

NGUGI'S WOMEN: FEMALE REVOLUTIONARIES & GENDER AESTHETICS IN SELECTED LATE WORKS OF NGUGI WA THIONG'O

By

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Abstract

Ngugi's affinity to strong female characters can be regarded as archetypal of his late fictions and nonfictions published from the 1980s. In Matigari, Wizard of the Crow and Devil on Cross, Wrestling with the Devil: A Prison Memoir, and In the House of the Interpreter, Ngugi introduces a women-driven revolution through which the society is emancipated. This work attempts to define true revolution which comes to term with the fact that the African patriarch is unable to unshackle his society with its attendant manacle, dearth and debacle, which only the woman can cleanse and rationalize. The Jungian theory of archetypes interrogates the hero in Ngugi's most outstanding women in his late fictions, as part of a collective unconscious which is urgently typical of mankind.

Keywords: Revolutionaries, Heroines, Tragedy, Jungian Theory of archetypes, Gender Aesthetics

Introduction

True for me ... Njoki, with a picture sent through the mail, and Waringa, with an image created on rationed toilet paper, have been more than a thousand trumpets silently breaking down the fortified walls of Kamiti Maximum Security Prison to assure me that I am not alone. (Ngugi, 2018, p. 40).

The novel opens with an embattled Wariinga who loses her job at Eldares after her refusal to date her boss, Kihara, is dumped by her young boyfriend, is ejected from her house in the city of Nairobi; and is already suicidal. – all narrated in brevity. This is to give way to the uncovering of the mindset of the competitors at the Devil's Feast, arranged by the Organization for Modern Theft and Robbery (Devil's Angels) in Ilmorog, inundates Ngugi's readers with the reasons behind the experiences, situations and mindsets of all the passengers in Mwaura's matatu earlier on – which is the major aim of the writer. Ngugi's apportioning of heroic characteristics to female characters in his late fictions

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and nonfictions, to a large extent, is a rare departure from the African narrative typically described by Ojo-Ade (1983), as "... a male-created, male-oriented chauvinistic art. An honour-roll of our literary giants clearly proves the point: Ngugi wa Thiong'o, Senghor, Soyinka, Achebe, Mphahlele, and others" (p. 158).

It is without any doubt that in his late fictions and nonfictions, Ngugi begins to draw strength and fortitude from his female characters who are committed to fight the ugly consequences of the colonizers and 'the seventy years of their destructive alien presence' primarily characterized by the existence of Happy Valley, "... an actual area ... between Nairobi and Nakuru towns, but the name also described the lifestyle of a white landed idle class that killed bored by ... alcohol, other drugs, temporary marriages, divorce, wife swapping, murders, and suicide" (Ngugi, 2018, p. 44). All these are in variance with the Gikuyu culture decried by Ngugi thus: "The more I dig up the sordid details of their Happy Valley lifestyle, the more it disturbed me ... Thus the knight commander of two saintly orders was the founding spirit of mass land robbery and of the not-too-saintly Happy Valley lifestyle" (Ngugi, 2018, pp. 44 & 46).

The rediscovery of women as champions of triumph over evil, and the realignment of Ngugi's perception of women as agents of revolution is the thrust of this paper. Unlike his fictions during his early and mid writing careers that present men as embodiments of strength and doggedness, Ngugi establishes a paradigm shift in this revolutionary trajectory by announcing a roll call of heavy-duty women radically wired to tread the path that men feared to dare, keeping in mind all the time that "Despite independence, our status was still colonial ... a colonial affair in an independent Kenya. ... it is as if the phrase has followed me inside Kamiti Prison to mock me" (Ngugi, 2018, pp. 41 & 43).

It is impulsive to regard Ngugi a feminist writer as a result, yet his sudden heroic choice cannot be dissociated from his sudden consciousness - a part of his prison experiences as he comes to terms with his reality, and makes a firm decision, "Because women are the most exploited and oppressed of all working people. I would create a picture of a strong, determined woman with a will to resist and struggle against her present conditions. ..." (Ngugi, 2018, p. 15). It is against this background that this paper seeks to illuminate Ngugi's heroines ready to respond to the call to do the needful in the face of the Kenya's struggle against colonialism and neocolonialism.

Archetypal criticism driven by the Jungian theory of archetypes as developed by the Swiss psychiatrist, Carl Gustav Jung in his theory of the human psyche, comes handy in the interpretation of this study. Archetypes are usually symbols prevalent in literature. Jungian archetypes are primarily applied to

psychology and psychological patterns; but recently are also applied to arts, literature and music; and even advertising (Toolshero "Psychology"). The word archetype, according to Golden ("The 12 common archetypes" para 1) is derived from an old Greek word 'archein' which means old or original, and also, typos meaning pattern or type.

Jungian theory deals with archetypes that refer to a pattern or imagery drawn from the collective experiences of the past and present in humans. According to Jung, there are archetypes in the unconscious memory of human beings retained from birth. Most archetypes including heroism have existed from the origin of humanity, and these reside in the memory and are stimulated by circumstances. In this sense, this study explores what Nnolim (2010) notes as the 'darker recesses of the human psyche' (p. 13); even as Guthera and Wariinga seek to redeem the hopeless situations closing in at Ilmorog and Guthera's unnamed city.

Although there exist over two hundred archetypes, Jung establishes the cogency of five kinds of archetypes: self, shadow, anima, animus and persona. Self reveals the authentic personality of a human which can be improved. Shadow refers to the murky part of the human brain which craves to satisfy immediate needs. Mr. Hispaniora Greenway Ghitahy, the Rich Old Man from Ngorika and John Boy Jnr. represents what Jung calls the shadow (Nnolim, 2010, p. 13).

Anima refers to the feminine aspect of the human psyche that is not gender specific. Animus is the male aspect of the human and like the Anima, is not gender specific. Finally, the Persona refers to the personality which the human exposes to the world. This is the good impression shown to other humans and is therefore, regarded as a social mask because this is most times, the opposite of what actually is. It is acceptable to posit that themes are derived from archetypes; therefore, themes and archetypes are one and the same. While the mother depicts the protective female who always loves and understands, the hero is the champion who always solves a problem even at the expense of his life or position or substance; while the wise old man always presents with good counsel, and the trickster is always untrustworthy and a snitch; and the maiden always a beautiful and elegant woman; the fairy mother comes in at the last minute with fantasies of desires, etc. (Toolshero "Psychology").

Arguably, Ryan (2011) in his studies, accentuates that "Archetype literally means "first print" and refers to those images in the human mind that have been present since the dawn of time. From Jung's point of view, they are the building bricks of consciousness that are repeated in the literature, art, and architecture

of different cultures all over the world" (p. 174). Interrogating Ngugi's late fictions and nonfictions, it is identifiable that they are mostly influenced by myths, symbols and models which are drawn from different backgrounds and periods of time. Works which contain mythological elements adopt themes and symbols that are universal revealed in themes, character and characterization, imagery, and symbols; and these determine the development of the plot in every work of literature. Because such works draw from universal archetypes, readers can easily relate with them because they are easily graspable. Adoh (2014) in his detailed background of the mythological criticism affirms that it attempts to define:

... and explore in succinct terms the concept of myth and mythic symbols. This approach is rigorous and wide in its application, unlike other literary approaches. Archetypes or archetypal symbols are an important aspect of the mythological approach. These symbols are not universally interpreted but analysed from a specific culture's point of view, for example, death, creation, the celestial bodies, predestination are identified as common archetypal symbols and themes; however, they can only be understood when placed within the context of a people's existence. The mythic approach is not only concerned with myths in their entirety, but with the 'whys' behind these myths.

The heroic characterization of Ngugi's female characters will form the basis of this interrogation. Simply put, these women are between three months and sixty-five years of age. Beginning with the identical characters of Guthera and Wariinga, these young women can be regarded to be in Ngugi's words, women who understand that "Modern problems are resolved with the aid of thighs" (Ngugi, 1987, p. 19), and this they live out every day of their lives. Wariinga's story which she recounts from pages 17 to 26, are remarkable to the plot; especially the denouement and falling action of the work. Wariinga's angst against the Rich Old Man from Ngorika is summed up in Kareendi's story, therefore, his eventual murder is a cancerous feeling which Wariinga did not hesitate to unleash when the opportunity called.

Muzigirwa (2010) accentuates that not only does Wariinga eventually succeed in going through school afterwards, to become an engineer, she also, takes the responsibility as community spokeswoman and therefore sharpens her forces against forces of evil, gathers means and skills, shows her concern for masses of workers, peasants and students' welfare above her personal pleasure and satisfaction ... and chooses a place among the peasants, workers, students and all those who pay by their brain, sweat and body serve the kind of the Old Rich man from Ngorika.

Ngugi recalls Kenya's historical heritage and the place of women, which not only informs his female affinity as revolutionary agents, but also, establishes the successes associated with them thus:

... Had I not seen glimpses of this type in real life among the women of Kamirithu Community and Cultural Center, with whom I worked to produce the play, *Ngaahika Ndeenda*? Isn't Kenyan history replete with this type of woman? – Me Katilili wa Menza, Muraawa Ngiti, Mary Muthoni Nyanjiru, and the women soldiers of the Kenya Land and Freedom Army? (Ngugi, 2018, p. 15)

The Kenyan history and Ngugi's writings remain inseparable even as his thrust variegates. Embedded in the oral traditions of the Gikuyu people, Ngugi is in touch with the geneses and the subsequent close of the true ownership of nature's gift to Kenyans, not only to the colonizers; but also, to the Kenyan leaders who have consistently robbed the peasants and workers of their heritage, sadly. Ngugi's remarkable connection to this salient aspect of Kenyan history and the energy which he draws from this realization are thus expressed, "Waringa, by constantly making me conscious of my connection with history, and Njoki, by constantly making me aware that I am now in prison because of Kamirithu and its people, buoyed up my sagging spirits" (Ngugi, 2018, pp. 40-41).

At the beginning of *Devil on the Cross*, Ngugi takes his time to describe Wangira's economic state walking from one stall or hotel to another seeking a job, penniless and stranded, as a prelude to the introduction of the heroine, Waringa and her significant meeting with Gatuiria. In fact, Wangira's joblessness earns her a detention in the police cell, and she secures a conditional release which boosts her interest to attend the Devil's Feast in fulfillment of her conditional release. This eventually earns her the indefinite detention that succeeds the novel.

It is important to begin this study with the description of Wangari, an elderly jobless woman. Her bravado unleashes self-discovery that prompts the heroine, Waringa to a sudden awakening. Wangari's significance explains Ngugi's passion to develop the character of Waringa as the facilitator of the remarkable events that begins with the journey in Mwaura's matatu to Ilmorog and beyond. This passion is not to be overtaken by any distraction as Ngugi declares, "Tonight I don't want to think about guards and prisoners, colonial or neocolonial affairs. I am totally engrossed in Waringa, the fictional heroine of the novel I have been writing on toilet paper for the last ten months or so!" (Ngugi, 2018, p. 7),

The introduction of Ngugi's *Devil on the Cross*, leaves his readers with great suspense which runs wild with imagination about what his story will be about. Ngugi shocks his readers with the reality of the membership in the Organization for Modern Theft and Robbery and the competitors at the Devil's Feast, who made public their sources of wealth basically gotten from extortion of the peasants. Their outrageous and outlandish strategies for robbery and theft; and also, their claims of cleverness are described by the author with the same detachment as the narration of the imprisonment of Muturi, Wangari and the students' leader. The introduction of Wariinga gives credence to the revolutionist stance propelling Wariinga from the middle of the story till the end.

The significance of the Devil's Feast in the Cave runs through the most part of the novel and this cannot be overemphasized. The revelation that the devil's feast provides remains invaluable in the thorough comprehension of the reasons behind the exploitation of Wariinga by Waigoka, why Boss Kihara attempts to exploit Wariinga sexually, why her young boyfriend jilts her and why she has on several occasions attempted to take her own life. It is therefore, appropriate to surmise that the devil's feast is a vehicle through which Ngugi vividly illustrates the hopelessness of Kenyans, especially women, even in the hands of the government of her own people; and the futility of patriotism. These unfortunate details spell only doom. The unwillingness of Kenya to be redeemed from herself is best revealed in the arrest of Wariinga by the police in her effort to fulfill the conditions of bail earlier given to her.

Likewise, the introduction of the barmaids serving drinks at the pub where Muriuki and Matigari sit to feed and have a drink, is remarkable (Ngugi, 1987, p. 26). The subject of the programme that catches their attention also portrays their mental obsession. It is the subject of interest of the barmaids that exalts Guthera's struggle with Matigari after he saves her from the Policemen and their dog. (Ngugi, 1987, pp. 29-32). Guthera's doggedness in resisting the policeman who seeks to lay her and her reasons, defies the struggles of a typical subaltern woman. Like Kamiti in *The Wizard of the Crow*, Guthera explains the reason she won't mingle with a policeman, "... cops' money stinks of blood. I'd rather beg for a beer even from a total stranger - ..." (Ngugi, 2006, p. 28).

Wariinga belongs to the class of ladies regarded as 'loose', and this almost ruins her life as she takes most of the events in her life for granted. Using the allegorical narrative of Mahua Kareendi eventually shared with Gatuiria, Wariinga summarizes the major factor that lures young ladies into promiscuity and subsequently, unemployment. (Ngugi, 1987, p. 19). Extortion is a scourge

that stifles many a woman in Kenya and hardly does any woman survive without a huge prize. Heartless landlords enforce unlawful and brash ejections especially on women using intimidations and extortions, irrespective of their vulnerability. These women usually lose their self-confidence or their lives; the most reason Wariinga decides to go back to her parents in Ilmorog after her ejection from 'the house in Ofafa Jericho, Nairobi':

... was convinced that her appearance was the root cause of all her problems. Whenever she looked at herself in the mirror she thought herself very ugly ... Insistent self-doubt and crushing self-pity formed the burden that Wariinga was carrying that Saturday as she walked through the Nairobi streets towards a bus stop to catch a matatu to take her to her parents' house in Ilmorog. (Ngugi, 1982, pp. 11-12).

The case of Muriuki's mother is severe and irremediable. She wallows in misery and pays the ultimate price in the hands of a ruthless landlord:

She used to rent a hut in the village but she could not afford to pay for it. The landlord told her to leave, but my mother asked him: Where will I go if I leave this hut? You can't throw me out into the wilderness like a wild animal. Money isn't more important than life! But the landlord answered: You have to go whether you like it or not. I will see to it myself that you leave ... It was midnight when I was woken up by the smell of smoke ... She was fast asleep. I tried to wake her up. I jumped out through the window, but my mother got stuck because the window was too small. Then the house burst into flames. (Ngugi, 1987, pp. 25-26).

Matigari and Guthera discover their common heritage after he shares his story with her. (Ngugi, 1987, pp. 38-39). From then on, Guthera puts on her revolutionary panoply spurring most of the actions in the play. Without Guthera, Matigari would not have achieved much success both as a legend and a model revolutionary. This, Ngugi is determined to depict in *DOC*. Both Guthera and Matigari become supernatural beings strongly driven by their unalloyed determination and beating scientific and logical possibilities beyond human comprehension. Ngugi transfers this heroic motif to his female child, Njoki born five months after his abduction. Her picture posted to him at Kamiti Maximum Prisons carried a message from the peasants earnestly protesting, praying, groaning and wishing for his release. For Ngugi (2018):

Njoki is a message from the world. A message of hope. A message that, somewhere, outside these gray walls of death, people were waiting for me, thinking about me, perhaps even fighting for my release with whatever weapons they had. A protest, a hastily muttered prayer from the lips of a

peasant, a groan, a sigh, wishes of helpless children: today such gestures and wishes may not be horses on which seekers of freedom may ride to liberty, but I embrace them as offerings of a much needed moral solidarity with us and with the issues for which we have been jailed. One day the organized power and united will of millions will transform these moral wishes into people's chariots of actual freedom from ruthless exploitation and naked oppression, but just now merely sensing them through Njoki's photograph is a daily source of joyful strength. (p. 17)

Ngugi's characterization enables him to achieve the didactic aim which he sets out to do, in positioning the trio of Maturui, Wangari and the unnamed students' leaders as patriotic Kenyans like himself just as he chooses grassroots revolutionary approach unacceptable to the post-independent government of Kenya and earns their incarceration. By this, Ngugi creates in these three figures as post-independent heroes in *Ilmorog*, just like he presents Kihika, as the pre-independent hero in *Thabai*. Julien (1983) affirms thus: "It is the struggle against the British, the Emergency and Mau Mau that create for Kihika the occasion to realize his ideals for both himself and his people" (pp. 136-137). In other words, Ngugi consciously recollects the heroic landmarks established by women in the history of Kenya, and thus determines that, "Wariinga will be the fictional reflection of the spirit of women's resistance and resilience in Kenyan History" (Ngugi, 2018, p. 15).

Unarguably, the economic condition debases femalehood in Kenya, and the women are given to promiscuity to survive. Yet the slight contrast is that Guthera is more defiant and poised. Both Wariinga and Guthera learn eventually to stick to one man – that which is worthy of their fidelity and dedication. While Wariinga decides to settle in with Gatuiria, Guthera decides to be with Matigari, and these decisions they stick to till the end of both stories. Through their men, Guthera and Wariinga attempt to redeem hapless Kenyans from untold tragedy; typical of what Enewaridideke Ekanpou reflects as societal error in his redefinition of African tragedy beyond the factors of hamartia or hubris: "Everybody waited for the words of Pere with curiosity, 'I thank you all for coming; but let it be known that I shall satisfy the curiosity of my wife who had led me into this action and turn into a hill'" (Ekanpou, 2007, p. 66). Wariinga successfully eliminates The Rich Old Man from Ngorika who not only abused her sexually; but also, brought untold hardship to her when he got her pregnant and abandoned her. Wariinga states her mission categorically, when she realizes that her fiancé's father is the man who exploited her in the past.

In Ngugi's world as a Kenyan, the workers and peasants who are exploited, intimidated, imprisoned and subjugated include men and women. Because the men are completely crushed during the Emergency with many of them in prison or concentration camps, the women man up to their own defense. In *Devil on the Cross*, Ngugi's few female characters principally Jacinta Wariinga, a young girl from the Iciciri District, and an elderly and upright woman and peasant, Wangari build up a revolutionary spirit when the societal ill surrounding them is at the verge of swallowing them; first, as females, and second, as humans living in post-independent Kenya. It is the strongest of determination with which these females rise up with arms and people to save themselves from exploitation and victimization that establishes the success and aesthetics associated with Ngugi's 1982 novel.

Ngugi employs a female revolutionist to stamp out capitalism, and citing Brumley, Honore (2018) avers that, "she chooses to reject the enslavement of capitalism, maintain her purity as her own woman, and kill the symbol of the capitalist beast. There is no doubt that Wariinga's feminization is complete." For the first time, his commitment to project a female revolutionary is total. This he explains in these words:

Because women are the most exploited and oppressed of all working people. I would create a picture of a strong, determined women with a will to resist and struggle against her present conditions. Had I not seen glimpses of this type in real life among the women of Kamirithu Community Education and Cultural Center, with whom I worked to produce the play, *Ngaahika Ndeenda*? Isn't Kenyan history replete with this type of woman – Me Katilili wa Menza? Muraawa Ngiti, Mary Muthoni Nyanjiru, and the women soldier of the Kenyan Land and Freedom Army? Wariinga will be the fictional reflection of the spirit of women's resistance and resilience in Kenyan History (Ngugi, 1982, p. 15).

Using females as heroines, Ngugi demonstrates that females can also be sensitive to social issues that will be championed like them. Women become alternative models through which Ngugi sustains the revolutionary tendencies in his work. It may be illogical to accept Wariinga's revolution as a result of two experiences with *The Rich Old Man from Ngorika*, with colonial name as *Hispaniora Greenway Ghitahy*; and *Boss Kihara*. For "She (Jacinta Wariinga) finds Nairobi, soulless and corrupt. For Wariinga, all her problems started with the Rich Old Man's adventure" (Honore, 2018).

The character of Kareendi (who is actually Wariinga) reveals the vileness of sex exploitation of women in Kenya using two denigrating experiences that frustrates her while searching for a job in Nairobi in Chapter Two. While at the

second office she enters, "She finds there another Mr. Boss. The smiles are the same, the questions are the same, the rendez-vous is the same – and the target is still Kareendi's thighs" (Ngugi, 1982, p. 19). As a matter of fact, the anecdote of Kareendi becomes the archetype of a female in Kenya. In combating the class discrimination, many women resort to changing their natural lifestyle and physical features in order to remain relevant. The pressures associated with Wariinga's existence inflicted on her by the Kenyan aristocrats – Boss Kihara and the Rich Old Man from Ngorika, imbue in her a complex that erodes her self-confidence:

Wariinga was convinced that her appearance was the root cause of her problems. Whenever she looked at herself in the mirror, she thought herself very ugly. What she hated most was her blackness, so she would disfigure her body with skin-lightening creams like Ambi and Snowfire, forgetting the saying: That which is born black will never be white. Now her body was covered with light and dark spots like the guinea fowl. Her hair was splitting, and it had browned to the colour of moleskin because it has been straightened with red-hot iron comb ... (Ngugi, 1982, p. 11).

Her presence in Mwaura's matatu and listening to all the conversations open her eyes to the sullen economic and social incapacitation the Kenyan aristocrat places the country. The speech of Mwireri wa Mukiraai is significant - surmising the essence of Kenyan capitalism. His remarkable logic is later to unfold during the Devil's Feast at the Cave (Ngugi, 2006, p. 79).

Wariinga's revolution actually begins with herself – her mindset, her personality and her career. Thus, the narrator exclaims, "Here is Wariinga! ... This Wariinga is not the one we met two years ago. This Wariinga is not the one who used to think that there was nothing she could do except type for others ..." (Ngugi, 1982, p. 216). Attending to one of the research objectives, the deification of women as better revolutionists authenticates the fantastical entanglements with the major character, Jacinta Wariinga whose otherworldly encounter with the Devil from the beginning of the novel ceased after the Devil's Feast. This marks a turning point in her life, with her association with Guthuira and her self-discovery which puts her back on her career path. She becomes a confident woman who decides to walk over her impediments while she searches for an end to the societal ills that attempts to suppress and frustrate her. In *Devil on the Cross*, Ngugi's female character, Wariinga at the end of the novel successfully attempts to cleanse the society beginning with restoring her confidence for the task ahead of her, thus:

Today's Wariinga has decided that she'll never again allow herself to be a mere flower, whose purpose is to decorate the doors and windows and tables of other people's lives, waiting to be thrown on to the rubbish heap the moment the splendor of her body withers. The Wariinga of today has decided to be self-reliant all the time, to plunge into the middle of the arena of life's struggles in order to discover her real strength and to realize her true humanity. (Ngugi, 1982, p. 216).

Next, she realizes her dream career by proceeding to the polytechnic where she qualifies as mechanical engineer who specializes in motor vehicles and other internal combustion engines, although the Kenyan society "... loves to denigrate intelligence and intellectual capacity of our women by saying that the only job, "... a woman can do are to cook, to make beds, and to spread their legs in the market of love" (Ngugi, 1982, p. 218). Yet Wariinga in challenging the mindset of Kenyan men reminisces loudly:

Why have people forgotten how Kenyan women used to make guns during the Mau Mau war against the British? Can't people recall the different tasks carried out by women in the villages once the men had been sent to detention camps?" (Ngugi, 1982, p. 245).

While she pursues her education in engineering, she also attends "... judo and karate classes at the Kenyan Martial Arts Club in the Ngara area. Wariinga had resolved that she should be able to defend herself and stand on her own in every way" (Ngugi, 1982, p. 219). Although she runs into financial difficulties while in school, she refuses to accept help from her boyfriend, Guthuira or any other person, as self-reliance was for her, a hallmark of her new self. During her first year in school, she would rather take up side jobs like typing research papers and dissertations for other students, or worked in the hairdressing salon. (Ngugi, 1982, p. 219). By her second year, she learns enough to offer car engineering services to the Mwihtori Kiwanja Garage where she proves her worth, 'daring to storm a man's citadel' and receives better pay and nicknamed, 'Wariinga, daughter of the Iregi rebels!' (Ngugi, 1982, pp. 220-222).

By taking on a career which is male-dominated, she gears up for the confrontations which her new mindset would thrive on. Her first male victim is a man who brings his vehicle for repair and touches her breasts and buttocks (Ngugi, 1982, p. 221). She moves to destroy the unrepentant Rich Old Man from Ngorika who on meeting her as his daughter-in-law to-be, attempts to destroy the new life she had begun to lead, (Ngugi, 1982, p. 251). Wariinga like Soyinka's Iyaloja in *Death and the King's Horsemen* according to Okolocha (2015) is "... the true hero because she remained steadfast in her responsibility to society and

that her character calls attention to the existence of powerful female figures ...” (p. 96), in her society.

Although Ngugi’s heroine, Wariinga did not lead a strike, she champions a cause much more decisive by taking up the responsibility to deliver the society from the wiles of thieves and robbers by outright extermination. In a decrepit post-independent Kenya where the rich manipulates public institutions including the police, the presidency, the courts of law etc., which do not issue justice or truth, Wariinga takes laws into her own hands and heeds the call for duty. Having taken her revenge of sex exploitation as relating to her circumstances, she “... walked on, without once looking back” (Ngugi, 1982, p. 254).

What is most significant is that women’s revolution against the collaborators of the devil according to Honore (2018), is “... against neo-colonialism as a political system and capitalism as the economic system ruling the particular fictional society called “modern Kenya”. Women protagonists use methods and strategies to free themselves from victimization. Through their conquest, the aim is to save all Kenyan people, especially the ones who belong to the lower class.

Experiencing the colonialist Emergency from childhood, eventually succeeded by the insensitivity of the postcolonialist and neocolonialist periods, Ngugi remains in touch with the social injustices met to Kenyans. This directly affects Ngugi’s family as his works become a vehicle to reveal the weight of his angst against the Kenyan leading aristocrats. All he needs is the social experience to reveal the Kenyan leaders permitting the rot in the system, as Gbilekaa (2012) opines that social experience is to the writer what water is to the fish as it provides the source materials which the writer’s imagination reflects on in order to produce pieces of artistic writing including a hero figure to complement. (p. 29)

Like God, who after creating the world looks back and said his creation is good, Ngugi who creates the character of Wariinga looks back after thirty-six years in his deification of his heroines and recounts in his latest memoir, “...Waringa ... Njoki ... my symbol of hope and freedom ... I am the first political prisoner to hear these words. I shout the news across the walls. “Free ... We are now free.” I am no longer K6.77. I have regained my name. Ngugi wa Thiong’o (Ngugi, 2018, pp. 237, 239, 240).

Conclusion

The liberation which women seek is for the entire Kenyan population under the yoke of exploitation and abuses. As far as the aim is concerned, Wangari's move to arrest the thieves and robbers of the Kenyan economy and the forerunners of capitalism in Kenya, makes a statement that influences Wariinga. This begins a more decisive and continuous cleansing that is, suggested at the end of the novel, *DOC*. Further than this, is Wariinga's resolve for which she sacrifices her long sought-for love, a rosy affair that sprouts between her and Gatuira. By this, she seeks to crucify the debauchery of Waigota by murdering him, despite the fact that he is the father of the man he loves. Ngugi weaves a story which from the onset, sets the target of the novel in the first place outside which nothing else matters, "The Devil who would lead us into the blindness of the heart and into the deafness of the mind should be crucified, and care should be taken that his acolytes do not lift him down from the to pursue the task of building Hell of the people on Earth ..." (Ngugi, 1982, p. 1). The women in Ngugi's literary life wear a significant robe that endears them to Ngugi in ways he is unable to appropriately describe; yet he is able to put it so perceptively thus:

Wariinga and Njoki also keeps reminding me that my imprisonment without trial is not a personal affair. It's part of the wider history of attempts to bring up the Kenyan people in a reactionary culture of silence and fear, and of the Kenyan people's fierce struggle against them to create a people's revolutionary culture of outspoken courage and heroism. (Ngugi, 2018, p. 41).

Ngugi's women remain thorough in their revolutionist outlook at the point they make up their minds to join. Like Habila (2016) avows, Ngugi's heroines are everyday women risking it all in taking a leap of faith at everything that happens by happenstance, anxiety and opportunity. Otherwise, Guthera would not have been able to keep Matigari alive for that long, neither would Wariinga have been able to take her revenge on the Rich Old Man from Ngorika to save his future victims.

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