade their local language, traditions and values and, the other part wants completely the opposite and makes great efforts to reach the set objectives to serve their interests. This situation resulted in creating a hybrid generation, a generation that belongs to two conflicting cultures and contexts. This clash of cultures is reflected in adopting different values social practices in terms of traditional and colonial ones. Consequently, the generation in question is plunged into a state of sheer confusion that is hard to cope with. However, critics, like Homi Bhabha, consider being positioned in-between cultures as empowering, for it enables the writer to criticize Western cultures as both an insider and an outsider at the same time.

Bhabha conception of hybridity is sourced from literary and cultural theories. Bhabha managed to unveil the governing bodies, colonizer translate or shape the identity of the colonized, the other, alongside with essentialist beliefs. However, this process of translation will

eventually give birth to something that is completely new to both the colonizer and the colonized. Bhabha believes that it is this new blurred boundaries or spaces in-between subject-position that is identified as the locality of the disruption and displacement of predominant influence of colonial narratives and cultural structures and practice (2).

Bhabha argues that the relations between colonizer/colonized relations are fundamentally based on their mutual reliance and the reciprocal creation of their subjectivities in terms of mimicry and ambivalence. Bhabha contends that all cultural statements and systems are constructed in a space that he calls the 'Third Space of enunciation' (37). Bhabha believes that within this third space context that this mixture of cultures that seems to be contradictory boils down to a pure culture. For him, the acceptance of this undecided space of cultural identity will be extremely beneficial in putting an end to the weirdness of cultural diversity for the benefit of the acceptance of enabling hybridity within which cultural differences may operate.

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory. . . may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity (38). The term hybridity is considered to be so paramount for the simple reason that It is the in-between space that the burden and the real significance of culture lies down.

Bhabha thinks that the process of cultural hybridity will bring about a new blurred vision and status that are hard to be identified as cultural differences to some extent will perpetuate, causing psychological and social conflicts in the innermost caves of the hybrid generation. This will inevitably lead to a new age to negotiation of meaning and representation. Homi sees that controversies are bound to persist in a multicultural society as negotiations will take place in almost all situations including sociopolitical frameworks such as classroom context. The effects that the colonialism left in its wake that had caused a change in the mindsets of the

colonized people is momentous to the modern discourse of negotiation and instead of probing into the legitimacy of certain cultural status assigned to immigrant cultures, which is unavoidable. It is rather more reasonable to appreciate this cultural variety and perceive it as something positive which will help in creating a melting pot society that will be availed of from all sides and corners.

Bhabha considers being positioned in-between cultures as empowering, on the basis that the hybrid generations are able to analyze and criticize the Western cultures. It is out of the question that cultural diversity helps in enlarging ones view to life and dispel many illusions than that who possesses one narrowed view to life because he has one eye to see and perceive the world, but this is suitable and extremely beneficial when living in a melting pot society where peoples from different races and origins meet and co-exist because they share the same values, aims and ambitions, despite the fact they come from different origins and have different cultures.

However, in the hybrid case, the issue is completely different as one culture is being imposed by imperial force on another indigenous culture and tries to wipe out the local culture and not to co-exist within a multicultural environment. In addition to the supremacy complex of the imperial culture towards the local culture being seen as inferior. The weak parties are being repressed by force and kept in subjection by violence to be fully exploited, physically and emotionally. This situation compelled many postcolonial intellectuals and writers “who have learned well the rules of the game” to resort to.

1.7 Magical realism as a Postcolonial Device

Magical realism, as a postcolonial device, urges people to revolt against this situation and makes their people aware of their central national case to decolonize their minds from the implications of colonialism. Fundamentally, postcolonial literature is critically involved with the history of oppression, colonialism and cultural violence, partition and injustices. Being a

literature of review and liberation, post colonialism scrutinizes the themes and issues from previously colonized spaces.

Postcoloniality probes into how other cultures are being represented. It tackles the issues of the ways and methods of resisting the exerted imperial forces conducted by ex-colonizers on ex- colonized countries. Thereupon, the term post colonialism refers to techniques used by the colonizer to repress and dominate the colonized by colonial practices. Meanwhile, it tries to figure out how oppression and resistance took place during colonial rule. Post colonialism investigates and deals with cultural diversification in literary works and treats the issue of hybridity to persons and groups of different cultures. Post colonialism is deeply concerned with the fall outs of colonialism on post colonial societies and countries from all aspects.

Within this context, Magical Realism evolved as a separate movement in literature, the term ‘Magic Realism’ comprises of the binaries of opposition -‘Magic’ and ‘Realism’ characterized by the use of fantastic and marvelous events in a mundane setting. Magical realist novels tackle the issues of history and politics. It sheds light on the question of identity, hybridity, and decolonization of the minds through the fusion of fact and fiction, space and history; political and national concerns and issue. The technique of Magic Realism possesses an unrivalled rank in postcolonial literature.

The Oxford Concise Dictionary of Literary Terms defines magic realism as a “kind of modern fiction in which fabulous and fantastical elements are included in a narrative that otherwise maintains the reliable tone of objective, realistic report” (Baldick 146). Magical realism mingles and disrupts the natural flow of everyday real events with the odd, impossible and miraculous episodes and powers. Magic novels and stories are characterized by their specific creativity in driving the reader to plunge into accepting and reacting with realistic events that are merged with the unexpected and inexplicable where the elements of dream, fairy story and

mythology are mingled with everyday reality, often in mosaic pattern of refraction and recurrence.

Magical realism is distinctive in presenting or changing the common, the ordinary of everyday life into the unreal and awesome. It is predominantly an art of surprises. Time exists in a kind of timeless fluidity and the unreal happens as part of reality. The real and fantastic events take their course in a natural and logical flow that is received by reader as a coherent, unified body. The postcolonial feelings, resentments and grievances are best expressed via magic realism narrative especially that it deals with real historical events but in disguise. According to Zamora and Faris, “Magic Realism is a mode suited to exploring and transgressing- boundaries, whether these boundaries are ontological, political, geographic or generic” (5-6).

Great deal of magic realist writing are considered to be postcolonial for the fact that they are produced within a postcolonial discourse that tackles the implications and fall outs of colonialism in the literary works of postcolonial writers. Magic realism refutes the presuppositions of the political aspect of the authoritative colonial mindset and aims at putting an end to the illusionary and deceiving ideas and concepts of colonial power. Magic Realism as a postcolonial device seeks to look into the concept of ‘hybridity’- a characteristic of post colonialism. It attempts to provide liberating responses to colonial history and its legacy of fragmentation and discontinuity by translating colonial violence and history into ‘codes of recognition’ through which the “dispossessed voices” can fight against the “inherited notions of imperial history”(Ashcroft 59-60).

Kakoli Debnath considers postcolonial writers such as Salman Rushdie and Nina Sibal succeeded to a great extent in rewriting history in a subtle way through magic realism technique. Salman Rushdie *Midnight children* novel is a typical example of this. Salman Rushdie describes magic realism as an alternative way of approaching the truth. Salman Rushdie considers magic realism as “the expression of a Third-world consciousness, arising in a world in

which the new coexists with the old and in which political, social and economic problems seem more extreme than in the West” (301). Sibal’s Krishna Chahal similarly fits into the categorization of Rushdie’s ‘child of midnight’ who is born ‘fair-skinned’ amidst the colonial violence of the Jalianwala Bagh Massacre through the gift of a ‘magical skin’ that darkens with the political tumult of Indian history and the incurring events of her life.

1.8 Ngũgĩ wa Thiong'o as Postcolonial African Writer

Ngũgĩ wa Thiong'o as Postcolonial African Writer, who is the case study of this work, is a leading figure in this respect as he makes use of magical realism to mirror reality in his well-known novel *Matigari*. He was born on 5th January 1938 as James Thiong'o Ngũgĩ in the former British colony of Limuru, in Kenya. However, in 1977 and from a patriotic perspective, he legally changed his name from James Ngugi to Ngũgĩ wa Thiong'o on the basis that English is the language of the colonizer and commenced writing his fiction in Gikuyu the native language of his mother.

He is Kenyan novelist, playwright and literary critic. His novels include *Weep Not, Child* (1964), *The River Between* (1965), *A Grain of Wheat* (1967), *Petals of Blood* (1977) and *Devil on the Cross* (1980). *Matigari* (1986). His center of interest is placed on the following themes, the legacy of colonialism, traditionalism, cultural nationalism, and the role of the intellectual in the post colony. His works tackle the driving tendencies between modernity and the passing fashions and the colonial and postcolonial inconsistencies of Kenyan and Gikuyu society. Ngugi believes that language reflects is an important component of the identity and homeland that is why he emphasized greatly on the role of language and the link between literature, culture and politics. His writings were collected in different publications: *Homecoming* (1972), *Writers in Politics* (1981), *Decolonizing the Mind: The Politics of Language in African Literature* (1986). He argues that language is a vehicle for continuing the subjugation of peoples. “The question is this: we as African writers have always complained about the neo-colonial economic and political relationship to Euro America. Right. But by our continuing to

write in foreign languages, paying homage to them, are we not on the cultural level continuing that neo-colonial slavish and cringing spirit? What is the difference between a politician who says Africa cannot do without imperialism and the writer who says Africa cannot do without European languages? (Thiong'26).

This explains in a clear way why he stopped writing in English and resorted to write in his native language Gikuyu to be honest and faithful to his beliefs and thoughts and to practice what he preaches. He said that writing in Gikuyu, 'a Kenyan language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African peoples' (28). In his essays, he contends for a comprehensive rewriting or interpretation of Kenyan history. The essence of argument is that Kenya's history has been falsified by colonial writers or by Kenyan pro-colonial intellectuals. Ngugi believes strongly that the working class and the peasants are marginalized, despised and silenced. That is why he wants to give voice to the subaltern to rewrite history in a sound, fair way. This was meticulously exemplified and realized in his well-known novel *Matigari* which is our case study. As a matter of fact, the novel was originally written in Gikuyu and was later translated into English.

Conclusion

It can be argued that postcolonial writers such as Edward Said, Gayati Spivak, Ngũgĩ wa Thiong'o, Frantz Fanon and Homi Bhabha succeeded to a great extent in revealing the disguised, dishonest and insidious image of colonialism and imperialism through their creative literary works where the subtle choices of characters, themes and the intricate logical flow of events drive the masses to recognize this fact. In this regard, it is strongly believed, that magical realism as a postcolonial device played an important and efficient role in depicting reality that is buried by colonial illusions and falsifications of facts and deceiving cultural values. Moreover, it is an outlet for the voiceless and silenced to speak and be heard worldwide. It shows the West supremacy complex, race prejudice, and alleged claims to legalize colonialism and consequently paving the way to a physical and emotional exploitation of the "Other". Postcolonial writers took

the lead to decolonize the minds of their indigenous peoples through their creative works but the enlightenment war is still ongoing up to date.

CHAPTER TWO

**Investigating the Motifs behind the use of
Magical Realism as Postcolonial Strategy in
Ngũgĩ wa Thiong'o's *Matigari* (1986)**

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Introduction

Due to the western colonization during the mid-nineteenth century, many revolutionary movements appeared in the colonies fighting for freedom. Revolution took different aspects of resistance, military and peaceful. As peaceful means of resistance, arts and literature with various techniques are used to achieve those goals. Although most of the colonies got their independence, the remnants of the ex-colonial steel have still appeared there. This due to the indigenous systems which are steel convinced with ex-colonial system. Hence, the sufferings of the powerless people have not stopped. Accordingly, the resistance continues in other to end these sufferings. Kenya is one of the countries that live such neocolonial conditions. Like most of postcolonial writers who belong to ex-colonized countries, NgugiwaThiong'o used magical realism as a postcolonial strategy in *Matigari(1986)*to mirror the colonial and neocolonial circumstances. Therefore, this chapter examines the use of Magical realism as a postcolonial device. It seeks for unveiling the behind purpose of using this technique and uncovering the realistic intentions of the corpus

2.1 *Matigari*: Postcolonial Context

Matigari: A Novel (1986), written by Kenyan author Ngugi wa Thiong'o, centers on Matigari, a mysterious figure who survives his country's war for independence and emerges from the mountains making strange claims and demands. While searching for his family, he begins a quest for peace and justice and battles the forces of corruption, fear, and misery that have taken over his country. As rumors spread that he has unique, supernatural abilities, people start to debate whether he could be the resurrection of Jesus in Africa. Exploring religious faith, decolonization, betrayal, and the struggles of a newly independent nation, *Matigari* achieved widespread critical acclaim both in the author's native Kenya and abroad. It is still read widely today as an example of African postcolonial literature.

The postcolonial context is obvious throughout *Matigari* in which one notices various features of postcolonialism in terms of form or content. The main feature that indicates that this novel is a postcolonial work is the themes it tackles, such the colonizer-colonized relationship. Ngugu through *Matigari* deals with the colonial or the past, and the post-colonial or present Kenya expecting a new or future Kenya. He starts with the patriots and "Mau Mau movement"(1952-1960) (McLeod 221) which corresponds to the Kenyan war of independence. This is obvious through Matigari's personal story he tells to Ngururo, "Patriots are those who went to the forest to fight for freedom...remained in the forest." (N. W. Thiong'o 20). After that, the events are mainly related to the present which represents the neocolonialism. This latter is one among the issues related to postcolonial studies. In other words, the move is from fighting for getting freedom from colonialism to freedom from neocolonialism.

This new freedom has to do with the post-colonial political systems as betrayers. In fact, it is hegemony and imperialism, because it does not take the same military action as it used to be during colonialism. It takes the of Gramsci's hegemony, i.e. dominion with the consent of people. For instance, is saying that this is the government of people and works for the benefit of the nation under the full support of ex-colonial powers who are protecting the land and the people. This is heard by Matigari on the radio when he approaches a black Mercedes-Benz, "This is the voice of the truth...All gathering of more than five people...His Excellency, Ole Excellence heartedly thanked the British government for allowing some of the soldiers to remain to assist with training. All workers should disassociate themselves from those who are disrupting industrial peace.

This quote includes, besides to hegemony, another feature of postcolonial study which is ambivalence. In other words, the way in which the colonizer and the colonized see each other or one of them sees the other. Here, the colonizers view themselves as superior to the colonized; and as civilized whereas the colonized as primitive. Hence, they need help. However, Thiong'o, as most postcolonial writers do, writes *Matigari* as a means of self-representation and

writing back to the western hegemonic discourse to correct the wrong stereotypes about the colonized people. Thus, throughout the story *Matigari* symbolizes search for identity and pride in the cultural and religious heritage of the country.

In addition, this pride in the heritage is embodied in the rejection of the western language which is another feature of postcolonial writings. Postcolonial writers split into two: those who write in the colonizer's language and those in the indigenous language. As loyalty to his ideology of Decolonizing the mind, Thiong'o refuses to write in the language of ex-colonial powers (Murphy 63), he sees that freedom must be in the form and the content. Thus, he wrote *Matigari* in Gikuyu language as freedom in the form. In addition, the authors who write in western are concerned with writing back, whereas Thiong'o's preoccupation is to stir up the indigenous people to fight for freedom.

However, hybridity does not occur on the part of the writer when he wrote in the local language, it does when has used magical realism. As a feature of postcolonial studies, hybridity in magical realism resides in the fact this oxymoron term itself is hybrid. That is, the magic in the term stands for fantasy which is a local heritage, while realism stands for the western logic and form of writing. As for hybridity in terms of the theme, it can be noticed in the character of Boy Junior, blacks servants of the British settlers and the neocolonial system. These latter are indigenous people, but they are integrated into the ex-colonial culture.

2.2 The Motifs of Magical Realism as a Postcolonial Strategy

2.2.1 Matigari' s Magic, Reality and Change

Thiong'o used the technique of magical realism *Matigari* to convey a revolutionary message. For instance, the supernatural element which is designed to perform that role is embodied the protagonist of *Matigari* throughout the whole novel, "The teacher was in his house, pen in his house. When he saw Matigari, he felt suddenly weak. His welcome to Matigari came in form of a question [...] Revolution is like leprosy" (Thiong'o 91). This shows clearly that

Matigari is an allegory for the Mau Mau and Kenyan denial of colonialism. Along with this view, Fredric Jameson argues that all texts belonging to the Third world are allegorical (Jameson 69). In the recent quote, the supernatural or 'irreducible'(in Farisian sense) element reported in Matigari is recognized by the fact that he transposes himself (or "self-transposition" (Bouhadiba 200), which means that he surprisingly stands in front of the teacher as he has done with the student, as written, "The student had locked himself in his study. When he saw Matigari, he trembled so much that the book he was holding fell on the floor. He did not even offer him a seat. 'What is it? What is it?' the student asked in a frightened voice." (89).

Another super power feature of Matigari is the fact that he possesses prudence and evidence in saying wisdom. This skill colours his speech with magic and gives him role of a preacher. These magical elements are placed in the real world of Kenya and associated with real facts linked to the Kenyan history. The purpose of Thiong'o behind this combination is to convey his main political preoccupation of urging and rousing the people into revolutionary movements. Consequently, Matigari frequently repeats the key question of performing his objective which aims at finding the truth and justice in the country. In other words, Thiongo, through Matigari, questions the reality of neocolonialism. He not only wants to unveil the reality of the living conditions of the colonized people, but also to make change.

In addition, in saying, "What change? Are you one of those radicals who talk about revolution? I think that its better you leave. I don't want your radicalism to rub off on me." (91), Matigari's magic speech is associated with the fear which is on the part of the teacher like the student before. In fact, the teacher, as well as the student, in the novel is a sample of oppressed people. This fear is clear since the first question of the teacher to Matigari who is wanted by the oppressing authority and the teacher's depiction of revolution as leprosy. For fear of revealing the fake truth, the neocolonial authority exert pressure on people in other not spread radical ideologies whether linked to Matigari, the teacher, the student or to any opponents. For instance, when he is told by Matigari, "When you were in prison, didn't I hear you ask: If I cannot teach,

what can teach, then?, the teacher commits the unwilling hypocrisy towards Matigari who reminds him of his principle of teaching the truth. The case is the same with the student and the other protestors and strikers. To revolt against such practices, Matigari magically says to the teacher that the world is categorized into two: "There are two worlds...There is the world of those accept things as they are, there is that of those who want to change things. Which world do you belong to?" (91). Such image mirrors the reality of post-colonial Kenya. The appearance of *Matigari 1986* can serve as a proof for this situation which the novel allegorizes. The book once was a threat to neocolonial Kenya. Moreover, Ngugu himself was pursued by the new Kenya government in spite of being in exile. Simon Gikandi confirms this fact when he states that, in 1987, Ngugi wa Thiong'o threatened the Kenyan political establishment and led the government to a manhunt for him. The government viewed that the structure of the neocolonial system is menaced by the man with his revived demands. Thus, it sought to destroy the book and whatever relates to it (163).

Accordingly, it is evident that oppression is experienced by Thiong'o who unconsciously reflects it in the character of Matigari. Among other magical realist quotes, in the novel, which mirrors this oppression, can be found in, "is there another question? 'Yes' a voice said. Everyone turned their eyes to the door...The spread through the villages. The people sang them day and night." (N. W. Thiong'o 111-127). Throughout this section of the novel, the dialogue between Matigari and the minister for truth and justice reveals that people are pure in their beliefs and thoughts and faithful to their post-colonial country. However, they are silenced and accept the truth by the British settlers and the native black betrayers.

2.2.2 Supernatural Powers

Before explaining this oppressive relationship and revolutionary teachings of Matigari in detail, some demonstration about the quotes in the targeted section of the novel will be given. This demonstration aims at indicating how the quotes are considered as magical realist

data. To begin with, Matigari reveals self-transposition as has done with the teacher and the student: "Is there another question? 'Yes!' a voice said. Everyone turned their eyes to the door. A tall, well-built elderly man stood in the doorway [...] Matigari and the minister for truth and justice stood facing each other." (Thiong'o 111-112). Matigari is endowed with a super power of creating fear on the part of the authorities.

Hence, he is encountering and attracting the attention of the masses. Everyone in the meeting is surprised with his courage to face the oppressing minister of whom people are afraid to face or object. He also behaves in a way that makes authorities careful to approach or arrest him. In fact, his self-confidence, his manner of speaking and dress and appearance arouse to many questions about his vague character. Even Guthera and Muruiki are surprised with him, although they have known him before. The irreducible element mirrored in Matigari keeps to appear not only in his self-confidence, but also in his voice which described in the novel as thunder, in his strength and warning to the policemen of touching him;

The police made as if to arrest Matigari. Keeping his eyes fixed on the minister, Matigari spoke in such a way that everyone in the room could hear his words clearly. With affirm voice he warned the two policemen, 'Don't you dare touch me! I am as old as this country. There was not the slightest trace of fear in his voice [...] non dared to cought or make the slightest noise. (112)

Another magical realist characteristic which can be extracted herein is the merging realms. In other words, Matigari considers himself as old as the country. In this sense, Thiango makes this character live the past of the country, colonial period, and its present, post-colonial. He smoothly integrates the world of the forest where the patriots have fought into the world of houses where the successors of those fighters live. As such, the narrator blurs the boundaries of time and space. Accordingly, the understanding of notion of time and space is disrupted on the part of the reader. One can notice that the story tells the events of Kenya since the colonial

period and then slows down the pace of the events to be reduced to a single day. In fact, Ngugi himself has disrupted the concept of time, space and identity since the beginning of the novel when he wrote in the note to the reader that characters, time and space are of the reader's choice (N. w. Thiong'o ix).

Moreover, magical realist techniques still appear as when: "Matigari moved into the middle of the crowd. As he began to speak, still holding his hands in his pockets [...] The preacher did the right thing to send you to me. Yes, he did the right thing." (112- 113). Correspondingly, the magic is included in the words of Matigari said it in form of parables. The parables reflect the evidence and the fabulous intellectual powers of Matigari. Even the minister for justice is embarrassed and compelled to stop him speaking in parables, because these latter are obviously influential and provocative.

Going back to oppression and the revolutionary mission included in the magical realist instances mentioned above, one can state that Matigari is a "subversive political character" (N. w. Thiong'o viii). The silence of the people in the meeting room and their inability to ask any question is broken by the interference of Matigari who consequently uncovers the reality: " You have asked why nobody wants ask questions. I will answer you" (112). Ngugi through Matigari makes the voice of the silenced oppressed people heard by the neocolonial tyrant system and the world as whole. He reveals through *Matigari 1986* the policy of the political system in disguising the reality. In his *Pinpoints*, Ngugi writes that neo-colonial state obliges population as a whole to keep silent and tries to give him a voice (12).

Such a fact is felt in the dialogue which takes place between Matigari and the minister who pretends democracy and rule of law in the country when he says, "Here in this country, we are guided by democracy and the rule of law" (N. W. Thiong'o 111). The contradiction between what the minister says and what he does clearly reveals that the truth is masked and it is only the reality of the powerful that speaks loudly. When Matigari speaks, he

foregrounds the reality of the subaltern and oppressed people and reveals the contradiction on the part of the minister, " Taking precaution does not mean that one is a coward...they have eyes and ears to see and hear whatever is happening around them" (112). In other words, people are not allowed to strike or defend their rights and they have to forcefully accept their living condition as they are. In addition, they are thought that the authorities have granted them many advantages. Matigari refutes all that when he answers the question of the minister why no one wants to ask questions, on page 112. The answer is that they hear, see and know the truth, but are precautionous and they fear to speak. This is followed by a piece of advice which tells that "too much fear breeds misery in the land" (Thiong'o 112) in Matigari's words. The advice incites the mass into a political revolutionary action which breeds the desirable change. It also indicates that fear and revolution cannot coexist.

2.2.3 Matigari's Magic, Peasants' and Deprived Land Owners' Reality.

The revolution is not only for the advantage of students, teachers and workers, but also for the advantage of peasant and land owners dispossessed of their lands. The misery of land owners is the main preoccupation of Matigari as shown throughout the whole story. The magical realist events and features linked to the protagonist character in the novel indicate that the real land owners deprived of their lands are not only silenced, but also exploited. In fact, that was the reality of Kenya during and aftermath colonialism. As magical realist instances, the story Matigari tells about himself to the minister and questions and answers are interfered with the magical and super powers embodied in the characters of Matigari. For instance, it is written: "'Who are you'? The minister asked. 'Matigari ma Njiruugi', he answered. The minister started. He took out a handkerchief from his pocket and wiped his face [...] Then he said, 'I have with the belt of peace.'" (114-115)

In this passage, Matigari's ability to embarrass and unintentionally cause fear to the minister, policemen, British settlers, Williams and Boy's son makes him a personality endowed

with magic. This magic also is felt in the people's surprise about his unusual courage. They see how policemen and the minister are cautious just because he keeps putting his hands in his pockets. They think that he hides a gun in the pockets. Even the horrified priest appeals to silent prayer. His courage is reinforced when he says to policemen "Don't touch me! I can walk on my own." (115).

This magical realism is used to mirror the miserable reality of peasants and deprived landowners. In this context, Matigari allegorizes the sufferings of the land owners during the colonial period and how they were convinced that what is squeezed by force must be returned by force. This idea is brought to the new generation to remind them of the past of their country. It is the past which is full of tyranny and how the Mau Mau movement and patriots stand against it. The key situation is frequently repeated throughout the novel including the quote mentioned above, such as: "The worker produces goods. Foreigners and parasites dispose of them. The worker is left empty handed." (113). Such representation of Matigari conveys the message of the time when land owners are dispossessed of their lands and houses; they are exploited in serving those lands as well. This is obvious in the story that Matigari tells to the minister and to Guthera, Muriiki, Ngaruro and the priest before. In fact, the authorities have an intention to silence even Matigari, but they are precautious and search for a suitable opportunity to arrest him. They finally catch him and relieve their tension when they affirm that he has hidden no gun in his pocket.

The embarrassment made by Matigari helps him do his incitation to revolution, it reveals to masses to what extent the rulers are coward as written, "The police chief put back his pistol into his holster, looking a little embarrassed for having betrayed so much fear in front of all those people. The minister appeared uneasy.... Yes a criminal, a murderer and with no shame or guilt, he comes here to boast about it all." (116). This cowardice is being camouflaged by depicting Matigari as a liar, a murderer and an outlaw. Meanwhile, the minister pretends to be the protector and the promoter of truth and justice and makes again the truth of the powerful

loud. However, the echo of the magical words of Matigari and his unusual influential power foregrounds the reality of the conditions of the oppressed people even though he is absent. Now, the magical realist feature is in Matigari's provocative riddle restored by the teacher and the student while being handcuffed, "You should hold the riddle told by Matigari... I can see that now even more clearly. I shall sing with those were detained yesterday, those goaled the day before yesterday and the fifty who were killed this very morning by security forces... Victory belongs to the people." (121) and " One truth belongs to the oppressor; the other belongs to the oppressed! I shall sing like a parrot, never![...] Even if you kill us, Victory belongs to the people." (121-122). These riddles serve to unveil the masked truth when the teacher and the student assert that policemen have committed crimes: detention and killing. In other words, the neocolonial system exerts pressure on powerless people under the name of justice and collective benefits.

These instances indicate that Matigari's echo, even if bodily absent, on the people in the room who are provoked by those riddles and songs. Although the minister bans Matigari's songs and riddles, they are consciously encouraged and stimulated to sing and make the voice of the real truth and justice louder. Thiong'o uses Matigari not only to uncover the truth and depict the post-colonial conditions, but also to eradicate fear from the masses' heart to search for their identity and struggle for their liberty.

Additionally, he keeps on using the technique of magical realism to perform his motifs through the character of Matigari. As an example, when the writer describes Matigari's unusual characters of self-confidence, fearlessness and height as well as eye-looking, he says: "His glance was piercing, and one feels as if he were looking into the very depth of one's soul." (123). These features characterize Matigari with a super power to make people fear him even though he is handcuffed. Actually, miracles and supernatural features and events frequently appear in Matigari and disappear in turns with ordinary and natural features. Thus, Matigari is waving between a miraculous or supernatural and ordinary or natural character leading to a

magical realist character. Consequently, the reader is compelled to experience unsettling doubts about what to believe as true or wrong about Matigari.

2.2.4 Matigari's Magic and Neocolonial Reality

In addition to miracles and super powers in this ordinary character, prophecy appears in Matigari and ends in the miraculous realization of his prevision, his previews become true. Such preview realization appears repeatedly when, each time he is detained, he self-confidently promises to come back. The promise is surprisingly acted in spite of the concrete obstacles of the prison and policemen. Therefore, the hero of the novel goes beyond the natural boundaries. For instance, when Matigari is addressing Williams and Boy Junior with their all the ruling system, it is written, "Your days are numbered! I shall come back tomorrow." (124) The author associates these magical realist statements with the issues he wants to address. One of the issues is the main one which includes the key question of Matigari: "Where in this country can a person girded with a belt of peace find truth and justice?" (123). Each time, it reminds the reader of main objective of the writing.

Through this question, he points at the lack of democracy and transparency in the neocolonial political system of the country. It is said that like Matigari, according to his question, who does not understand the country, similarly, Ngugi does not understand Kenya while he is in exile (Ogude 167). That is to say, what the patriots fought for is being betrayed by the new generation. Ngugi seeks for true democratic Kenya (Bouhadiba 195). Matigari feels the lack of truth and justice through sufferings he has seen in women especially Guthera, children like Murruiki, old women in the wilderness, students and workers. In the quote Matigari describes Williams, Boy Junior and the ruling staff as imperialist saying: " And you imperialist, and your servant Boy-with all your other lackeys, ministers and leaders of police force, the army and the courts, the prisons and the administration- your days are numbered!" (N. W. Thiong'o 124).

The imperialism he points at not only includes the political dominance, but the economic as well. As for the latter, the magical realist device used above mirrors also the economic exploitation of native possession for the benefit of the previous colonial settlers and the native blacks loyalist to them. The issue is embodied in Robert Williams and John Boy Junior whose fathers have deprived Matigari of his own house and land and then exploited him in serving that land. In this context, Thiong'o wrote: "Mine is not a long story,...But Settler Williams, aided by his servant, John Boy, ended up with all the health." (114) Now, the author uses the strategy of extending the issues to fulfill the revolutionary incitation. He extends revolution to the economic field besides to the political. Land-owners dispossessed of their lands, of all sorts, are provoked to strive for taking back their legal possession of their lands from the imperialists. The miracles that appear in the hero of the novel make the masses respond positively to his incitation as shown when the crowd shouts, "Matigari ma Njiruungi is a patriot." (Thiong'o 126) The crowd has learned that peace will not speak louder than revolution for change.

This is obvious in the question of Matigari who has tried them both and finally is convinced with the power of the force in parallel with prudence. He is girded with the belt of peace which symbolizes the wisdom to settle conflicts. Thus, the novel provides to masses the idea that force has to be combined with mind to successfully get the independence. Actually, the crown have not feared the rulers' warnings anymore, so" the people rose as one and heaved towards the minister, sill singing as though they wanted to go into the small room to free Matigari ma Njiruunji, NgaruowaKiro and all the other political prisoners" (125). Accordingly, Matigari's a spiritual father for "peasants, freedom fighters, revolutionaries and all new-tomorrow builders" (125).

2.2.5 Social Class Images and Marxism

As another aspect of expanding the scope of the revolution, Marxism is incorporated in the list of the addressed issues. As stated above, the Kenyan government considered Ngugi wa Thiongo as a threat for the political system because of his ideologies including his tendency to Marxism. The neocolonial system of Kenya rejects all who and relates Karl Marx teachings. This is due to the fact that Marxism threatens the benefits of the wealthy people who invest their capital and interest rulers at the expense of the people. Such an issue is projected in the novel and is associated with some of the magical realist examples mentioned above. The minister in *Matigari* has clearly stated that "This Karl Marx is driving our student, lectures and workers crazy. He should have his work permit withdrawn. I say that Karl Marx, Lenin and Mao should have no work permits in this country!" (119).

The minister fears the loss of the foreign investors of the big body of foreign companies in neocolonial Kenya and consequently the loss of leaders' private interests. The foreign existence is associated with magical realism linked to Matigari starting from: "How is it you are so quick to come in the defense of a driver? Were ever a driver?" (143) and "But if you promise not tell anybody about it, I shall leave the car in the safe place and burn your clothes to destroy all the evidence of what you were doing...Matigari took the wheel" (146), when he takes wheel (Mercedes-Benz) with Guthera and Muruiki. While driving he shows some unnatural skills, as seemed to the boy and the woman, such as his ability to squeeze wheel from the man and the woman and fast understanding of driving.

In addition, Matigari seems as if he is transparent or invisible since he starts driving along with racecourse. Logically, since he is wanted and manhunt are set for him, he will not approach the crowd. Yet, he does. During their drive along with the racecourse, the foreign investments, institutions and companies are associated with the magical realist Matigari's characters and events. Among them are "American Express, Bank of Japan, Mc Donalds,

General Motors" (148) and so on. The neocolonial establishment of Kenya does not want lose such a huge number of investors by the introduction of Karl's communist principles. So, as in, "Now let me come to Karl Marx, the students and the workers. This Karl Marx is driving our students, lecturers and workers crazy...Karl Marx, Lenin and Mao should have no work permits in this i." (119), they ban teaching Marxism to students.

For Ngugi, Marxism is a platform to ensure justice as ones of its principles are to promote social equality, ban exploitation of man to man, ban social classes and people's access to political decision. Thus, the writer, through peasants, workers, lecturers and students supported by Matigari, mirrors the real life of this class and make their voice heard all over the world. As a sign that they want to cast their voice but they are silenced with regard to Marxism is the question of which Matigari reminds the teacher when he visits him: "Truth. And Justice. When we were in prison, didn't I hear you ask: If I cannot teach the truth, what should I teach, then?" (91) The teacher is warned and frightened by policemen, so he cannot speak about truth any more. However, Matigari's support does not mean that he understands Marxism, but it symbolizes the promotion of any principle that serves his patriotism. Marxism is technique of scope extension used by the author to unveil the traumatic reality in Kenyan political, social and economic life.

2.2.6 Mirroring Church Reality

The reality is also uncovered by another extensive technique which the real circumstances that the African church lives in. In connection with the church, the depiction of the reality of religious life appears in association with the magical realist element when Matigari first meets the priest. The quality of self-transposition is there again when he stands just in the door way whereas the priest remains absorbed in a prayer posture: "Matigari cleared his throat. The priest stopped abruptly and leapt to his feet. The sweat that that had broken on his brow made it glisten. His heart was heating heavily, but he tried to steel himself. 'Who are you? He

asked Matigari." (93) Herein, his sudden appearance always creates fear in the people to whom he appears.

Another association with magical realism happens when the protagonist of the story is asked whether he is hungry, ill or thirsty: " My thirst and hunger are not for material things. My only thirst and hunger are to do with my troubled spirit. I have travelled far and wide looking for truth and justice." (94) What is weird in this quote is the supernatural capacity of Matigari to support hunger, tiredness and thirst in spite of his long and tiring journey for the sake of truth and justice. He seems to be a spirit-fed man. As he asserts, his food is the arrival at truth and justice which the motifs of the novel. Besides, another motif behind the meeting is reveal the harshness of the religious judgments. These latter are exemplified in Guthera as victim. In spite of her faithfulness to church commandments, she does not find help from the priest when caught in dilemma. In other words, she has to choose either to lose her dignity or her earthly father. Because of her faith, the earthly father is lost when: "Long ago there was a young woman. She was the purest of maids... During the war of independence, her earthly father was arrested by the police. They told her that she could save him only by surrendering her purity. She refused, and her father was hanged" (94-95).

An interpretation can be given to such an event. In fact, there is a kind of compliance between the church and neocolonial ruling establishment on one hand. The proof of this consent is in the priest speech: "We are very lucky in this country because his Excellency Ole Excellence loves Christianity.[...] The minister for Justice and Truth(he too, likethe president, never misses a church service)" (99). On the other hand, there certain dominance of the political system over the church which can stand against the wrongs of that system. Guthera's story uncovers that truth when the heavenly father is unable defend the right of her earthly father's right. Further, what the priest preaches and the president and minister believe in contradicts what the system does to people, the church cannot speak loud. That is to say, it is the truth of the powerful that speaks louder. This is obvious when in the meeting, "The priest stood up, clinging to his Bible. He first

looked around him, for he is not sure about the rumors of before address in the crowd...The priest sat down. The minister continued: 'You have heard the word of the God for yourselves' (105). The minister speaks only when is told to by the minister and says only what corresponds to the minister's view.

Hence, Ngugi wa Thiongo incorporates magical realism to unveil the reality of colonial and postcolonial conditions in a large scope in Kenya, in particular, and Africa in general. Most of the apparent magical realist element in the text is embodied in the Matigari's characters, behaviors and events until the end of the novel. This protagonist transforms throughout the story from an ordinary, natural or usual man to an extraordinary, unusual and supernatural man and vice versa to extent that people view him as the Christ who will save humanity. The belief in the coming Christ is widespread in the event of the story including meeting with the priest and the minister for Truth and Justice. The minister and the priest consider the stories of second coming of the Christ as rumors whereas people believe in them. Thus, it is obvious that powerless people have suffering and are unconsciously waiting for chance to have their plight relieved. Their chance is Matigari who does not stop revealing super powers that continue to occur even the last part of the novel. For example, it is written: "The children looked at one another in surprise. Matigari spoke in even voice, but his words touched their very souls. He spoke as though he could read into their very hearts." (156) Now, the magical realist feature in this event is concerned with children.

2.2.7 The Future Through the Children Depiction

This concern is another extensive technique used by the writer to mirror the reality and incite masses into a revolutionary action. The reality meant is that of children who live the car wreckages. Matigari's super power to influence and magic words are used to provoke even children. The touch of the words and glance of the eyes in the soul disclosed traumatic situation and the psychological state of the target children. Their convenient conviction with matigari's

projects their desire for better future. Thus, the success of the revolutionary incitation is inevitable. It goes without saying that those children are the future of the country, so Matigari sows his moral seeds in them to get a true independent country. Therefore, the main character of the novel goes beyond the limits of time. As merging realms, he not only represents the present and the past of the country, but also the future. To predict the future of the country, the last scenes of the house in the story are presented with the use of magical realism. The unusual portrayals on Matigari start to appear.

2.2.8 Matigari's Discourse and the Invite to Revolution.

For instance, the writer says: "It was true that everyone was expecting a miracle that day. Soldiers and policeman were everywhere. They wanted to catch Matigari alive or dead but in the presence of the crowd" (157) and says "like all everybody else, the two, Williams and Boy, anxiously waited for a miracle." (158) Herein, the wanted man is depicted as a supernatural man or an army force. Everyone is expecting a miracle from him. The miracles they are expecting happen when he enters the house which is strictly surrounded, but no one recognizes him. They also happen when he burns the house, survives and enters in the crowd. No one recognizes him but Guthera and Muruiki. In addition, Thiong'o himself says "Matigari seemed to be protected by some magic power... for the bullets did not hit him... It was as if on reaching him they turned into the water" (173) and says: "The rain poured as if all the taps of the heaven had been turned on for blast" (174) In this sense, it as though the rain is designed to erase the blood of Guthera from the bank of the river in other not to be found by the dogs. In the last event, the magic event is linked to Muruiki who brings the AK47 from under the mugumo tree. It is the event of the fact that the riderless horse which "galloped past him. It stopped for while and gazed at him then it disappeared into the forest" (175) It is the same horse which has appeared to Matigari when has left the forest.

The recent magical realist examples convey the message that Matigari is able to act his promise that Williams and Boy will never benefit from the house and the land even if he will not take them back. As such, he teaches people that getting independence without fight is an illusion, so he plants in them disillusionment. Similarly, Anders Breiblid views that *Matigari* (1986) is written from the disillusionment with the socio-economic, cultural and political realities in 1970s and 1980s (2). Another message is the success of Matigari's revolutionary incitation which is obvious in the character of Muruiki who takes the torch. Muruiki succeeds Matigari even in the magic realism which is linked to him throughout the story. It is a sign for the new generation to revolt against tyrant search for identity and independence. Muruiki brings the AK47 and sings Victory songs said Matigari.

2.3 Magical realism and Orature

Matigari's songs stand for another issue which linked to the Kenyan (or African in general) identity which is the orator: the equivalent of oral literature. The author wants to maintain this heritage. He incorporates the elements of African oral literature in the novel, most of which are associated with above-mentioned magical realist exemplifications. Among these elements are storytelling, myths, riddles and songs. Storytelling is most of the time associated with Matigari like retelling his own story, the story of leopard and hare on page 112. As for the myths and folks, they are widespread in the story like those about Matigari and second coming of the Christ and soon. Riddles and songs are said by Matigari and later are repeated by people.

Not only orator but also the language is considered as an identity component. Ngugi through *Matigari* maintains also this heritage. His faith in what he writes and says makes him faithful to his principle of Decolonising the Mind. As a result, he wrote the target novel in Gikuyu Kenyan language to free from the hegemonic English. It is a loud rejection of English. Such an activity has given *Matigari 1986* the role of revolutionary incitation in terms of form and content. It is proved that the original novel is an effective tool to reveal the strength and distinctiveness of Gikuyu as an independent language and an identity component. The truth of

this assumption is asserted through the translation of the novel by WanguiwaGoro who maintains many words in Kenyan language. These words and expressions reflect the particularity of the Kenyan culture which does not have equivalents in English, such asuvumi, lakiniwatana cha mtemakuni, kiamakiriakirathana and so on. As for its effectiveness in the Kenya, it can be noticed when Ngugi himself notes on the translated edition that when the Kenyan authorities hear about a man called Matigari searching for peace and justice, they want to detain him soon (N. w. Thiong'o viii). The authorities were annoyed because, this personality has to do with postcolonialism.

2.4 Discussion of the Results

On the whole, Ngugi wa Thiong'o uses the technique of magical realism throughout *Matigari* for several reasons. Because the novel is a character-driven story, this technique is mainly and intentionally associated with protagonist Matigari. The irreducible elements occur in behaviours, characters or states of the hero. They sometimes extend to the characters surrounding him, such as inmates in prison, Guthera and Murruiki. In case of Murruiki, it symbolizes the succession of the coming generation. In addition, the magical elements are used in the real setting of Kenya and the imaginary events are similar to the real historical events of the country. Hence, it is worth saying that, the magical realist device is used to mirror the reality of the Kenya during colonial and post-colonial periods embodied in the story-driving character. The colonial reality is depicted through Matigari in association Settler Williams the father and John Boy, whereas the postcolonial in Settler Williams the son, John Boy Junior and the minister. The focus is on the post-colonial reality which takes the aspect of neocolonialism exemplified in Boy Junior and the minister. These latter are used in other to demonstrate the real functions of the local elites in the ex-colonized lands. They strongly believe in the western values and thoughts and are proud to uphold and advocate the superiority and civilization of the Eurocentric world. They despise and demean their local people to the point that even innocent people are put in jails with or without trial and sometimes executed or killed. The elite aims at exploiting their

indigenous people through a deceptive discourse, based on bringing democracy, freedom and prosperity, whose essence is self-contradictory. For the sake of changing such reality, magical realism is also used in *Matigari* as postcolonial strategy to stir up the indigenous people to strive for the real freedom, change the wrong reality and indicate the right way to reach such an aim. In addition, through unveiling the reality of the oppressed people, the magical realist technique gives an opportunity to the voice of those voiceless people to be heard. Finally, Thiong'o used the technique of magical realism not only to retrieve the stolen freedom and identity of Kenyans, but also maintain the African heritage through the use African oral literature features as an independent literature and the maintain of national symbols like writing in the indigenous language.

Conclusion

All in all, Ngugi wa Thiongo uses in *Matigari* magical realism as postcolonial strategy to decolonize the oppressed people. *Matigari* in the novel is frequently associated with the magic which appears with the undesirable reality meant to be uncovered. The author varied the ideologies to present a comprehensive image of the silenced indigenous people of Kenya. In other words, he tackled issues relevant to different categories of people such as students, lecturers, workers, peasants, land-owners dispossessed of their lands, woman, children and so on. He not only wants, through the use of technique of magical realism, to make their voice heard, but also to urge those categories of people to engage in a revolutionary movement, with its peaceful and if not military aspects. Thus, forceful resistance is as important in neocolonialism as in colonialism.

General Conclusion

The present dissertation aimed at probing into the motives behind which Ngugi wa Thiong'o has utilized magical realism as a postcolonial strategy to portray both the colonial and postcolonial events that occurred in Kenya in his famous novel *Matigari* (1986). In an attempt to comprehensively reach out the underlined objectives, the study aims first at identifying the magical realism techniques that are used in the novel. Secondly, it compares between the magical and the real to point out the motives behind it.

In order to synthesize the major studies linked to the topic of the research, we reviewed the related literature. The first chapter dealt with the interrelationship between postcolonialism and magical realism in terms of conceptual framework, historical and biographical background. Moreover, it identifies how, this latter was used as a postcolonial device within a postcolonial context and through postcolonial discourse. The second chapter provides a practical analysis of Ngugi's *Matigari*, which paves the way to the collection of data. Consequently, it empowered us to answer the questions and confirm the hypotheses.

For the purpose of conducting such research, three questions are raised. The first question aims to examine how the writer's use of magical realism enables him to highlight the postcolonial condition. The second tackles the postcolonial realities behind using magical realism in the study. The last one examines the motives behind using magical realism as a postcolonial strategy. Following the previously stated questions, three hypotheses are formulated. The first one treats the way the writer uses magical realism to highlight postcolonial condition in the novel. The second one revolves around postcolonial realities behind using such magical realism in the novel. The third tackles the motives behind the use of magical realism as a post-colonial strategy.

Attempting to obtain accurate answers and testing our hypotheses. The primary source to collect data is through the novel *Matigari* itself. The secondary source is other books, articles and journals related to the study. As the study is a qualitative in nature, the descriptive analytical method are adopted through the use of magical realism techniques and postcolonial theory principles to reveal the subject matter.

The findings of the research revealed that Ngugi wa Thiong'o's *Matigari* demonstrates the best implementation of magical realism in literature. The novel enables us to select the element of magical realism such as themes, characters and style. After the analysis of the corpus, the findings revealed that the elements of magical realism are available in the chosen case of study. By investigating and discussing magical realism elements which are integrated in the extracted passages from the novel. The writer made use of magical realism elements to depict Kenya's inflicting repercussions of colonialism under the colonizer reign and post colonialism under the western oriented elite governance. This latter adopted the same misleading, and in fact, despotic discourse that was previously used by the colonizer. This is in terms of oppressions, injustices and the insatiable exploitation of the people and their land emotionally and physically. This situation urged the writer to make use of magical realism to make his people aware of the situation. The aim is to lead them to resist and eventually revolt against this preposterous condition. Ngugi works at decolonizing the minds from the deceiving image of so called western civilization and their advocates. He wants the African people to be back to themselves and be proud of their local culture, as it is the only way towards success and prosperity

It is strongly believed that magical realism is an important tool that was used by many postcolonial writers worldwide to depict colonial and postcolonial aspects. It has also helped them to demonstrate the way for their peoples to overcome the situation and obtain full freedom. This was, in brief, through the use of magical realism as a postcolonial strategy.

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ملخص

نجوجي وتيونجو واحد من أكثر المؤلفين تميزًا في فترة ما بعد الاستعمار الذين يستخدمون أدبهم لمعالجة القضايا السياسية العميقة في الفترة ما بعد الاستعمارية. من هذا المنظور ، تجري الدراسة الحالية تحليلًا تحليليًا وصفيًا للتحقيق في استخدام الواقعية السحرية كاستراتيجية ما بعد الاستعمار في ماتيجاري 1986. في المقابل ، تمت صياغة ثلاث فرضيات للوصول إلى هدف البحث ؛ الفرضية الأولى أن الكاتب يستخدم الواقعية السحرية من خلال دمج الشخصيات والأحداث الخيالية في الأطر التاريخية الحقيقية. الثانية؛ تمثل حقائق ما بعد الاستعمار الكامنة وراء استخدام الواقعية السحرية الحالة البائسة التي يعيش فيها الشعب الكيني الضعيف خلال الحكم الاستعماري والاستعماري الجديد. الثالثة؛ تحمل الدوافع الكامنة وراء استخدام الواقعية السحرية كأداة ما بعد الاستعمار تحريضًا ثوريًا ، واستعادة ثقافة وهوية السلف. من أجل التحقق من صحة فرضياتنا ، اخترنا المجسم الخاضع لهذه الدراسة من الرواية المذكورة سابقًا ، باستخدام تقنيات الواقعية السحرية ونظرية ما بعد الاستعمار. وعليه كشفت الدراسة عن النتيجة التالية: استخدم نجوجي وتيونجو تقنية الواقعية السحرية لعكس الواقع البائس للأشخاص المضطهدين ولإثارة هؤلاء الناس ضد القوى الاستعمارية الجديدة القمعية.

الكلمات المفتاحية: الواقعية السحرية ، ما بعد الاستعمار ، نجوجي وتيونجو ، ماتيجاري