CONCLUSION

An analysis of the conflict and the confrontation has been done in select novels of Armah and Ngugi. Armah's *The Beautiful Ones Are Not Yet Born*, *Fragments*, *Two Thousand Seasons*, *Healers* and Ngugi's *Weep Not, Child*, *The River Between*, *A Grain of Wheat*, *Petals of Blood* and *Matigari* have been studied to bring out the cause of the conflict in the lives of the protagonists and to trace out how the conflict affects their lives, how they confront it and how they suffer the outcome of the confrontation.

Based on the thematic similitude, the division of chapters has been made. Armah in *Two Thousand Seasons*, *Healers* and Ngugi in *Weep Not, Child*, *A Grain of Wheat*, use historical events for the backdrop. Armah manipulates the history of the Akan society and the Asante kingdom in his, *Two Thousand seasons* and *Healers*. History is recast to find out 'the way' in *Two Thousand seasons* and to cure the present society in *Healers*. It is retrieved to depict the suppression of the natives; but the focus is more on the native betrayers and the native traitors. It is the betrayers, the protagonists fight with, to save the society. Isanusi rises against them and attempts to destroy the destroyers and
shows 'the way' to the people. 'The way', of course, is to rebel against injustice *Healers* explicates the fall of the Asante kingdom and the healers are portrayed as those who cure not only physical illness but also the social ailment, i.e. social vices like betrayal and exploitation. Bernth Lindfors says,

> These deprivations [sic] of the past are responsible for the chaos one sees in Africa at present, and only by properly understanding that past and present will Africans collectively be able to tackle the problems of the future; how to get the victim back on its feet, how to raise the materially oppressed and downtrodden, how to heal the spiritually sick. Instead of merely cursing various symptoms of the colonial disease, as he had done in his first three books, Armah now, wants to work towards effecting a cure (PLA, 4)

Ngugi writes about the sufferings of the characters as a result of a Kenyan historical movement, in *Weep Not, Child* and *A Grain of Wheat*. The protagonists are the innocent victims of Mau Mau Emergency. The physical pain as well as the psychological anguish experienced by the protagonists is an illustration of life led by the Mau Mau.
The protagonists in all these four novels are socially committed and the external forces prevent them from fulfilling their mission of life. Mugo in *A Grain of Wheat* seems to be an odd man out in this quartet, yet, he too expresses his social consciousness through his agony and atonement. Armah's Densu and Ngugi's Ngotho represent the youth of the day. Densu is firm minded and his courage of conviction deserves appreciation. Ngotho is vulnerable and is presented as an escapist though, he later amends for his action. Armah's Isanusi and Densu are portrayed as the seers; Mugo a betrayer, turns out to be a saint through his repentence; Isanusi paves the way for the exploited class to confront the evil elements in the society. The conflict is occasioned by some historical occurrences. The confrontation makes them suffer—Isanusi dies; Densu becomes a healer renouncing the throne offered to him; Ngotho attempts suicide; Mugo dies. Isanusi's death may inspire the future generation of Ghana in particular and of the universe in general to rebel against injustice. In Densu's retreat, Armah envisages the need for such inspirers to save the degenerating society. Ngotho's realisation of his duty towards his community may serve as an inspiration to the young generation of the day.
Armah's *Beautiful Ones Are Not Yet Born* and Ngugi's *Petals of Blood* and *Matigari* present the corrupt political condition that prevails in the post-independent, rather post-capitalistic Ghana and Kenya. Armah's unnamed hero fights alone against the social vice, corruption. He, with great difficulty, sustains his principle inspite of the temptations. Ngugi's Karega and Matigari rebel against the people vested with power. The politicians are leading the country gradually towards neocolonialism and if it is to be forestalled, the only way is to resist against such pro-capitalists. Armah's protagonist resists but his resistance ends at the personal level and he never attempts to influence any one. But Karega and Matigari propagate the resistance ideology to the entire society and disseminate it particularly for the sake of the exploited class. The collective social consciousness which is evident in Karega and Matigari is absent in Armah's 'the man'. But Armah has made this silent protest a success. The fear of survival in Ngugi's protagonists make them rebellious against degradation and oppression. Is 'revolution' the right way to set things right in the society? 'Yes' is the answer from various social critics and history has already recorded such social reformation born out of rebellion. Ezekiel Mphahlele says,
... I'm going to oppress my own people; I'm going to hunt down the rich fat black men who bully the small, weak blackmen and destroy them;... (Qtd. Anne Tibble, AEL, 31)

Both Armah and Ngugi adopt Marxian ideology and Fanonist views on revolution and especially Armah, in *The Beautiful Ones Are Not Yet Born*. Damodar Rao says,

Armah is greatly influenced by Martinican psychiatrist - revolutionary, Frantz Fanon, in respect of the latter's views on alienation and violence (14)

According to Fanon, revolution is the only way to erase social disparities and Ngugi's Matigari adopts this ideology. Armah's 'the man' anticipates birth of 'beautiful one' at least in future. The resistance ideology exhibited through Karaga and Matigari is not totally objectionable.
Armah's *Fragments* and Ngugi's *The River Between* elucidate how the society is responsible for individual's psychological fragmentation. Armah's Baako and Ngugi's Waiyaki are victimized by the society which they value much. Both of them respect the society and 'self' is only secondary to them. But they do not 'satisfy' the society and miserably fail in their mission. Baako is fragmented mentally, shaken by the brutal reality and goes mad. Waiyaki awaits the judgement 'Death' from the Kiama. The character of Baako is impressively drawn yet he could have confronted the problem in a different way. His madness indicates Armah's 'not sure' attitude towards the ideology he desires to impart. Perhaps, people who cherish values become insane in such a society and Baako's madness explains this aspect. Waiyaki, though boldly faces the Kiama and is prepared for any sort of punishment, could have imparted his views on reconciliation when he realises the need for it. The concept of rebellion which Ngugi has given expression to, in his later novels, finds its spark in Waiyaki, when he rebels against the Kiama.

Armah's protagonists transform from silent spectators to active rebels. 'The man' retains his ideology but never questions
his wife's desire for 'gleam'. Baako's ideology fails to help him execute his plans to reform the society and the realisation is beyond his mental ability to bear with. He seems to lack what 'the man' has in him. 'The man' fights alone with the society and does not withdraw his stand whereas Baako prepares himself for a compromise with his ideals which only shatters him to pieces. Armah, perhaps, disgusted with the present day of Ghana, turns to history in his later novels, looking for salvation. The filth and dirtiness portrayed in the first two novels requires 'cleansing'. The later novels find 'the way' to clean the society. The healing process which the history of the continent had effectively executed once i.e. in the past for a purpose, is revived. The evolution in Armah's writings shows that Armah moves from being a moderate critic to a radical. His novels move from the present to the past which indicates his dissatisfaction with the present. May it be the past or the present, his obligation towards a better future is obvious in his writings. In picturising the present and recalling the past of Ghana, he intends to create the Ghana where individuals may proclaim, as he says in his poem, 'Aftermath'
Never more, I swore,
would I be held and bruised
Never more use myself to feed
Another's desire

The contrast between the modern Ghana and the ancient Ghana presented by Armah may show the way, a healthy future to the Ghanaians.

Ngugi's writings reveal significant evolutionary thought pattern in him. He says,

I don't feel that the writer is static, I believe that he is developing all the time; at least I would like to believe that in my case I am developing all the time. My own increasing understanding and appreciation of the forces at work in human society has made me look at themes which I treated earlier in a slightly different way (Kuna, Vol - III, 137)
Ngotho in *Weep Not, Child*, is timid and submissive; Waiyaki prefers reconciliation to retaliation; Mugo has the courage to face death; Karega inspires the labourers in the society to resist the capitalists; Matigari destroys the destroyers of the society. The fire of revolution which Ngugi exhibits in his later writings is dealt with implicitly in his early writings. The early novels throw light on the betrayers and the traitors of the native land. Ngugi who advocates reconciliation, later professes resistance ideology and this transition takes place not without any cause. From *Petals of Blood* onwards he is identified as a political writer and his own confrontation with the politics of the day is altogether unpleasant which he expresses in his writings in the later period of his literary career. The time sequence in his novels rhythmically i.e., chronologically moves from the past to the present unlike in Armah. The early writings portray the colonial Kenya and his later writings make the readers visualise the post capitalistic, neo-colonialistic Kenya. His anti-capitalistic, anti-neo-colonialistic views are manifested in *Petals of Blood* and *Matigari*. His concern for the workers, the peasants, the uneducated mass of Kenya is revealed in all his writings.
The stream of consciousness technique, the interior monologues, the flash back technique used by the novelists enhance the understanding of the conflict. The symbols and images make one feel the intensity of the problem. The choice of words and the style of narration go with the themes and create a visual effect.

Both Armah and Ngugi are social critics and their impeccable social consciousness continues to influence their writings even though they live in exile. Their objective is to create a healthy Ghana and a better Kenya. David Cook says,

The commited artist lives by his vision of order, of design, of pattern. The socially conscious writer does not set to work in a vaccum, but urges his society from what it is towards what it might be’ (AL, 3)

This is evident in all the writings of Armah and Ngugi. The analysis shows that Armah and Ngugi have changed their outlook according to the changing society. They are flexible, yet stubborn in retaining their objective in writing. The purpose of any writing is to reach
the people with a message and they do not write merely to entertain but also to educate especially their ignorant populace. Both recast history to restore the health of the society. African writing, in general, exemplifies certain social theories, especially Marxian and both the writers through the protagonists cry out for the support of these theories.

Fanon's theory opposes the oppressors and admits violence as the tool to eradicate social evil. Armah and Ngugi embrace Fanonian social theory in support of violence to some extent. But this sensitive and controversial factor is very diligently handled by the novelists. The killing of the antagonisers by Isanusi's followers, the setting fire on Boy's house and destroying him by Matigari develop from the antecedents which make the action of the rebels and Matigari an act of justice and not of crime. The readers are prepared well in advance to such an impact and when the action takes place, it is considered a natural reaction and not an exercise of violence. Ultimately, to Armah and Ngugi

"What matters is not race; creed, or custom, but whether individuals can meet and understand one another" (BH, 48)
Their writings proclaim that the individual has to rise against humiliation; rise against injustice; has to create a society devoid of corruption and exploitation.