Indeed, Ngugi wa Thiong’o’s literary activities are aimed at his honest concerning with the welfare of the peasants and workers of Kenya in particular and Africa in general. His crusade against the colonialism and its continuation even after the freedom of African nations is highly notable. As a true patriot Ngugi argues that Africa is not a mean or without glorious history. In fact, it is the continent where the first civilization of the world dwelt. It is the land of the most modern inventions and innovations. Africa is rich in fertile land and precious metals. African culture is also unique and from there only the Christianity spread worldwide.

Ngigi’s fictional works, especially his novels, are the powerful documentation of African reality. All his seven novels depict the African reality with great authority. We notice that there is a gradual development in his novels as far as his purpose to narrate the African reality is concerned. Though his novels may be divided into two divisions- colonial era and post colonial era, we find that the writer narrates the real conditions of the Kenyan peasants and workers. The loss of land is always the central concern of Ngugi. His novels are his real life experiences and his honest criticism of the conditions of the African people and nations. His ideology is not out of mere idealism but it is based on his
commitment to his beloved Kenya and her miserable peasants and workers who have become the victims of the colonialism and its impact after independence.

From New historicist perspective, literature can be read as an important document of history as it depicts the language, culture, social beliefs and ways of life from which it emerges. Ngugi wa Thiong’o as a creative artist has been quite successful in his writings to prove that they are a genuine record of the life of those who have been depicted through imagination. Really, Ngugi wa Thiong’o’s all the seven novels are a true documentation of African reality.

The followings are African reality:

(1) Though colonists tried to declare and picture Africa as the most backward and savaged continent, Africa was rich in social, cultural and other fields of life such as science, politics, arts and so on.

(2) Africa’s colonization began with slave trading and missionary activities.

(3) Europeans tried to intrude in Africa through so called holy-mission: ‘Whiteman’s burden to civilize the African people’.

(4) Whiteman’s such evil intention made the entire continent their eternal slave.

(5) The Whites exploited Africans in great deal.

(6) Africa’s rich and fertile land was grabbed by the White and the natives or the owners of the land were forced to be the squatters. Taxes and other rules were imposed forcefully by the colonists.

(7) Christianity divided the society and created conflict and unrest among the natives.
(8) Missionary schools equally created negative impact on the social and cultural aspects of Africa.

(9) In pre-colonial Africa, the place of African woman in the society was of high value, but colonization made it marginal. During colonialism and after independence, the place of African woman is marginal and prostitution is its solid proof.

(10) African people tried to achieve freedom through strong resistance and great sacrifice.

(11) Africa’s freedom from colonial clutches is merely an illusion as there is Neo-colonialisms at present because the rulers are the puppets of the White. They exploit their fellow Africans.

(12) Africa’s freedom proved mostly a curse as in many countries the leaders became cruel dictators and exploited their own innocent people through corruption and for their selfish motives.

(13) Real heroes of the freedom and their sacrifice are forgotten.

(14) Globalization, tourism and foreign policy added a lot to Africa’s pains and troubles.

(15) U.S.A. and other foreign aids have not helped Africa, but they exploited the continent. They exploited Africa’s natural resources and human potentials and made it more dependent and crippled.
Africa’s reaction to the colonizers now:

i. Even if genuine concern and sympathy or an apology by the colonizers is expressed, it is interpreted in colonial context.

ii. In the matter of cultural concerns, still the impact of colonization appears. Mask is white though the skin is black.

iii. True decolonization demands awareness and self-respect.

Let us see how above African reality gets reflected in Ngugi Thiong’o’s novels.

*Weep Not, Child* mainly represents exploitation of the Africans by the Britishers. It also deals with the revolt against the colonizers. Ngugi exposes that the innocent people of Kenya were deceived by the Britishers. They grabbed the fertile land of the Kenyans and forced them to work on their own land. Because of land grabbing, there emerged a class of African land lords who also exploited their fellow African people. They became the puppets of the Britishers and helped them exploit the Africans. We also notice that such exploitation resulted into division of the society and the conflict began. Actually, the exploitation was so severe that the people of Kenya decided to revolt against it and the movement Mau Mau Started. The major purpose of the movement was to get back the lost land. Ngugi depicts that to the people of Africa land is of supreme value. He connects their reverence to the land with spiritual faith. Among the Gikuyu the soil is honored and everlasting oath is to swear by the earth.
In the novel, the protagonist Ngotho becomes the victim of the Britisher, Mr. Howland who makes him work on his farm by taking away his land. Jacobo is a black chief who helps the Britisher to exploit his fellow people. He himself has become a landlord and thus he also exploits them.

Ngugi also draws our attention to the fact that Missionary education made the Africans crippled and divided. Njoroge gets missionary education to be helpful to their community and make them free from the clutches of the Britishers. His dream is never fulfilled as he becomes coward and turns away from his family. His brothers try to get back their lost land but Njoroge remains passive. He loses the potential of a native. Thus, the novelist shows that the missionary education created negative impact on the Africans.

_Weep Not, Child_ also narrates the resistance to the exploitation both by the Britishers and the African landlords. There was uprising of Mau Mau movement to get back the land grabbed by the Britishers. Boro, the son of Ngotho shows his anger and kills Howland and Jacobo. Boro represents angry young generation who took part in Mau Mau oath and fought from the forest to get back their occupied lands.

Ngugi portrays the sufferings of African women during the most oppressive and exploitative conditions during emergency in _Weep Not, Child_. Jacobo’s daughter Mwihaki undergoes lot of suffering as her father indulges in punishing the Africans taking the side of the White government. Because of her father nobody is ready to accept her so she feels guilty. She also suffers the death of her father in the most
tactful political entanglement created by Howland between Ngotho’s son and Jacobo to destroy them both. During the emergency period even elderly women also suffered. Nganga’s wives were miserable as their husband was taken away by White soldiers and he died in the forest.

Thus, *Weep Not, Child* describes how the colonists exploited the natives by depriving them of the ownership of their lands and reducing them to the miserable state of workers at their behest on those land. Africans not only suffered the loss of their culture but also lost their lands to the Europeans during the colonial times. Ngugi describes the political and the economic exploitation of the Africans by the Europeans and African landlords.

Ngugi’s *The River Between* depicts the impenetrable Kenya in all its beauty. He explains how the Kenyans had been without any fear of intrusion by outsider leading a happy, peaceful and united life with their traditions and customs which bound them to their land.

The arrival of the Whites to Kenya was a great shock to the innocent people of the nation. Due to their ignorance and deep belief in their impenetrable nature of hills, Africans could not forestall the incoming invaders from setting down their religious Missionary at Siriana. They soon occupied the surrounding land. With their religious preaching and catechism, they were able to convert to their faith quite a few natives. Thus, the act of conversion was the first step of colonialism. The White man like Livingstone was able to convert many Africans to take to the new faith shedding their faith in the native religion. Because of the new faith, the
old conformity of the African society was broken. The preaching of the new ways and values of life through a new religion had a drastically adverse impact on the old beliefs. The collision between the two antagonistic ways of life was indeed most catastrophic and tragic. Ngugi remarkably portrays the tragic predicament of the Kenyans torn by a lacerating conflict between the loss of cultural heritage and identity in the exploitative colonial context at both the individual and societal levels. Thus, the disinheritance of the Gikuyu religion and tribal culture by White colonialism figures in the novel.

Ngugi argues that even in the field of education imparted by the colonizers, there was remarkable exploitation of the natives. The education imparted to the students in the Siriana missionary school was directed mainly to advance the interests of the British Empire. They wanted to convert the Africans to believe in their faith and help them spread their religion. They also wanted the students to help them in the administration of the natives. Education directed to these purposes asserted the supremacy of their religion and began to condemn the native rituals, customs and traditions. Ngugi comments:

Christianity as an organized religion is corrupt and hypocritical: Besides acting as an agent of imperialism. It exercised a highly disruptive influence on African life and was the chief villain in alienating the African from his own culture. (Ngugi, *Homecoming*: p-31)

In *The River Between*, Ngugi as a true advocate of his continent argues that circumcision is an important ritual to the tribe. The Whites tried to suppress the
Gikuyu customs and decreed a law that circumcised Africans are not allowed to missionary school. The protagonist Waiyaki, as a circumcised person, could not carry on his studies. Thus, the Africans were exploited by White man’s twin tools—religion and education.

Ngugi wants to convey that some Africans helped the Whites to convert the natives. They also opposed their traditional way of life and customs. Joshua and Kabonyi helped the Whites and became strong opponents of their original culture. Joshua tortured his daughters who showed inclination to their culture and customs. Indeed, *The River Between* is the Blackman’s sense of insecurity, his sense of threat to his environs and to his mode and method of life.

Ngugi Thiong’o’s *A Grain of Wheat* concerns itself with the Mau Mau independence war leading to the Kenyan independence. The novelist graphically describes the intensity of exploitation by the Europeans during emergency period at its peak. The White man’s underlying energy, caught in senseless mass cruelty, is portrayed in detail. There were several detention camps where the suspected as well as the young men were kept and tortured. Their legs and hands were chained. The sanitary conditions were poor. Little food was provided and the victims of typhoid were not given any treatment.

Besides delineating the untold suffering—physical and mental—of the people in detention camps, the novelist portrays the agonies of the people outside the camp.
They are not allowed to give refuge to Mau Mau people. The remaining members of the family were forced to work on the fields of the White settlers and some to dig trenches. Those who did not work properly were beaten up.

The novelist also depicts the psychological stress of the characters and their physical suffering during the emergency. The individual betrayals are also recorded. Mugo hands over Kihika, a Mau Mau patriot to the White government, when Kihika wants him to join the rebellion. The Whites dragged a few young people and instilled fear to warn them not to act against the White government. Thus, the fear induced by the Whites had far reaching effects on the Africans.

Ngugi dwells upon the Whites before giving independence. They confiscated the lands of ever increasing number of detainees. Unfortunately, when the Africans went back from the detention camps, they were left without anything to live by. They could not even locate their houses for they were burnt and the whole of Thabai village was shifted to another place. Thus the White government confiscated lands and sold to White settlers or the black people who were loyal to the White government. The White settlers exploited the peasants by imposing taxes on land. So, even the landowners suffered a lot at the hands of the Whites. The yield from their land dwindled. There were no common grass fields as in the past because the settlers occupied most of the fertile land.
In *A Grain of Wheat*, the colonists put women to task. The indirect suffering of the black women was no less than what their men suffered directly at the hands of oppressing White soldiers. After the men in Thabai village were arrested, their women were not left with even a piece of land from which they could earn their living. Heavy taxes were also imposed on them. Children stopped their education, unable to meet the expenditure on it. In such conditions, women struggled to feed the aged and children at home.

Indeed, *A Grain of Wheat* mainly deals with the portrayal of violence that was done not merely to the body—the lands, home and hearts of the Gikuyu people—but also their soul in the form of a spiritual suffering and agony inflicted on them by the White man.

*Petals of Blood* is about the emergence of the local elite and the bourgeoisie as the new ruling classes in the post-independence Kenya who ally themselves with the exploitative ideology of neocolonialism and betray the masses on whose behalf they attained their power. The departure of the British colonizers does not mean the end of colonial power. On the contrary, the educated elites and middle-class people who take over the political and economic controls from the colonizers reconstitute the colonial regime and exercise power over their own people. Merely seeking to create connections with multinational businesses for their own benefits, they do not, in fact, practically establish economic and political plans that would transform the country after independence.
Instead of being the voice of the nation, as they once were during decolonization period, the elite betray the ideals of the nationalist liberation struggle and the hope of the people by fully embracing imperialist capitalism. The M.P. in the novel, for example, aligns himself with transnational companies in tourism business. Given capital from foreign investors, he buys the land from the peasants, transforming Illmorog into a tourist center where tourists from outside come for young prostitutes. He has no mind to modernize agriculture, but concerns himself with only the development of business.

*Petals of Blood* is a demonstration and, at the same time, a critique of the processes and impacts of neocolonialism on the marginalized peasants and the workers who for Ngugi are the principle actors in the anti-colonial struggle. These two lower classes are on the verge of disappearing in contemporary Kenyan history. The interventions of imperialist powers manifest themselves in the forms of transnational corporations and international development organizations which are, of course, sanctioned by the national elite and the bourgeoisie. These organizations give loans to the peasants and encourage them to do various kinds of big-scale farming with machines, imported fertilizers and paid labor as well as persuading the workers to sell their plots and invest in commercial businesses instead. Unable to produce agricultural products at the level expected, however, the peasants accumulate debt, and their land is thus confiscated by the bank. This is the second robbery of land after it was once stolen from them by the colonialists during the
colonial time. The peasants are disillusioned with independence which does not secure their land against foreign intruders. The advent of imperialist economic planning inevitably leads to restructuring the mode of production and transforms human and social relations in post-colonial societies.

In *Petals of Blood*, Ngugi not only illustrates for us the plight of the peasants and working-class people in its material aspects, but he also demonstrates how these people are marginalized in Kenyan historiography. Since history is a discourse where language can be a tool of domination and a means of constructing identity, the question of who writes it, who the subject of history is, and how it is written, becomes an important issue. Ngugi’s concern is that the sacrifices made by the masses in the war of liberation have been erased from national memory. The groups of people who are given special attention in the novel are the peasants and working-class people who, for Ngugi, are national heroes of Kenya. Despite being agents of historical change, they are not given a place in national history which, like the national economy, is controlled by neocolonial state. What national development has caused for the masses is a sense of isolation and alienation. Their lives have been neglected by the government since they have no control or power.

Education is often depicted cynically in *Petals of Blood*. Munira is a teacher, but lacks strong abilities to guide his pupils, instead preferring to stand back and not to assert any of his own beliefs. He rejects the claims of others that the children should
be taught more about being African, instead preferring that they be taught politics, and things which are "fact."

Ngugi’s *Devil on the Cross* is an attack on the neocolonial conditions that prevail in modern Kenya. Ngugi as a sensitive writer is worried about corruption that prevails in the Kenyan society. He believe that capitalism is a systematic robbery of peasants and workers. It is a robbery protected and sanctified by large courts, parliament, religion armed forces, police and educational institutions.

The seven representatives are the neo-colonial powers indulging in the most heinous corrupt practices and exploitation. Each one wears shirts made of paper money of their respective homelands and reveals his grabbing of the Kenyan economy. They take away the natural resources of Kenyans and also indulge in exploitation of the workers and peasants. Gitutu is a big-bellied person who fattens on land. He proudly relates how he has taken over vast estates from the White settlers, subdivided into plots and sold them at high prices to the citizens.

The land key adulterous detonates his practice of exploitation in three areas such as education, local government and housing. In education, he has discovered a method of luring the status secrets to his school. He does not approve of any indigenous syllabus in his school curriculum.

Kinaa Ku is another evil who indulge in corrupt practices in the local elections. He bribes the voters, indulges in rigging and wins the elections. He easily becomes the chairman of local housing committee. He does not get hesitated to get percentages by foreign speculators in exchange for building contracts. Ngugi
boldly depicts the confrontation that flares up the pot-bellied and the cadaverous exploiters. The fat persons indulge in unscrupulous commercialism.

Indeed, Ngigi’s *Devil on the Cross* artistically renders how the Kenyan bourgeois elite exploited an army of workers, peasants, petty traders and students. The Kenyan capitalists are described as the thieves, robbers, hypocrites and criminals. Ngugi conveys that exploiters would go to any extent to promote their interest. They have a desire to make money at the cost of moral scruples. It is due to their materialistic interest that they sold their motherland to the colonizers. It is for the same reason that they continue to serve it into neo-colonialism. The novel also advocates the importance of African oral tradition as it is depicted in that tradition.

Ngugi in *Matigari* continues his bitter criticism of neocolonial situation prevailing in Africa. Matigari confirms the impression from *Devil on the Cross* that the expected discontinuity between the colonial and post-colonial times is illusory. The novelist repents: ‘So a handful of people still profited from the suffering of the majority, then sorrow of the many being the joy of the few?’ (Ngugi,*Matigari*: p-12).

He feels:

> Our country is truly as dry as this concrete floor. Our leaders have hearts as cold as that of Pharaoh. Or even colder than those of the colonialists. They cannot hear the cry of the people. (Ngugi,*Matigari*: p-53)
The collapse of the dream for a better post-independence future has created an atmosphere of repression and fear, transforming people from truth-sayers to self interested egotists.

The writer tries to expose the exploitations of the Africans by their fellow Africans. He argues that to be free from such miserable conditions, there is a great need of a patriot like Matigari. Ngugi is in favor of violence when it is used for freedom from foul and mean aims of the exploiters. He hopes that people like Matigari would come up and save the peasants and workers of Kenya from severe exploitation. Large scale exploitation of the modern Africa after independence has been depicted in the novel. There is also the recalling of Mau Mau freedom movement which was in favor of Kenya and such movement is the need of today’s Kenya. Ngugi feels that there are no truth and justice in Kenya.

Ngugi Thiong’o’s last novel *Wizard of the Crow* (2006) is his masterpiece as a novelist. Like Jonathan Swift and Salman Rushdie, he bitterly criticizes the vanities and follies of life. He is mainly concerned about the exploitative political conditions of Africa. He depicts that African countries became free from the clutches of colonialism, but later on they became victims of cruel and selfish political leaders who later turned into dictators. Africa’s present political condition is very miserable as the rulers of the continent are puppets of the U.S.A. and other European nations. Most of the countries are directly controlled by the policies of the foreign countries. There is a strong hold of Global Bank and aids provided by the Whites.
Ngugi makes fun of the foolishness of the political leaders of Africa. They are ready to sell the whole Africa for their selfish motives. Corruption in politics has crushed the whole continent. Today’s political leaders have become richer by evil tricks of exploitation. The leader of the nation is selfish and cruel. Foreign debt is increasing day by day and the poor people of Africa have to pay a big price. We find that the society is divided into two: ‘Haves and Have-nots.’ The problems such as unemployment, political instability, corruption in all walks of life, hypocrisy of the rulers, their inclination to foreign policies at the cost of their nations etc. are discussed by the novelist.

There is also a hint to resist such conditions through unity. Africans can have real freedom from all evils only when they are united and aware of their duty to their people. Today’s African leaders help the foreigners exploit the natural resources and human powers of Africa. Indeed, Ngugi emerges as a true spokesperson of the real conditions of Africa. There is a cry for the miserable and helpless peasants and workers of Africa who have lost all that they had. Tourism and Globalization added to the pains and problems of Africa. Today’s young generation is misfit and misguided because of the influence of the colonialists. Their skin is black but mask is white.

According to Ngugi, today’s African young generation has become the victim of corrupt politicians and false promises given by them. Through imaginative story
Ngugi makes a bitter satire on the real condition of the Third World countries. The true democracy is possible only when there is honest and committed union of people. Exploitation of women is also exposed in the novel. In fact, Ngugi is hopeful about the good time of Africa. The novel bitterly exposes the exploitation of Africa not only by the Colonialists but also by the African leaders themselves. Ngugi symbolically narrates the inner as well as outer realities of the whole continent.

The following portrait shows Africa’s true condition: