

## Karganın Sihirbazı: Büyülü Gerçekçiliğe Doğru Pan-Afrikanist Bir Yaklaşım

*Wizard of the Crow: A Pan-Africanist Approach Towards Magical Realism*

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**Atf/©:** Edman, Timuçin Buğra (2020). *Karganın Sihirbazı: Büyülü Gerçekçiliğe Doğru Pan-Afrikanist Bir Yaklaşım*, Erzincan Üniversitesi Sosyal Bilimler Enstitüsü Dergisi, Yıl(13), Sayı (1), ss.17-30

**Citation/©:** Edman, Timuçin Buğra (2020). *Wizard of the Crow: A Pan-Africanist Approach Towards Magical Realism*, Erzincan University Journal of Social Sciences Institute, Year (13), Issue 1), pp.17-30

### Notlar/Notes

#### DOI:

10.46790/erzisosbil.542285

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#### Makale Türü-Article Type

Research/Araştırma

#### Geliş Tarihi-Received

20.03.2019

#### Kabul Tarihi-Accepted

05.06.2020

#### Sayfa-Pages

17-30

**Yazar(lar), herhangi bir çıkar çatışması beyan etmemiştir.**

### Öz:

Bu makale, Ngūgĩ wa Thiong'o'nun *Eve Dönüş* adlı eserinde ziyadesiyle ifade edilen kişisel acıları ve tecrübeleri yoluyla sömürgecilere karşı cengini ve Afrika edebiyatı üzerindeki etkisi ile Pan-Afrikanist teori aracılığıyla yine Thiong'o tarafından yazılan Karganın Sihirbazı üzerindeki izdüşümünü tasvir etmeyi amaçlamaktadır. Ngūgĩ büyülü gerçekçiliği hem Afrika sözlü geleneğine yönelik hem de Afrika ülkelerini sözde geliştirme adı altında bu ülkelerden geriye kalan kültürü yok eden sömürgecilere karşı kullanmıştır. Ona göre, yerel dilin ve inançların yanı sıra kalıtsal kültürün korunması, Afrikalıların farklılıklarından bağımsız olarak direniş yaratmak için bir zorunluluk haline gelmiştir. Bir gurbetçi olarak yaşamak olsun ya da olmasın, bütün Afrikalılar bu mücadeleye katılmalıdır. Bu yüzden, bu makale Thiong'o ve onun düşüncelerini Pan-Afrikanizm ve büyülü gerçekliğin bir araya gelerek ansiklopedik romanı *Karganın Sihirbazı* ve seçme makalelerinin bulunduğu *Eve Dönüş* eserleri analiz etmeyi hedeflemektedir.

**Anahtar Kelimeler:** Büyülü Gerçekçilik, Karganın Sihirbazı, Pan-Afrikanizm

### Abstract:

This article seeks to analyse *The Wizard of the Crow*, by Ngūgĩ wa Thiong'o, through the Pan-Africanist theory and the author's impact on African literature. Moreover, the article highlights the writings of Ngūgĩ highlighting the struggle against the colonizers stated in his *Homecoming*. He utilizes magical realism as a nostalgia to African oral tradition. He also condemns the practices of colonizers that are designed to destroy what is left of the African tradition. According to Ngūgĩ, preserving the local language and beliefs, as well as the inherited culture, is a must in order to create resistance, regardless of the differences among Africans. All Africans, whether or not they are living as expatriates, should take part in this struggle. Therefore, this article seeks to display Ngūgĩ and his ideas in an amalgamation of Pan-Africanism and magical realism via an intense analysis of his encyclopaedic novel, *Wizard of the Crow*, as well as *Homecoming*, which includes his collected writings.

**Keywords:** Magical Realism, *Wizard of the Crow*, Pan-Africanism

## 1. INTRODUCTION

Notwithstanding the fact that exemplified minds are ephemeral and represent temporality, “The Souls of Black Folk<sup>i</sup>” remains a core asset of African culture, which keeps the ashes alive, the cultural remnants of the major black mythos, waiting to be reborn, like the phoenix. In this essay, Ngũgĩ’s reflections on African literature, black culture, and black identity, magical realism and identity politics will be analysed through one of his contemporary and controversial novels, *Wizard of the Crow*. Ngũgĩ is an adamant defender of the Pan-Africanism movement, and he has been fighting to restore the rights of African people who have been usurped by colonialists. He stands quite firm against his contemporaries, having rejected the implementation and forceful incorporation of Western culture, especially the English language. During his fight for total freedom, his stepbrother was killed, his mother was tortured, and his wife was raped. In 1977, Ngũgĩ was arrested by Kenyan police after the production of one of his plays that criticized the government. Protests from international literary groups led to Ngũgĩ’s release after he had been imprisoned for a year without being charged. Eventually, he left the country, undertaking professorships at Yale University, New York University, and, since 2004, the University of California at Irvine, where he directed the International Centre for Writing and Translation (Leitch, 2010:1992-1993). Today, nothing has changed for Ngũgĩ with regard to his struggle against cultural invasion. For Ngũgĩ, African authors can still reveal their ideas through their own cultures and languages, since translation is a part of literature. From Ngũgĩ’s perspective, by accepting English, an Africanist author is subordinated by Western culture from the start, and this will ultimately lead Africans to forget their customs and habits, which have already been greatly neglected. As a matter of fact, this article intends to reemphasize the significance of Pan-Africanism and the manner in which Ngũgĩ has blended it with magical realism. The novel is rich with the nostalgia interwoven by African myths, irrespective of the fact that the reminiscence of Africanism has been steadily covered with everlasting colonization, now empowered by neo-colonialism and neo-liberalism, to “passivize” African people. Such an intention is revealed from cover to cover of the *Wizard of the Crow*. The novel buoyantly blazes forward with full impact when it is analysed through magical realism.

## 2. PAN-AFRICANISM, MAGICAL REALISM AND NGŪGĨ

Through Ngũgĩ’s lustrous eyes, one can see the agonies, pains and sorrows of the past. Although those sorrowful moments of his life have never fade away, his struggle for the freedom of other black people must not be considered merely through Pan-Africanism, since his struggle is universal. Apparently, for Ngũgĩ, an African identity is a symbol of a past, present and future that amalgamates “a sense of common origin derived from knowledge of the stories about how (African) community came into being, how its institutions were established, and how they are justified” (Belcher, 2005:XIII). Aime Césaire and Frantz Fanon express ideas that are similar to those of Ngũgĩ, who has since become an internationally well-known novelist, dramatist, and critic, next to Fanon and Césaire. As a Kenyan citizen, Ngũgĩ has witnessed the outcomes of British rule, which persisted from 1895 to 1963. Moreover, he witnessed the Mau Mau uprising, which turned into a slaughter. Ngũgĩ strengthens his argument by arguing that some European writers, who will be mentioned later, have simplified the inflictions and triggering events of the Mau Mau Revolt. For the Mau Mau Emergency, which could be said to have begun when the first European settlers came to the country, European intellectuals claim that in “*good faith*,” they strove to impose their own

ways and ideas of civilization on a group of “*primitive peoples*” still living in something akin to the stone ages (Ngũgĩ, 1978:30).

The awakening of African people was seen as a rebellious act against their so-called masters, and such an uprising had to be thwarted through punishment. Therefore, it was strictly halted by colonial powers. These were not only in the form of the armed forces, assigned to execute such political actions. Those in power also sought to establish British domination. They were supported by some so-called “intellectuals” from other parts of the world to elaborate on the violent conflict through subjective lenses. Fred Majdalany, for example, in his *State of Emergency*, blamed black people, characterizing them as savages, and tried to justify the detention camps and massacres, which were prosecuted by white people (Majdalany, 1963). Although no claim is sufficient to exonerate the white men, the intention of colonialist powers was very clear to people who “were willing to see the things without any filters.” Therefore, such atrocities naturally brought reactions by some authors, such as Ngũgĩ, to resonate the impact of the massacre inflicted on Kenyan people. Chidi Amuta defined this conflict and Ngũgĩ’s reaction:

*The central experience which inform[ed] his historical consciousness [wa]s the Mau Mau armed struggle, which Kenyan peasants and nationalists had to wage against British colonialism. The period of national emergency revealed not only the physical violence with which colonialism sought to entrench itself, but also the cultural violence which it inflicted on the consciousness of the colonized. It was against this background that Ngũgĩ may have derived the prominence which he ha[d] continued to give to the cultural aspects of the Mau Mau struggle. (Amuta, as cited in Ashcroft, 2003:162)*

Immediately following the Mau Mau uprising, the British government decided to apply more pressure to the Kenyan people. They started to change some regulations in the education system, and no sooner than that did the uprising stop. They made the English language as the primary, and mandatory, language in schools. Along with the English language, religion was another key concept exploited to assimilate African people: “*The Bible was one of the chief resources that Christian missions used to condemn indigenous African religious practices, and was often cited to legitim[iz]e the presence of the British in Africa, spreading Christian enlightenment in ‘heathen’ lands*” (McLeod, 2016:115). For this reason, the colonists essentially occupied the spiritual world of Africans and changed their culture through their languages. This was essential for colonists since “[c]ulture is the collection and the accumulation of the common human experience and literature is one of the major means to pass down the elements of cultures from one generation to the other” (Yüce & Tarakçioğlu, 2013, p. 60). According to Césaire, as a part of the Pan-Africanist movement, which sought to unite all Africans despite their differences, the discourse on Post-Colonial struggles carried a double-edged meaning. In a way, the material and the ensuing spiritual havoc (like those provoked by the introduction of a foreign language and religion) were created through colonialism. Thus, the future was not about the war between capitalism and socialism. Rather, the war centred on the systematically designed, complete and total overthrow of a racist, colonialist approach that would open the way to imagine a whole new world (Césaire & Pinkham, 2001). Therefore, the clashes of this new world would be prominently against Africans. Naturally, in such an environment, just as the French Revolution managed to unite all French people, salvation for Africans could only be possible with full social, political and political solidarity. Likewise, according to the Organisation of African Unity, Pan Africanism stands for “an ideology and movement that encouraged the solidarity of Africans worldwide. It is based on the belief that unity is vital to economic, social and political progress and aims

to ‘unify and uplift’ people of African descent.” Moreover, it is also argued that “...the fates of all African peoples and countries are intertwined. At its core, Pan-Africanism is ‘a belief that African peoples both on the continent and in the diaspora, share not merely a common history, but a common destiny” (quoted in *Pan Africanism: a history*, Adi, 2018:25). In a unifying call with similar concerns regarding Pan-Africanism, Ngũgĩ invited all Kenyan and African authors to join a public and collective black premise:

*“I believe that African intellectuals must align themselves with the struggle of the African masses for a meaningful national ideal. For we must strive for a form of social organization that will free the manacled spirit and energy of our people so we can build a new country and sing a new song. Perhaps, in a small way, the African writer[s] can help in articulating the feelings behind this struggle.”* (Ngũgĩ, 1978:50)

Ngũgĩ perceived language as the key factor that played a significant role in the disintegration of Africa. To Ngũgĩ, because language is the anchor of any culture, once this factor has been fragmented, shattered and decomposed into pieces, the common past, myths and stories of African people diminish as well. In *Decolonising the Mind*, Ngũgĩ referred to this subject:

*“Berlin, in 1884, saw the division of Africa into the different languages of the European powers. African countries, as colonies and even today as neo-colonies, came to be defined, and to define themselves, in terms of the languages of Europe: English-speaking, French-speaking or Portuguese-speaking African countries.”* (1986:5)

Thus, Africa arrived at a position in which their situation reminds observers of Marx’s words: *“They cannot represent themselves; they must be represented. Their representative must at the same time appear as their master...”* (Marx & Engels, 2012:303). All in all, the ultimate challenge was not only against the neo-colonial powers, but was also a bewildering fight stimulated by nature, as well as the myths and ancestors of Africa. This instinctive amalgamation of sagas, satire and intuitive imagination can be found in one of his best novels, the award-winning *The Wizard of the Crow*. The setting of the novel is an imaginative land, Aburiria, which reflects the situation of today’s Kenya or other African states that are under the neocolonial stage. It is clearly observable that all of the struggles which have been undertaken in the pursuit of freedom against the colonial forces had been betrayed by the “Ruler” and other politicians. This condition of unfaithfulness and never-ending struggle is very similar to Frederick Douglas’ foresight:

*“The whole history of the progress of human liberty shows that all concessions, yet made to her august claims, have been born of earnest struggle. The conflict has been exciting, agitating, all absorbing, and, for the time being putting, all other tumults to silence. It must do this or it does nothing. If there is no struggle, there is no progress. Those who profess to favor freedom, and yet deprecate agitation, are men who want crops without plowing up the ground. They want rain without thunder and lightning. They want the ocean without the awful roar of its many waters. This struggle may be a moral one, or it may be a physical one, or it may be both moral and physical, but it must be a struggle. Power concedes nothing without demand. It never did, and it never will. Find out just what people will submit to, and you have found out the exact amount of injustice and wrong, which will be imposed upon them, and these will continue till they are resisted with either words or blows, or with both. The limits of tyrants are prescribed by the endurance of those who they oppress.”* (2012:39)

As is made clear in Douglas’ statement that “the limits of tyrants are prescribed by the endurance of those who they oppress,” *Wizard of the Crow* presents a similar struggle

between the Ruler and the oppressed people. As a ruthless tyrant, the Ruler consumes all sources of fictional Aburiria and leads the country to enter a devastating catastrophe in which nearly all people are suffering. Although such an autocrat is partly caricaturized with the elements of magical realism, such as his project of reaching to heaven (he is receiving funds to build a tower that can reach to heaven to contact with God!) or the Ruler's desire for organ transplantation as a remedy to his 'white-ache' (the ruler suffers from being black so he wants to obtain white people's organs to transform himself like the people in Europe from whom he receives his orders and funds). As one can ascertain, Ngũgĩ has written the novel as a political satire and an epic (as mentioned earlier) about African countries defined through magical realism to depict the Pan-Africanist movement. By using magical elements, Ngũgĩ makes a point about reality. As Homi Bhabba explains,

“ ‘Magical realism,’ after the Latin American boom, bec[ame] the literary language of the emergent post-colonial world. Amidst these exorbitant images of the nation-space in its transnational dimension, there [we]re those who ha[d] not yet found their nation; amongst them [were] the Palestinians and the black South Africans.” (Bhabba, 1991:18)

Therefore, by utilizing magical realism, Ngũgĩ adopted colonized nations' problems. The narrative persisted in various directions at once, surrounding a diversity of subjects and subthemes that incorporated witchery, love, reality, duplicity, gluttony, poverty, feminism, race relations, racial identity, religion, science, and technology. Magical realism and African novels have a symbiotic relationship, through which orality has been “transcend[ing] the past-oriented sense of ‘oral traditions’ to embrace a notion of generalized concepts, symbols, rhetorical capacities, and even unarticulated assumptions whose inspiration is the totality of oral culture” (Irele, 2013:159). In other words, magical realism forms a bridge between opposite boundaries. In African novels, magical realism focuses on polarities such as African pre-colonial history and the post-industrial period. The paradoxical relationship between history versus magic and life versus death is captured through magical realism. Capturing such boundaries amid spaces requires an existence in a third space (Cooper, *Magical Realism in West African*), and this third space is a combination or a symbiosis of these paradoxes between the unity of opposites mentioned above. As a matter of fact, it is a vast consolidation of fragments that is somehow transformed into an effective literary work.

As one can expect, Ngũgĩ bases the novel on his experiences and aspects of his own life. Having been victimized for a long time by colonial regimes in his native land of Kenya, Ngũgĩ has established the setting of the novel to take place in a highly turbulent time. *Wizard of the Crow* has a very complex plot to summarize. However, since all of the characters are somehow pastiches or shadows of African officials and unnamed heroes, there are correspondences among the events, characters and themes. In other words, as mentioned above, Ngũgĩ blends real characters from African history and politics. As an example, Ministers Machokali and Sikiokuu are two significant characters in the novel. Machokali, as the Minister of Foreign Affairs, used to work as an ordinary MP. However, later on, he has his eyes surgically enlarged, as big as electric bulbs, “so that they would be able to spot the enemies of the Ruler no matter how far their hiding places” (Ngũgĩ, p. 13). Minister Sikiokuu, who watches all the Aburirian citizens in a Gestapo-like manner, has his ears transformed into gigantic orifices, even “larger than a rabbit's and always primed to detect danger at any time and from any direction” (p. 14). On the one hand, the transformation of these characters represents the element of magical realism. On the other hand, Ngũgĩ caricaturizes African politicians. Meanwhile, Ngũgĩ crafts his characters very carefully to oppose the tyrannical leader of Aburiria as a reflection

of Pan-Africanism, which, as mentioned before, requires opposers to create solidarity among Africans. In that sense, common resistance is required to change the future of Africa's people, who share a similar destiny.

Therefore, as the main character and one of the adversaries of the Ruler, Kamiti becomes a pivotal figure in the novel. He is an unworking but highly educated native African who encounters Nyawira and falls in love during a protest, a true fight waged by feminists to defeat the government, supervised by the "The Ruler." This tyrant, and those who joined him, were completely crooked, hypocritical, ill-informed, pleasure-seeking, and entirely egotistical caricatures of human beings, as well as muggers who had no real thought or idea regarding the welfare of the people whom they governed.

By using magical realism, Ngũgĩ, in *Wizard of the Crow*, created a world which consisted of leaders who were unaware of the facts of their country; they had no idea what the masses were dealing with. In a fictional dystopic place, Aburiria, those leaders were all corrupt. It was very much like most African nations of the time, where many of the governments, as the victims of a systematized neo-colonial strategy designed by the capitalist system, had been pushed into an economic, military and political turbulence to usurp their control. Ngũgĩ, with the help of magical realism, tries to portray for the reader the big picture, the perfect depiction of his nation, through the blending of what really happened, what is happening, and what going to happen in Africa by blending magic and realism. This is because " 'Magical realism,' which of all the terms has had the most critical consideration, relies most of all upon the matter-of-fact, realist tone of its narrative when presenting magical happenings.' (Bowers, 2012: 3). Therefore, magical realism in this sense is essential in demonstrating the hypocrisy of the corrupt African politicians in the novel. In other words, it's like using a mirror; as an author, Ngũgĩ used the mirror to reflect his own nation's condition:

*"We want you to do exactly the same magic you did to our police mate, Constable Arigaigai Gatherer, formerly a traffic nobody, now a big chief in the Buler's office. Sir Wizard, we want you to use the mirror to scratch out all enemies [who] stand in the way of our raises and promotions."* (Ngũgĩ, 2007:151)

Ngũgĩ not only accentuated his own nation's reality. Through the "mirror" metaphor, he also sent a clear message: as a nation, African people needed to pull it together by looking at their own image, their own reflection in the mirror. The truth was that without the proper education and the authentic language, it would be impossible to form a resistance against the colonial powers, since both education and language are the key factors that hold any nation together. Without this, Africa would continue to fall apart, as it had been since the 1980s, as stated by Preston:

*"In contrast to the countries of Pacific Asia, the Middle East and Latin America, the countries of Africa have experienced little progress. The share of the world production and trade accounted for by African countries [was] shrinking and [was then] slight, and there [was] a process of slow detachment from [the] mainstream of the global industrial-capitalist system. In Africa, the initial legacies of the colonial period included state administrative machineries, legal systems, and educated and mobilized populations. However, all these ha[d] slowly run down. In Africa, there ha[d] been problems of political corruption, incompetence and instability, and the role of the military ha[d] increased. At the same time, African countries experienced interference from the two great powers as they pursued a series of overt and covert proxy wars. In the case of Africa, development specialists tend[ed] to speak of the 1980s as a lost decade."* (Preston, 1997: 84)

Another aspect to consider is that, be it Britain or America, even when they offer to build factories or facilities for Africa, leaders do it in return for either cheap labour or natural resources. Similar to the Marshall plan, which turned out to be a more expensive choice than building the entire infrastructure of any nation, leaders' help became a tool for controlling African lands remotely. When nations like the imagined Aburiria are ruled by a leader, their leaders turn out to be puppets rather than a self-ordained leader.

In the novel, similarly, the government of Aburiria wants to construct a contemporary Tower of Babel, and the endeavour is to be known as "Marching to Heaven." They desperately need this project, since this "Marching to Heaven" would enable the ruler to reach eternity. However, because they don't have enough funds, it has to be paid by credits from the Global Bank (a veiled reference to the World Bank), and it can be accomplished only with the support of the nations in the West, which is an act of submission to the West, and which leads only to a meaningless waste of money, since the West will only allow them to waste their money on farfetched projects rather than on education, production, or any research efforts.

After a protest over this project, the police chase Kamiti and Nyawira. Following this "hot pursuit," they painted a wizard's emblem over the door to block it against the superstitious police; this is how Kamiti was "resurrected" as the sorcerer known as the "Wizard of the Crow." Sometimes Nyawira carried out this role, and they became a part of a symbiosis, somehow imbued with enchanted powers. These "supernatural powers" not only expose some mythical beliefs of Ancient Africa, but also reveal the awkward absurdity of "the Ruler" and his ministers. On the whole, the story of the novel is told through a filter which tends to convert myth into magic, as well as African history into universal history. As Cooper stated,

"Contemporary African writers, almost without exception, incorporate[d] elements from the oral tradition, ranging from using the stories to illustrate moral points, to echoing the worldviews of the stories, to incorporating narrative devices and strategies into their fictions, along with all the other traditions and influences which have moulded them, and which they select[ed] and transform[ed]." (2012:40)

From this perspective, the Ruler, a fictional, slightly disguised character, as the embodiment of previous presidents of Kenya, was the centre of attack in Ngũgĩ's novel. For Ngũgĩ, "some people th[ought] that they may graft colonialism on the African culture, however, it has been understood that colonialism can create nothing but colonial hierarchy." (Homecoming) Therefore, under the influence of the neo-colonial powers, the Ruler was seduced and became a puppet of the neo-colonial powers. Thus, his "blackness" was regarded by the natives as a "veiling" tool.

From this perspective, the Ruler is totally removed from his people, alienated to what happened around him, both in terms of his own people and matters of state policy. He primarily undergoes an allegorical, "self-induced" pregnancy, symbolizing his absolute re-birth, and signifying evil for the country. Consequently, "Baby D" was born, with the D standing for so-called "Democracy," but this democracy would only work for first-world countries, not for African countries, of course, since to maintain their newly recognized state, they would still need to be financed by the West. In that case, financiers would have the control to secure their investments. After a while, democracy might fade away, since the government would desperately need further help from the West unless the African people learned to unite, regardless of their differences, and start their own industry, with national money and investors. However, such a democracy is valid only for the people who held the power in the

Ruler's hands; therefore, democracy becomes a so-called democracy balloon, since it can't be stable forever because of the reasons mentioned above, which are in the hands of the Ruler. In the pregnancy period, the Ruler became gigantic in size and expanded enormously so that he eventually had to be chained down to prevent him from ascending to the ceiling or flying off into the sky. As mentioned earlier, the Ruler is also associated with several others, especially Tajirika, who suffers from the sickness known as "white-ache." Just like Tajirika, the Ruler goes into a noticeable depression and is able to speak only one word repeatedly in the novel: "If," or the phrase "If only," both of which are consequently revealed as "If I had been born white. . . ." (Ngũgĩ, 2007). Thus, the head of state suffers from a delusional disease with no real cause or cure, marked only by psychological symptoms of white-ache. Naturally, as stated before, all of these elements represent examples of how Ngũgĩ utilized magical realism in this novel. On the other hand, Tajirika, by the end of the novel, is able to find a "permanent" solution for his sickness by attaching a white leg and arm to his body. Here, in this part, Ngũgĩ caricatures the "white ache" as an inescapable sickness for the victims of neo-colonialism. This is an absolute sickness, which trapped not only his body, but also his soul. Therefore, in the middle of the narrative, Nyawira and hundreds of women monitored him at an official state function on national and international television, thus promising humiliation from which he could never recover. Directly related to this event, the Ruler declared a national holiday in observance of wife beating, and in fact, the men of the country could practice and enjoy the day. Women of the resistance could not respond outstandingly, but they did manage to kidnap Tajirika, an important government minister who was the second in command after the Ruler, and he sustained poundings and terrorizations from the people. Here, magical realism presents the reader with a perception of the world in which nothing is taken for granted, and where anything can happen, such as money that grows on trees. This is, in other words, about the political condition of African states, where one day everything is promising, and the next day there can be a coup and the government might be overthrown. As mentioned earlier, the Ruler of the country has a bizarre illness; people think the Ruler is pregnant. All of the leaders in the country have some kind of physical deformation. No one seems normal; nothing seems normal. Ngũgĩ, by using absurd elements, ridicules how a neo-colonial world turns into a circus, where the characters act peculiarly and absurdly to display the unusual situation that overlaps the magical realism, well into the borders of the existing situation of many African states. The Wizard himself takes more attacks on the state and into other African lands. Inexplicably possessed with a weird ability to fly across the ground and see the divine meaning of events on the landscape below, the Wizard is able to comment on the recurrent, major happenings of the African countries: "endless coups; famines and crop failures; misguided, foolish decisions and actions of government officials; ignorance and stupidity of leaders as well as the general populations; social demons; mental and physical disease; race problems; the promise of science and technology and the omnipresent failures to implement the possibilities, and even education." For Ngũgĩ, the most important debate was the sharp distinction between the illiterate and the well-educated people. Ngũgĩ believed that tribalism in one way or another would vanish, and that nationalism would take its place. As a result, inevitable change was predicted to affect the lives of the people of Kenya (Ngũgĩ, 1978).

All in all, *the Wizard* has no optimistic visions of Africa in the twenty-first century: Things are completely chaotic and will doubtlessly continue to worsen. By the end of the novel, although Tajirika signifies a modest hope for a better future, he did not fulfil the "hopeful" expectations and turned out to be a devilish Ruler.



The West and its way of life are also frequently held up for mockery in the novel. On the one hand, the problems in Africa are never very well known in Europe and the United States, as described in the novel. Yet, the West offers neither the instruments nor an inspirational model for rectifying troubles on the African continent. Instead, they merely send money, placing African states in more problematic debt. As Ngũgĩ also clearly depicts in his collected essays, *Homecoming*, it is the prerequisite action to advance Pan-Africanism among black men. Otherwise, black men would surrender to the basic flamboyant dreams of colonialism. Therefore, in order to not jeopardize the struggle against the colonial realms, it is crucial to conduct meticulous research and edify the black man with the pure African culture. Not only is it vital to conduct this research, but it is also important to help the African culture to evolve. From this perspective, Ngũgĩ is looking forward to seeing black men side-by-side, back-to-back, in solidarity against colonialism, due to the very fact that it would not have been wise to expect a solution to the problems from the creators of hoaxes. Those who are educated are discarded in the job market; those who knew modern medicine are always thwarted because of their lack of resources; those who could provide forceful, humane, effective leadership are instantly killed or imprisoned or detained; teachers are not respected, but are, rather, scorned, since “capitalism can only produce anti-human culture, or a culture that is only an expression of sectional, warring interests” (Ngũgĩ, 1978:12). For this reason, capitalism appeals to the people who were completely ignorant and painted by the brush of flamboyant dreams of capitalism. By doing so, it is easier to have control over people through their dreams and desires.

One of the other symbols in the novel is “queuing something” as harmless and orderly as standing in line to wait one’s turn becoming the worst crime in the country. The Ruler pronounces queuing illegal, and the government wastes its resources in enforcing a law that is harmful to everyone. The reason for such a law is that it is the only time when people gathered and had a chance to talk about serious issues. Therefore, the government, which was absolutely directed by the neo-colonial powers, knew that the greatest danger was in people’s unity. Moreover, standing in line symbolizes an orderly progression of things, combined with an indication of civility and stability, and this is viewed by the leaders of the country as, again, dangerous and undesirable. Their existence depends upon chaos, and the chaos depends upon the existence of colonial frustrations and norms.

The magical realism that infiltrates the novel is especially appropriate in the African context. The African mythos, which surround the novel, are very important to the continent’s culture, since the colonists have destroyed the pasts of the black men. They simply refuse to see the problems of black folks, or perform a “colour blindness” test (assimilation), which aims to passivize black men to “attain consciousness.” More importantly, the African culture stands for all of humanity, whereas the European culture focuses exclusively on individuals. The African culture was strongly connected to the land and to the black people. Without the culture, it would have been impossible to rebel against the whites (Ngũgĩ, 1978:38-51).

With many inhabitants overwhelmed by witchcraft and magic, the author creates a world in which fact and fiction are entangled to an extent that doesn’t define reality but, rather, rediscovers it. The Wizard himself could sometimes cause magical events, such as resurrection from the dead, the birth of Baby D, and, more deliberately, the growing of money on trees in the city garbage dump. This was clearly symbolism, revealing how the “dirty money” was becoming uprooting. Furthermore, science and technology became vehicles of witchcraft, as the Ruler’s ministers had various body parts surgically augmented to better serve them. For

example, one has his ears enlarged; the other, his eyes. An implementation of organs was another similar method of changing the leaders of African states each time. Dismounting one official and replacing him/her with another who is still under the effects of colonial notions is a loose way of changing things. In fact, such an action is a pathetic and hopeless way of pulling the wool over African people's eyes. Change would eventually come, but the question is whether this change would be a real change to revolutionize African people's lives, or merely the same old story. The Ruler's pregnancy and endless expansion had similar representations. Moreover, the magical birth of Baby D represented a strong political annotation about the role of democracy as offering only false hope for postcolonial Kenya, and, therefore, for all of dystopic Africa; that role could only become more and more paradoxical.

The end of the novel clearly depicts that if it were not for the collaboration of the Africans, it would have been inevitable to succumb to neo-colonialism. Therefore, as it is stated in the *Homecoming*, no one could bring himself/herself to look for the rank status differences, land problems, and migrations from Africa to other continents. There must have been only one journey, which was the African people's discovery of their identity, dignity and all humanistic values worth struggling for liberty. A black man is to be cautious against a white man if he wants his total freedom, since a white man is full of tricks. He establishes his trilogy as church, culture, and politics. Africans are forfeited to forget about their "shameful" past, lest the black men go back to their roots. By putting on the deceitful "god" masks, the white men follow the "Machiavellian" tradition and vindicate their hunger for the indigenous affluences of Africa (Ngũgĩ, 1978:34-38). Ngũgĩ warns the black men about the white men. The black men will always need to act meticulously toward the white men, since the white men can change any values at any time on behalf of their own benefits:

*"Yet Christ himself had always championed the cause of the Jewish masses against both the Pharisees (equivalent to our privileged bourgeoisie) and the Roman colonialists: he was in any case crucified on the orders of the Roman conquerors. One could say that if Christ had lived in Kenya in 1952, or in South Africa or Rhodesia today, he would have been crucified as a Mau Mau terrorist or a communist."* (Ngũgĩ, 1978: 39)

Ngũgĩ has already done much in restoring the African character to his history, to his past. It is not only the society, but also the writer who must share this burden, a burden filled with the responsibilities of freedom. Yet in an industrialized civilization, the past has a quixotic allure: in looking at the past (as observed by Wordsworth, and D. H. Lawrence, or, more lately, Yukio Mishima), it is frequently a portal to abandoning the extant, or even discarding the present day. Therefore, it is only possible in a collective milieu that a gaze at yesterday might be evocative in enlightening today and tomorrow. Whatsoever the African author's philosophical encouragement, it will be his mission (Ngũgĩ, 1978:47-59).

By referring to one of Wole Soyinka's dramas, Ngũgĩ talks about the American intervention in Vietnam and the internal affairs of many other countries. Although the local American politicians were bereft of ideas when it came to putting their own country in order, they were perpetually inclined to loot and invade so-called "third world countries:"

*"...and Africa is not alone. All over the world, the exploited majority, from the Americas, across Africa and the Middle East, to the outer edges of Asia, is claiming its own. The artist, [by] his writings, [wa]s not outside the battle. By diving into its sources, he c[ould] give moral direction and vision to a struggle which, though suffering temporary reaction, is continuous and is changing the face of the twentieth century."* (Ngũgĩ, 1978:66)

Ngũgĩ also talks about the close relationship between Caribbean and African literature. West Indies authors' influence over African literature is undeniable and very formative. They not only depict the racial problems found in Africa, but also reflect political and scholarly awareness. Authors like Marcus Garvey, C. L. R. James, George Padmore, Aime Cesaire, and Frantz Fanon are some of the very-well known erudites among African and West Indian scholars. Since black African men were transported to the West Indies as labourers, they felt as though they were constrained by two identities. However, this imprisonment is not because of their intention to discover themselves as individuals, but, rather, to understand "what is what." For black men in the West Indies, one thing is for certain: they are not British, and they also fight against the assimilation that the Africans in the motherland have experienced.

### 3. CONCLUSION

As a consequence, Pan-Africanism might still be a way of standing united against all atrocities practiced on Africans. Ngũgĩ paints a very beautiful, surrealistic scene using magical realism to display the actual conditions of African states. The world, created by the tyrannical ruler of Aburiria and fed by the West, takes the reader on a magical journey through the depiction of Africa's yesterday, today and possible tomorrow, leaving the reader at the borders of magical reality. What is more, to commemorate the intuitive past, Ngũgĩ utilizes satire, which is also embedded in magical realism, to create a unity and harmony with what he protests via the *Wizard of the Crow*. Puppet officials and leaders are of no use to the African people, although they were useful to the colonizers who exploited them, much like remote controllers. Like the "Big Ruler," African states are descendants of nepotism, and the leaders and officials are linked together and selected, not for their merits, but for their blood ties, creating an image that is similar to a multitude of puppets controlled by a master puppeteer(s), who, in this case, are colonizers. Nevertheless, as colonizers progress, so too does the resistance of Africans. They will outlast their colonizers and keep African myths and stories alive and well, like an old tree's boughs on a dewy day. All in all, there exist requiems for the souls of the black martyrs of freedom that will never be forgotten. The African past, which was created by the souls of the black men, is the biggest asset for their predecessors. For this reason, "The Souls of Black Folk"<sup>1</sup> remains a core asset of African culture, sustaining the ashes, the residuals, of the major black mythos, waiting to be reborn, like the phoenix, to forge African unity once and for all.

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<sup>1</sup>Inspired from William Edward Burghardt Du Bois's seminal work.

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## GENİŞLETİLMİŞ ÖZET

İnsanlığın beşiği olan Afrika, beyaz adamın öfkesi ve aç gözlülüğü sonucunda yüzyıllardır sömürülmüş ve sömürülmeye devam etmektedir. Önce dinler yoluyla başlayan bu sömürü, ardından dile ve dille beraber tamamen kültür asimilasyonuna dönüşmüş ve Afrikalının kimlik krizine sebebiyet vermiştir. Tarihi, toprağı, dini ve dili elinden alınan Afrikalı kendini ifade etmekte zorlanmış, kendisine gelen yardımların sübvansiyondan ziyade ileri boyut sömürünün ikinci perdesi olduğunu anlamakta zorlanmamıştır. Kendi topraklarında esir haline düşünce buna itiraz edip isyan etmiş ve karşılığında öldürülmüş, yok edilmiş veya sürgün edilmiştir. Ama en nihayetinde Afrikalılar aralarındaki farklılıkları bir kenara bırakmak suretiyle Pan-Afrikanizm hareketini başlatmış ve sömürülmeye karşı topyekûn birlikte ayakta durmaya başlamıştır. Bu hareketin öncülerinden olan Ngũgĩ wa Thiong'o, sömürge düzenine karşı çıkmakla kalmamış, hiçbir baskıya boyun eğmemiş ve İngilizler'in Afrika kültürüne dair değiştirmek istediği ne varsa kalan her şeyi korumak için elinden geleni yapmış ve romanlarını dahi ait olduğu Kenya'nın Kikuyu dilinde yazarak ruhani bir yolculuğu başlatmıştır. Hem kullandığı dil bakımından hem de Afrika mitlerini yani geçmişten gelen sözlü geleneğini büyümlü gerçekçilik yoluyla biraz da satirik bir yolla aktardığı *Karganın Sihirbazı* (Wizard of the Crow) Thiong'o'nun edebi anlayışını yansıtan en güzel ve güncel eserlerinden biridir. Ayrıca Thingo'o'nun sömürgeciliğe karşı duruşunu aksettiren ve yine kendisinin yazmış olduğu makalelerden bir potpuri olan *Eve Dönüş* adlı yapıtı da onun duruşunu net bir biçimde gözler önüne sermektedir. Aburiria adlı hayali ülke büyük başkanlarının 'cennete yürüyen' gök merdiveni projesiyle yatıp kalkmaktadır. Siyah derilerinin altındaki beyaz deri acısıyla kavrulan Aburria önde gelenleri, kişilik krizlerinin yansımalarını adım adım gösterirken, sözde demokrasi balonu patlamak üzeredir ve halkın karnı yalanlara toktur. Dünya Bankasının verdiği borçla enstitülere, bilime ve tarıma yatırım yapmak yerine, bu saçma projeye tüm parayı yatıran yönetim, Kamiti (Karganın Sihirbazı adını alacaktır daha sonra) ve feminist aktivist Nyawira'nın önderliğinde uyanmaya başlayan halka karşı kendini ifade edemeyecektir. Aslında halkın tepkisi liderlerinin kendilerindenmiş gibi gözükmüş sömürgecilerin elinde neo-kolonyal ve liberal yapısı altında yoğurularak kukla gibi hareket etmelerindedir. Halkın tek derdi aslında tam özgürlük, ne pahasına olursa olsun kendilerine ait bir Aburiria sahibi olmaktır. Elbette burada ikilem hem kolonicilere karşı çıkmak ama hem de kültürel açıdan onlar gibi olmaktır. Bu yüzden tek kurtuluş tıpkı Çin'in 1950'lerden sonra yaptığı gibi sömürgecilerin tüm izlerini silmeye çalışarak ya alternatif bir yöntem bulmak ya da köklere dönmek olacaktır. Thiong'o ve Pan-Afrikanistlere göre bu çözüm, köklere dönmekle ancak mümkün olabilecektir. Bu sayede Thiong'o kendisine vaftiz edilirken verilen Hristiyan ismi James başta olmak üzere

kolonicilerden gelen ve kalan ne varsa hepsini reddettiđi gibi romanında da bunu bizlere taşlama yoluyla aktarmaktadır. Afrika çaresiz deđildir. İnsanlıđın en eski medeniyeti olan Afrika, Batı'ya deđil, Batı aslında bugünkü medeniyetini Afrika'ya borçludur. İşte bu yüzden Afrika kurtuluđu uzaklarda deđil, kendi köklerinde, kendi içinde ve geçmişinde aramalıdır. Bu sayede öze dönüş ve Pan-Afrikanist bir bakış mülâhazasıyla Afrika Anka kuđu gibi yeniden küllerinden doğacaktır.

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