



## A colonial study of Socio-Political Issues in Ngugi wa Thiongo: *A Grain of Wheat*

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### Abstract

One of the most well-known authors in East Africa's first generation of writers – those Africans who started writing and publishing in English at the end of the colonial era – is Kenyan author Ngugi wa Thiong'o. He examines a number of topics in his historical novel *A Grain of Wheat*, which is about Kenyan freedom, including national identity and symbolism, decolonization, independence, and neo-colonialism. Numerous realistic issues (violence, treachery, etc.) and people's in-depth sentiments towards the colonial world are depicted by Ngugi in the book. By closely examining the text's various depictions of people's activities, characters, and the Mau Mau insurrection, this research aims to read the novel in the framework of post-colonialism. According to Homi K. Bhabha's idea of "in-between," the study demonstrates how a national culture evolves and how a national ideology is presented. It also demonstrates the hybrid relationship between the coloniser and the colonised. Bhabha demonstrates that cultural creation is always most fruitful where it is most ambivalent by using ideas like hybridity, mimicry, negotiation, interstice, and liminality in his study of the aforementioned phrase. In the framework of postcolonial culture, this contact zone therefore transforms into a site of colonial invasion and resistance; in addition, it serves as a site of cooperation and reception, communication, and mimicry, and it serves to explain how individuals select and develop culture from colonial culture. Homi K. Bhabha's concept of the "in-between" serves as the theoretical foundation for this study, which examines the potential development of an "in-between" culture in the novel and shows how the blending of cultures can help newly independent nations shed the stigma of colonialism.

**Keywords:** Socio Culture Issues, Post-colonial, African Culture, Hybridity.

## I. INTRODUCTION

In his understanding of treachery, Ngugi was concerned in both the psychological and historical battle. Another significant source of inspiration for Ngugi's creation of *A Grain of Wheat* was the work of Frantz Fanon, who he was reading at the time. In *Homecoming*, which he referred to as "an intrinsic component of the fictitious world" of *The River Between*, *Weep Not Child*, and *A Grain of Wheat*, Ngugi regularly used Fanon. Ngugi emphasises the need for revolutionary violence as a strategy to overthrow an oppressive and corrupt colonial authority in his 1963 review of Fred Majdalany's *A State of Emergency: The Full Story of Mau Mau*.

Violence used to alter an oppressive, unjust societal structure is not savagery; rather, it purifies the human spirit. Violence used to defend and maintain an oppressive, unfair societal structure is wrong and devalues males.

In Harold Pinter's play *Betrayal*, two close friends named Jerry and Robert betray both their marriages and their friendships. Robert's wife, Emma, also betrays him by sleeping with Jerry. All three of the protagonists keep their betrayals a secret from one another, which serves to continue the first betrayal between Jerry and Emma. In this drama, social estrangement is a clear factor in treachery.

It is impossible to draw a straight parallel between Gikonyo, Mumbi, and Karanja's triangle of these novels. Starting with *A Grain of Wheat*'s epilogue, however, reveals that betrayal causes alienation but not permanent harm. Gikonyo is prepared for change after being hospitalised for another seven days as a result of the footrace accident. Initially wary of the metamorphosis, he makes an effort to ignore Mumbi's parental role in Karanja's child's care. He is reminded by Mumbi of the necessity of speaking and of avoiding previous mistakes:

People strive to rub things away, but they are unsuccessful. It's not always easy. Too much has transpired between us for it to be covered in

a single statement. We must communicate, analyse one another's souls through honest communication, and then work together to design the future we both want. But now I have to leave since the youngster is.

In a metaphorical sense, the sick infant stands in for the difficulties that could potentially arise in the union of Gikonyo and Mumbi, as well as the issues left over from an unfinished revolutionary battle in which Kenya was split into "freedom warriors" and "loyalists." Every character in the book has some connection to Kenya's revolutionary battle. Every significant character experiences treachery or takes part in one. Gikonyo, Kihika, Karanja, Mugo, and Mumbi all make decisions. During the "Mau Mau" conflict, each individual betrays his or her group, country, and friends in a unique way. Before *A Grain of Wheat* was written, Ngugi made the following remarks, which shed light on the effects of the harm done to Kenya's social fabric under the State of Emergency there between 1952 and 1963:

The "Mau Mau" conflict was unpleasant because it destroyed family bonds and fostered mistrust; you could find friends betraying friends, fathers being sceptical of their children, and brothers lying about their intentions.

Clearly, a divided society is the cause of the social alienation that is prevalent in both the book and colonial Kenya. In *A Grain of Wheat*, the majority of the primary characters have either committed a personal or professional betrayal. Without evaluating them, Aberrahmane Arab lists the biggest betrayals:

[Ngugi] seems to be saying that betrayal in the private sphere is just as essential as betrayal in politics. There is connection thanks to a web of deceit and scheming. Mugo betrays both the movement and a buddy. Additionally a traitor, Karanja. He woos Mumbi while enlisting in the forces of oppression. Gikonyo is sorry for breaking the movement's trust by confessing to taking the oath.

Arab also thinks it would be pointless to investigate the other betrayals in the book. Are the leadership's betrayals of "Mau Mau" any less significant than those of the villagers? If one were to properly comprehend the devastating roots of colonialism in the narrative.

Colonial aggression against the Gikuyu people led to the betrayal and killing of Kihika, the valiant guerilla fighter. He is a brave martyr whose shortcomings are shown by his friendship with Mugo. Kihika, the protagonist of Ngugi's novel, is now more than just a "Mau Mau" rebel. Kihika is transformed into an epic "Mau Mau" character through disguise and audacity. Eight years after the release of *Grain of Wheat*, a play based on the latter would be created by Ngugi and Micere Githae Mugo. Kihika's character is expanded and humanised by a number of ironies. First off, it was reckless and possibly even foolish of him to approach Mugo just after killing District Commissioner Robson. Second, Kihika draws inspiration for her revolution from the bible, a key tool in building a colonial infrastructure.

Politically, Mugo prefers to stay away from organizational commitments and instead daydreams about playing the role of Moses, the liberator. Ironically, Kihika is the one who selects him to coordinate clandestine political support in the newly reformed Thabai hamlet.

Why should Kihika bring me into a conflict and issues I haven't caused? asks Mugo, an orphan who works his farm alone and without regard for his family or village. Why? He is not content with just killing children, women, and other people. He must ask me to have a blood bath. I'm not his sibling. His sister is not me. Nobody has been harmed by me. I merely took care of my crops and small shamba. And because of the stupidity of one individual, I now have to serve my entire life in prison.

He can characterise his animosity for Kihika as being motivated by jealousy. Kihika was a natural part of the earth, unlike Mugo. Kihika, who had a mother, a father, a brother,

and a sister, could play with death and his family would still be around. So that Kihika's name would never be forgotten from human lips, he had individuals who would lament his passing and who would name their offspring after him. Mugo had nothing, whereas Kihika had everything

When *A Grain of Wheat* was released in the late 1960s and early 1970s, Africanists were revising their theories and methodologies. Both Kenyan and non-Kenyan historians and academics had to rebuild Kenya's past after the country gained independence in December 1963, and they did so using two different theories. The continuity thesis was put forth, which considered the five hundred years of interactions between Europeans and Africans even prior to colonialism. Although colonialism undoubtedly had a significant impact on some regions of the continent and led to uneven growth overall, the greater narrative of Africa is one that is focused on Africans. Africa "has remained essentially a black man's world," claims Crowder. Despite being primarily written for an educated English-speaking readership, *A Grain of Wheat* places a strong emphasis on native Kenyan histories, particularly Gikuyu histories.

*A Grain of Wheat* is set in a significant period in Kenyan history, according to Ngugi. The action of the book takes place during the decade following the "Emergency" of the 1950s, sometimes referred to as the Mau Mau Independence fight. The Kenyan sympathizers of the British government had to be eliminated if the Freedom Fighters were to achieve their goal of independence from Britain. One of the biggest revolt movements in Africa as a result was carried out without outside assistance. Instead, the Freedom Fighters relied on at least six armies of 15,000 to 35,000 fighters each, as well as supporters from nearby villages who provided supplies and intelligence. The British were forced by this widespread uprising to put an end to the Gikuyu, and they did so by driving them away from their homes and relocating

them to reserves and compounds where they became "labourers and squatters on their own land." Ngugi's personal experience serves as a link between the period prior to the Gikuyu eviction and the period following the Mau Mau struggle.

The best and possibly final example of Ngugi's historical reflection is his book *A Grain of Wheat*, which paved the way for his later, more political works. The conflicts of colonization produced binaries that needed to be acknowledged and then transcended, as "Gikuyu history was clearly more than a contest between patriots and sell-outs," according to Ngugi, who was well-suited to compose such historical meditations. With nuanced depictions of the Freedom Fighters, the Gikuyu locals, and even the British settlers, *A Grain of Wheat* explores these "tough moral choices and challenges." *A Grain of Wheat*'s numerous personalities and conflicts allow for a "multiplicity of meanings." The goal of the story is to promote new peace and a new Kenyan identity by presenting opposing ideologies in conflict with one another. All of this poses a challenge to conventional historiography, which frequently falls into restrictive, racist, or sexist narratives and too frequently ignores the voices of the same people it tries to represent. Thus, Ngugi's *Grain of Wheat*'s multiplicity and complexity provide an illustration of a potent historical meditation that aims to bring contrasts together in the pursuit of and in the hope for personal and societal development and peace

People begin to realize this painful fact as the effects of the First World War become more widely felt. Even worse was when the Second World War started. It should come as no surprise that "the loss of innocence," or humanity's innocence, is one of William Golding's *Lords of the Flies*' main themes. Despite the fact that the characters are kids, the message is meant for all people living on this island known as earth. In his novel *A Grain of Wheat*, Ngugi depicted how human cruelty to other humans can go unnoticed because it is covered

up by so-called "friends." Even the most honourable of the characters treats his kind poorly.

The first is the Europeans' 'invasion' of Kenyan territory while posing as allies. These colonial rulers had their own "selfish" goals despite claiming to offer assistance to Kenyans in establishing Kenya and civilizing the populace. Even religion, which is a tool for establishing both internal and outward harmony, is employed for destructive purposes. In reality, these so-called "colonial masters" want to expand their influence throughout the entirety of Africa, not only in Kenya.

The behaviours of the Europeans toward Kenyans revealed their actual motives. The Kenyan people were subjected to oppression on all levels, including physical, spiritual, emotional, psychological, academic, mental, economic, intellectual, political, social, and even cultural (culturally in the sense that oppression to the Kenyans became a way of life). It is safe to claim that these oppressors were not extra-terrestrials from another planet but rather fellow humans from a different region. Several Kenyans were held captive by the Europeans in various detention facilities dispersed throughout the nation. The majority were wrongfully imprisoned, perhaps for standing up for themselves in the face of spineless submission. Europeans live in the best and most fruitful areas, whereas Kenyan landowners are heavily concentrated in the swampy and desolate areas. Kenyans are frequently forced into forced labour. Others voluntarily worked for very little pay that would generate significant tax obligations. Kenya was split up as a result of internal conflict. Are all of these oppressive practises a result of civilization? Is this a prime example of the proverb that "one must pass through fire to be strong"?

Many readers of the book also widened their eyes and questioned questions like: Were the Europeans in Kenya merely to aid the Kenyans or in order to fulfil their own secret

desires? What underlying goals did they have? How ought a colonial master to have governed? However, how did the colonial rulers described in *A Grain of Wheat* instruct their people in governance? Only inferences drawn from the Europeans' acts and inactions toward Kenyans can provide the answers to these concerns. The Europeans invaded, seized and abused power violently, imprisoned Kenyans, split them, and instilled animosity between them. This would sum up how terrible the Europeans were to the Kenyan people. Along with all these evil deeds committed against their fellow humans, the Europeans (represented by John Thompson) were still looking for new ways to control Africa. If she had not managed to free herself from colonial control, Africa would have been robbed of all of her potential.

The most honourable character in the book, Mugo, was cruel and unfaithful to Kimathi, another Kenyan of his kind. Every main character looks up to Mugo because he is a strong, admirable man who stands up for justice, the one who does not cry while being brutally beaten, and the calm and collected hero. The realization that humans shouldn't anticipate a human hero dawns on Kenyans on the day of the Uhuru celebration, just as it did on humanity after World War II. It was discovered that the outstanding character Mugo had a dark past that held him down in addition to his unusual demeanour. Kimathi was betrayed to the Europeans by him. The act of treachery should only be considered incidentally; the real issue is why he betrayed Kimathi.

After Wambuku's passing, Kimathi is the top freedom fighter at the moment. He encourages Mugo to join the Mau Mau uprising against the Europeans because he respects Mugo. Additionally, a location is set up for a covert meeting between the two parties that only they are aware of. Mugo sowed one of the finest grains of wheat by betraying Kenya's greatest hero rather than living up to his name.

Every traitor has a motive for treachery that is personal. The excellent Mugo is no different. For his own [mugo] selfish interests, which included safety and an easy path to his aspirations, he betrayed Kimathi. He vehemently rejects any barrier that would stand in the way of his goal of rising to a position of influence in the society. One of those challenges to his dream was Kimathi's suggestion, which is why he was betrayed. Essentially, the "kind" According to Mugo, any human or nonhuman impediment to realizing our ambitions should be destroyed.

Mugo was deeply plagued by the memory and shame of his selfish behaviour against Kimathi and Kenya throughout the entire book. His wrongdoing psychologically formed and influenced his personality. He hides his wrongdoing in the thick fog of his introverted nature. He regrets his error, but regret cannot erase the past, therefore he must come clean to the locals.

The ongoing oppression of women around the world is one of the causes of the rise and continuation of the feminist movement. As it is frequently stated, gender bias and subordination of women constitute women's oppression. These actions are frequently referred to as "patriarchal." Women are still subjected to oppression in the political, social, and economic spheres of life. The topic of women's oppression has been a hot topic of debate up until the present.

Additionally, discrimination against gender varies from culture to culture. Patriarchy is a prevalent type of oppression against women in some cultures. Other countries have a strong presence of social and political inequality, the rejection of female students, career choice, etc. Patriarchy, or the subjection of women by men, is the predominant type of women's tyranny in African civilization, as depicted in the novel.

In the book, women acted as a bridge between the villagers and the liberation fighters. For instance, Wambui once presented the forest

fighters with a gun. In the absence of their husbands, other women carried out husbandry duties, most notably Mumbi and Wangari, Gikonyo's mother. They continue to be assigned a "second class role," nonetheless.

What legitimate motive did the soldier have for beating Wambuku so brutally? Is it only because she refused to let the soldier touch her "bosom"? Or is there another factor at play? Wambuku dies pitifully with her unborn child after being neglected by the guy she loves, mistreated by men in the neighbourhood, and brutally assaulted by a soldier with whom she refused to have intercourse. In today's world, many African women deal with such situations. However, the number of such unfair acts has been rapidly declining.

What deep motive might there have been for Wangari to be mistreated and constantly humiliated? The mother of Gikonyo is Wangari. She is Wahuriu's first wife, but Wahuriu no longer "likes" her because her "thighs" are no longer smooth (love is a distant idea in such marriages). Instead of physically kicking her out of the house, he regularly beats her and her children with punches. The mom also takes care of her son and herself. She therefore only appreciates the husband's romantic punches in a family like this.

The frequency of rape has grown in modern times. To end sexual harassment, both governmental and non-governmental organisations have taken action. Nevertheless, it is still rising in some areas. In Ngugi's *A Grain of Wheat*, Lieutenant Koinadu sexually assaulted Dr. Lynd.

In his books, Ngugi wa Thiong'o explores the experience of African women. He draws attention to the fact that African society is included in the list of cultures that regard women as inferior to men. In African literature, women's roles and the different forms of oppression they experience are depicted. Wahuriu undoubtedly noticed from social events that assaulting a wife is an effective way

to drive her from the home. Due to their same understanding of women, Karanja and Lieutenant Koinadu both committed crimes against them.

"The lack or breach of justice" is what is meant by injustice. Different sorts of injustice exist. Patriarchy, women's oppression, racism, and other ideas are typically included under the category of injustice. In addition to the text's depiction of women's subjugation, racism and class prejudice are also present.

The phrase "the unfair treatment of people, or violence against them, because they belong to a different race" is an appropriate definition. The extreme division between whites and blacks is blatant racism. The black people are typically from Kenya, while the white people are typically from Europe. Any relationship between the two is typically insignificant; Europeans typically dislike being among Kenyans. The relationship between John Thompson and Karanja, as well as that between the Kenyan captives and the European guards, are examples of this. The harsh and merciless treatment of Kenyans by white people is the unintentional manifestation of racism. The only thing the Kenyans could do was fight back in an effort to reclaim the item that had been deceitfully taken from them. Waiyaki and Kimathi died in the conflict, though, and thousands more Kenyans were imprisoned as a result.

Another instance of injustice mentioned in the Quran is class disparity. The text distinguishes between three classes: the upper class, the middle class, and the lowest class. Only Europeans, who rule as colonial masters, live in the elite class. They take centre stage in every situation. They live in a fertile region. The middle class is made up of Kenyans who occasionally have the opportunity to interact with Europeans. They are primarily working class people who live in Nairobi, the nation's capital, and commute home at night. Gikonyo refers to some of these people as "those who

know suffering as a word," just a definition in the dictionary. The less fortunate and uneducated make up the lower class. These people live in infertile areas. They are the ones that endure frequent abuse from Europeans. Working class people are intellectually and economically oppressed by the upper class. Additionally, they politically, socially, and economically oppress the lesser classes. The existence of the three classes is still present in modern-day African society. However, the three classes are only occupied and maintained by Africans. However, discrimination still exists between the upper class, middle class (or working class), and lower class.

The process of decolonization corrodes the human-centeredness of its victims, causing them to lose traits like bravery, kindness, self-belief, mercy, and honesty. In this way, the colonized peoples try to indoctrinate the Africans with white culture and values in order to subjugate them and make them feel ashamed of their cultural heritage and deprive them of their right to self-determination. As a result, they introduce new ways of perceiving the world and either unconsciously or consciously encourage people to give up their traditional ways of life and adopt new ones.

Ngugi contends that because colonial education makes the connection between culture and language and allows learners to gradually depart from their native environments, language is the means by which the colonizer can capture the colonized. They established educational institutions for kids. He views English as a language of oppression and as a type of linguistic and cultural invasion.

The primary factor that causes the events in the novel *A Grain of Wheat* to change is the socio-historical backdrop of the study. Whether he intended to abolish slavery, however, was a matter of contention. Most imperialists view his defences as justifications. In order to earn a large financial benefit for Britain from this colony, the white people declared Kenya to be a

protectorate and used effective administrative tools to have their authority acknowledged by the Kenyan people. Natives that are willing to collaborate with the white people in this pragmatist profiteering were needed for this mission. Kenyan colonization was not the British's top priority. A road led from Kenya to Buganda. The "lunatic railway," which was built between Mombasa and Kampala, took five and a half years to complete and cost the British £5,000,000 by 1901. The British established "the British East Africa Company," which served as the foundation of government in Kenya. This company's initial function was to recruit indigenous labor to construct the railway.

After the colonists spread throughout Kenya, the colonialists had no desire to acknowledge their understanding of African civilization and felt superior to the African tribes. To maintain their dominance, the colonialists turned to local traitors and the administration. The British controlled the jurisdictions and the legislative council, and with the aid of chiefs, the white population was able to keep order and collect taxes. British colonialism overlooked Kenya's development policies; the administration was solely there to assist the white population, and such deeds were seen as charitable gestures by the white colonizers.

The King's African Rifles, a unit of Kenyans recruited by the British after World War II to fight the Germans, overcame the white man's invincibility. The British justification was that they were defending Kenya because it was in the interests of the white race. African nations were inspired to struggle for independence by the animosity and independence of the Indians. The British settlers became enraged and continued to advocate for Kenya to be self-governed with British white settlers when a battle broke out between them and the African nationalists. African nationalism followed. Kenya was dubbed "the black man's country" by the African Union KAU. By involving Africans in the administration to secure peace, Britain

considered granting Kenya independence as an African state, and it did so on June 1st, 1963. Jomo Kenyatta is the country's prime minister despite independence; the colonial order endures. Kenya is thus indirectly ruled by an African corrupt elite on behalf of the colonial regime. Kenyatta persisted in upholding colonialism ideals and refused to alter the privileged social structure.

Turner asserts that "this conflict arises when people's expectations of a particular conduct stemming from their cultural origins are not satisfied, while others have different cultural backgrounds and different expectations." When competing norms give rise to "opportunities for deviance and criminal gain in deviant sub-cultures," according to William Kornblum, a conflict results. Gikuyu tradition is disrespected by the new converts in favour of European practices:

The few who were converted began practicing a religion that was contrary to the customs of the land. To demonstrate that no harm could come to those under the Lord's protection, they trampled on holy grounds. Land-dwelling elders objected. A long row of additional red strangers carrying swords instead of Bibles suddenly appeared as they peered past the Whiteman's laughing face.

They therefore act like hens who eat their own eggs in order to survive. The new converts are portrayed by the narrator as the world of the Gikuyu being destroyed. The conflict between the two civilizations is primarily a result of their bad behaviour. These alienated Christians battle their own culture on a daily basis. Beyond their actions, there is a struggle between tradition and modernity. As a result, the once "big love affair" between African and European cultures has turned into animosity, and "the Elders of the land protested." The reader can see how the Kikuyu people resisted colonialism by reading this protest of the Aged. Gikuyu territory is conquered using violence and subjugation. In order to rob the Gikuyu people of their freedom,

land, and cultural heritage, the white man has waged a ruthless war against them. According to the text, the white coloniser assassinates numerous Gikuyu leaders in order to advance colonialism and imperialism's objectives: "Waiyaki had been detained and taken to the coast, bound hands and feet. He is metaphorically buried alive in the ground, much like a seed. Behind the assassination of Waiyaki, the charismatic leader of the Gikuyu, we see the deaths of numerous freedom fighters who offer themselves up as scapegoats in the struggle against colonialism. Gaining independence has a cost. For the benefit of the majority, a lot of people must sacrifice personally. In this regard, one of the freedom fighters states: "In Kenya, we want true sacrifice, or death that will change things. But before we can carry the cross, we must be prepared. We both give our lives as a sacrifice for the other: I die for you, and you die for me. Jomo Kenyatta, a person from real life, is frequently mentioned in the story. He is regarded as someone who foregoes his own financial gain in order to advance the interests of his community. As a great fighter who sacrifices his life by being hanged by the British, Kihika is similar to Kenyatta in that respect: "Kihika underwent torture. The image of the white man as a menacing conqueror out to rob the colourized people of their possessions is one of a cunning conquest. People in Kenya followed the white man after mistaking him for a missionary when he first arrived. After settling down, he removed his clothing, exposing himself as a true usurper with a thirst for power.

In this regard, he has no qualms about forcing the Kenyan people to work under a harsh system. Work must be organised in the villages by the traditional elites. The overexploitation of black workers is as follows: "People were chained together as prisoners because the white did not want any leaving work." The text also illustrates how cruel and bestial colonialism was. Gikuyu people are viewed as useless objects that should be



discarded in the trash. Dogs are used as symbols of white power, in contrast to Africans, who are not given the same respect as pets in this fractured society. Kenyans are terrorised and subdued using them. Karanja is still able to recall his dread of Dr. Lynd's dog, which is given better care than any black person in Gikuyu territory. As a result, "a very touching friendship had grown between the houseboy and the dog." Every time a Gikuyu person is killed, Dr. Lynd never sobs. But when a white man's dog is injured or killed by a car, she sobs bitterly. This demonstrates how "stony hearts" are a trait of white men. The churches, schools, and roads constructed by white men are for their own use. This viewpoint is that "the white man needed to build roads because he was cutting down big trees that he wanted to send back home for his people," according to Mengara. The Kenyan people understands that the coloniser came to Kenya to make money and with this they introduced white man's capitalist ideology.

The interconnectedness of both cultures can be explained by the employment of both African and European languages in the same text. The joining of the two civilizations represents a form of partnership. Ngugi dedicates his entire life to preserving and defending Gikuyu traditional heritage. He comes across as a dedicated writer. Without identity, according to Joseph Ki-Zerbo, "we become an object of history, a tool utilised by others. Language is incredibly important to identity. Africans cannot forever use foreign cultural aspects, hence the loss of African languages will be devastating for African identity. Ngugi asserts that "language, any language, has a dual character: it is both a vehicle for cultural transmission and a means of communication. Swahili is inseparably a language of communication and a carrier of the culture of individuals to whom it is a mother tongue in parts of Kenya and Tanzania, especially in Zanzibar. One can see the place of the artist in a broken society beyond this statement of cultural identity. Ngugi considers

it the responsibility of the artist or novelist to show his people the way out of slavery. He should guide his people to the "promised land," after all. He is unable to accept the eradication of his forefathers' culture and traditions. As a result, he emerges as a "liberator" and a supporter of the Gikuyu heritage. The goal of Ngugi's work is to restore the dignity of Africans and Kenyans. Identity only becomes a problem when it is in a crisis, when something that was formerly believed to be fixed, cohesive, and stable is replaced by the sense of doubt and confusion, according to Kobena Mercer.

Unanimous believers are undoubtedly more powerful than a bomb. They won't quake or flee in fear of the blade. Gandhi is mentioned in the text, and the author asks his readers to follow in Gandhi's footsteps. Simply put, this means that in order to dismantle colonialism, the people of Kenya and all of Africa must adopt Gandhi's nonviolent strategy. Ngugi implicitly demonstrates that in Gikuyu communal awareness, the community comes before the individual through the use of the Gandhian technique. "A few shall die that the many may live," thus.

Ngugi also affirms or reaffirms his cultural identity in *A Grain of Wheat*. He integrates biblical scriptures, traditional Gikuyu songs, oral literature, and poetry in this interpretation. "Thou fool, that which thou sowest is not quickened, except it perish," reads the opening line of the book. And that which you sow is only bare grain, which may turn out to be wheat or another grain; you did not sow the actual plant itself. The fragmentary nature of the narrative is predicted by the structure and shape of this stanza. This strategy demonstrates the author's resistance to adhere to the rules of universal writing. English and Gikuyu technology materials are combined in Ngugi's writing. By doing this, he fosters cross-cultural interaction inside the text.

No longer does humanity see a world free from corruption under human leadership.

Humans are by nature cruel. Even though many contend that one's experiences impact their opinions, we frequently see people with nasty attitudes in public. These incidents have an impact on our writers. It also influences the way they write. African authors are hardly an exception. This article's introduction examined how the modern world differs from earlier periods. The discussion that followed focused on current events and how they were depicted in Ngugi's *A Grain of Wheat*. The study also emphasized a few aspects of modern literature that can be found in *A Grain of Wheat*. It turns out that cultural acculturation includes both cultural imperialism and adaptation. The study also shows that people who hold diverse cultures never mix with one another. As a result, both the contacts between individuals and the socio-economic backdrop of the society where these meetings take place determine the nature, the significance, and the meaning of cultural change. Because Europeans won't acknowledge African culture and tradition, Ngugi's work depicts cross-cultural conversation between Africa and Europe as cultural imperialism. The white man spreads colonial ideology through colonial institutions like the church and the school. There is a cultural clash as a result of this circumstance. Ngugi poses the question of whether African tradition would endure in the modern, globalized society throughout his whole book. He then extends an invitation to Africans to revive or reassess African literature in order to adapt it to the needs of globalization. The readers are left with the impression of a supporter of Gikuyu tradition in addition to Ngugi's writing style. If people choose the positive qualities from both cultures to create a new cultural identity, the meeting of the two cultures should be beneficial.

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