

**SATIRE IN OKOT P'BITEK'S POETRY: A CRITICAL
ANALYSIS OF SONG OF LAWINO.**

SONG OF OCOL,

SONG OF PRISONER AND SONG OF MALAYA

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BY

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**THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE
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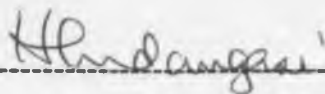
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DEDICATION

**Increasing knowledge results
In increasing pain
The writing of many books
Is endless
Excessive devotion to books
Is weary to the body
But
Ebenezer for this far the
Lord has brought me.**

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ABSTRACT

The study investigates satire in Okot p'Bitek's Song of Malava, Song of Lawino, Song of Ocol and Song of Prisoner. It identifies and describes its manifestation and operation. It also attempts to fill the gap that has been created by scanty discussion of satire in Okot's songs. The study focuses on the stylistic devices that lead to satire. These devices are not viewed as distinct entities, but rather as an integral part of satire.

This study treats satire as the humorous criticism of human weaknesses and foibles and uses this parameter to identify it in the songs. After the identification Okot's satiric butts are categorized into three broad topics: satire on religion and religious leaders, satire on politicians and satire on adherents of foreign culture and oppressors of women.

The study occasionally refers to Okot's life history and ideological inclinations. The purpose of these references is to throw light on his creative works and highlight circumstances that may have shaped him into a satirist. Background information clarifies that Okot p'Bitek's writing is a product of a rich Acholi oral tradition. The upshot of all this is that the songs are appropriately contextualised with the ultimate finding that satire is an indigenous African phenomenon amply and ably deployed in Okot's art.

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INTRODUCTION

Okot p'Bitek wears many hats. He is a story teller, singer, actor, essayist, lecturer, footballer, anthropologist, sociologist, teacher, lawyer, researcher, creative writer and a politician. He has frequently been identified with the above occupations. A study of his literary and academic essays as well as his creative works reveal that he is a satirist. One of the objectives of this thesis is to show the operations of satire in his creative works. In this regard, our focus of attention will be on his songs and his literary essays.

STATEMENT OF THE PROBLEM

While a lot has been written on Okot's creative works, little attention has been given to his use of satire. This study attempts to identify and evaluate satire in his songs. It seeks to find out who is satirised, and why. Ultimately the stylistic devices he uses to accomplish this task will be highlighted.

JUSTIFICATION OF THE STUDY

Adrian Roscoe in *Mother is Gold: A Study in West African Literature*, writes that Africa has a short history of satire (131). His statement does not take into cognisance the fact that satire existed in traditional African society as evident in the oral literature of various African communities. Roscoe's comment also implies that satire is a recent "innovation" in Africa. This study reveals that Africa is rich in satire, and that it existed in the oral literature of African communities, and in written literature as exemplified by Okot's songs.

In *Uhuru's Fire*, Roscoe does not consider Song of Malaya a serious creative work. He regards it as a "Rabelaisian jeu d'esprit, a holiday from commitment and a wasted opportunity a

fleshly level designed to annoy Sunday school teachers” (54). Roscoe, in the same spirit that made him declare that Africa has a short history of satire, fails to notice satire in Song of Malaya. This study differs with Roscoe’s view in the sense that it considers Song of Malaya a text that is rich in satire and one that deserves serious scholarly attention.

William Ochieng, in an essay titled “Why does local genius go unrecognised?” published in the Daily Nation, February 24th 1980, makes two statements that this study responds to. First he says, “as an essayist, I think Okot is hopeless in all his writings and public addresses; Okot has been saying the same thing since 1965 - that we must not ape the white man, that we must not lose our cultural identity.” The second statement is, “you see, it was great to read Okot in the sixties. Everybody, including the politicians, was calling for “complete independence.” In essence, Ochieng has relegated Okot’s literary works to the abyss; apparently he does not consider them relevant in this era. This study differs with Ochieng’s views in the sense that, satire makes Okot’s poetry relevant to our contemporary societies. He discusses important issues that are still relevant today.

Suffice is to say that this thesis is not written in defence of Okot p’Bitek, but rather it takes into cognisance the fact that what was said in the 1960s, can still be relevant in the nineties and even in the next millennium. For example, Okot advocates complete social, political and economic independence. He emphasises that cultural identity plays an important role in fostering independence. This study concurs with Okot’s sentiment because a people can only progress when they have identity. Identity equips them with pride and an ardent desire to be socially, politically, and economically independent. Indeed the call for economic independence is still echoed by several politicians in our nation. It is important to note that such calls are made more than three decades after the nation’s political independence. Okot also ridicules those who

blindly 'ape' western culture as exemplified by Ocol. Today 'aping' or blind adoption of western culture is a common occurrence. Since what Okot propounded in the 1960s is still applicable today, a study of his songs is therefore justified.

This study also takes into cognisance the academic contribution of several literary scholars who have critically appreciated Okot's creative works. However, although these scholars have rightfully identified the existence of satire in the creative works of Okot, they have not given it a qualitative and quantitative coverage. This study fills this gap because it entails a detailed study of satire in Okot's songs. It goes beyond identifying satire by mentioning its targets, and how they are satirised. It foregrounds the stylistic devices that lead to satire. This concentration on stylistics devices makes the study literary and not just a treatise on cultural protest.

In summary, this study is justified because it depicts that satire is present in Africa and that Okot's songs are still relevant due to the fact that they tackle human foibles that are part of human nature irrespective of the generation. The study concentrates on the stylistic devices that lead to satire and it therefore hopes to fill the void created by concentration on contents of the songs. This fresh approach makes this study not only justified, but also a positive contribution in the literary field.

OBJECTIVES OF THE STUDY

The objectives of this study are as follows:

- (a) To identify and evaluate Okot's use of satire in Song of Lawino, Song of Ocol, Song of Malava, and Song of Prisoner.
- (b) To show that Okot uses stylistic devices to achieve satire.

HYPOTHESES

This study tests the following hypotheses:

1. That Okot uses satire to mock, ridicule and to criticise human weaknesses and foibles.
2. That certain stylistic devices lead to satire.
3. That humour and criticism are essential components of satire.

SCOPE OF THE STUDY

This study will focus on four songs of Okot: Song of Lawino, Song of Ocol, Song of Malaya, and Song of Prisoner. The songs have been chosen for the study because of their satiric nature, as in the case of Song of Lawino, Song of Ocol and Song of Malaya and due to the absence of satire as exemplified by Song of Prisoner. Several essays written by Okot, as well as his academic contributions are referred to. The study foregrounds the relationship between style and content by focusing on the manifestations and the butts of satire.

THEORETICAL FRAMEWORK

Literary theory is defined by Warren and Welleck in Theory of Literature as, “the study of the principle of literature, its categories, and criteria” (39). Warren and Welleck reiterate that literature is based on certain principles. On the other hand, Oxford Advanced Learners Dictionary defines theory as, “principles on which a subject is based” (1330). These two definitions associate theories with principles. In discussing theory, we shall therefore be considering the principles on which the subject of our study is based. Our study concentrates on the stylistic devices that lead to satire, therefore stylistic criticism is appropriate.

Stylistics is discussed by various scholars: for example, Sara Mills, David Crystal, and Peter Barry. Sara Mills in **Feminist Stylistics** identifies literary stylistics and linguistic stylistics as the two categories of stylistics. In other words, she identifies literary stylistics as a brand of stylistics that leans towards the literary texts, and their authors (Mills 4).

David Crystal in **Introducing Linguistics**, refers to stylistics in general and literary stylistics in particular :

a branch of linguistics which studies the features (varieties or style) of language and tries to establish principles which account for the particular choice made by individuals and social groups in their use of language...it refers to the aesthetic use of language. When literature is the focus of attention, the subject is often called literary stylistics. (69)

Crystal's observations indicate that literary stylistics focuses on literary works with the purpose of identifying how language has been used aesthetically to convey messages.

Peter Barry on the other hand, in **Beginning Theory** asserts that, "stylistics moves from the specific sentence grammar to text grammar, considering how texts work as a whole to achieve (or not) its purpose for instance to amuse, to create suspense or to persuade" (216). In other words Barry implies that stylistics also focuses on how language is used to amuse, persuade and convince.

Emmanuel Ngara in **Stylistic criticism of the African Novel**, observes that a stylistic critic "relates his analysis of the linguistic features to the consideration of content and aesthetic quality in art" (12). He implies that a stylistic critic should not separate form from content.

So far we have seen that stylistic focuses on form and content. However, how is it related or usable in the study of satire? The remaining part of this section will therefore focus on the relationship between stylistics and satire. The aim of the section is to display that a detailed analysis of satire cannot be divorced from stylistic devices

In Beginning Theory: An Introduction to Literary and Cultural Theory, Peter Barry

relates stylistics to rhetoric (component of satire):

Stylistics is, in a sense, the modern version of the ancient discipline known as 'rhetoric', which taught its students how to structure an argument, how to make effective use of figures of speech, and generally how to pattern and vary a speech or a piece of writing so as to produce the maximum impact. (204)

Peter Barry regards stylistics (including literary stylistics) as the modern version of rhetoric (Barry 204). He equates it to the art of using language aesthetically. Indeed satirists also manipulate language to convict its targets on one hand, and to convince their audience on the other hand.

Kathleen Williams in Profiles in Literature: Jonathan Swift, says that most writers of satire like Jonathan Swift were trained in the art of rhetoric. She defines rhetoric as, 'the art of handling one's words, sentences, figures of speech, arguments, that the audience or reader is persuaded to accept a particular point of view' (3).

James Sutherland's sentiments in English Satire: The Clark Lectures 1956, agrees with Kathleen Williams' views that satire emerged from rhetoric. Sutherland's goes further by considering satire a department of rhetoric (5). Rhetoric or persuasion is considered a viable satiric tool in this study.

From the argument of these scholars, it is apparent that the common ground between literary stylistics and satire, is rhetoric. Therefore satire and stylistics are related. Their relationship is symbiotic, and intricately intertwined, that separating them is difficult. When one discusses stylistics, satire is bound to emerge, and vice versa. Stylistic criticism therefore involves analysing how language is used aesthetically to convey a message. Form and content

are not separated.

In summary, this study uses stylistic criticism because it emphasises on both style and themes. In this regard we shall concentrate on how the stylistic devices elicit humour and criticism at the same time.

METHODOLOGY

The study is based on library research. Texts on Okot's creative and academic works were read and critically analysed. The thesis is therefore based on the findings of the library research and information available in the Internet. Similarly, the MLA system has been used in the documentation of information in the thesis. Lastly, interviews were also conducted to ascertain some biographical and ideological facts on Okot p'Bitek.

The next stage involved sifting the data collected from the library research, the interviews, and the Internet. The data was then divided into three categories. The first consisted of Okot's biographical information, as well as his ideology. The second comprised details on stylistics. The third comprised details of what critics have said concerning satire in the Okot's songs. This third category was necessitated by the fact that the study could have been null and void if satire on the songs of Okot had been discussed intensively and extensively.

It was on this basis that the objectives of the study were firmly established. Having established what satire is, and what other scholars have written on satire in Okot's songs, the last stage then involved analysing satire by focusing on its target and the stylistic devices that lead to it.

LITERATURE REVIEW

Okot p'Bitek's creative and academic works have contributed immensely to the East

African Literary scene. Consequently, his works have raised discussions in the mass media, and academic circles. However, the discussions more often focus on the themes of his creative works, and less on style and satire. This over-concentration on the content of Okot's songs by critics and reviewers has created a deficiency in other areas, particularly in the study of satire. This study attempts to fill the void. The review of what writers and scholars have written is to vividly illustrate the deficit in the study of satire in Okot's songs. The review will focus on those who have tackled the subject of satire. This approach will ensure that the scope of the study is maintained.

Amateshe, in his M.A thesis titled "The Social Function of Poetry in underdeveloped society: An East African experience", asserts that Ocol and Lawino are to some extent "mouthpieces of Okot's satirical purposes" (91). Similarly, quoting Ulli Beier and Gerald Moore, he reiterates that Ocol and Lawino express Okot's comments on the society. These observations are valid, but Amateshe's thesis concentrates on the social function of the poems rather than satire. He mentions satire but does not discuss how it is used.

Henry Anyumba's article titled "Song of Lawino: a creative audacity" published in East African Journal volume IV concentrates on style in Song of Lawino. He mentions stylistic devices used to achieve satire. However, his discussion is brief, and only limited to Song of Lawino. He does not discuss Song of Ocol in spite of the fact that it had already been published by then.

Similarly Nicholas Kamau's M A thesis titled "A stylistic analysis of Okot p'Bitek's Song of Lawino, Song of Ocol and Song of Prisoner discusses style. However, he often mentions satire, but does not give it a detailed coverage.

Emmanuel Ngara on the other hand, in the essay titled 'Culture, Politics and Ideology in

Song of Lawino in Ideology and Form in African Poetry, mentions the existence of satire.

But he is more pre-occupied with the socialist ideology than satire. He says:

Song of Lawino is a very rich poem, addressing important issues affecting post independence Africa. Briefly the poem is a satirical comment on the neo-colonial mentality of the African petty bourgeoisie -the intellectuals and political leaders of Africa. (63)

Ngara's essay concentrates on the socio-economics state created by the privileged in the society. He mentions satire, and the devices employed to achieve it. However, satire is a minor concern in the essay. It is only mentioned to support the misdeeds of those who are economically privileged.

In Homecoming, Ngugi takes a similar approach to Ngara's. Satire is mentioned in the context of power - struggle between the African middle - class elite and the peasants. Ngara and Ngugi's approach to Okot's use of satire is different from the approach of this study. The study does not highlight satire in the context of socio-economic power struggle; rather our focus is on the criticism of human foibles and weaknesses.

Gerald Moore in Twelve African Writers, describes Song of Ocol thus: "parts of it are a satirical treatment of those who praise African culture only in the most generalised terms, but denounce many concrete manifestations of it as backward" (182). This statement is a general reference to satire in Song of Ocol. Moore does not give us detailed analysis to elucidate his statement.

Monica Wanambisi gives a detailed analysis of the form and contents of Okot's songs and poems in Thoughts and Techniques in the Poetry of Okot p'Bitek. In Chapter five, she discusses satire as a technique of the songs of Okot. She refers generally to satire in specific songs of Okot. For example, satire in Song of Malava is discussed thus: "Song of Malava

satirises the hypocrisy of Africa's modern moralist who are against polygamy, prostitution, and promiscuity" (115). Similarly, her discussion on Song of Malaya is not detailed. In Song of Ocol, she focuses on the negative effects of foreign education rather than on human weaknesses. Although she has identified satire as a technique in the poetry of Okot p'Bitek, she does not give it a quantitative coverage overtly because it is not the major objective of her analysis. She also discusses satire alongside other styles and techniques. In this study, some of the techniques she has mentioned like humour, imagery and irony shall be viewed as aspects of satire. Form and content shall be treated as a whole unit, and not as separate entities. The approach of this study therefore differs with Wanambisi's approach. In her analysis of Song of Prisoner, she states that it is not satiric because it lacks humour (Wanambisi 119). Although the approach of the study differs with her separation of form and content, it concurs with her analysis of Song of Prisoner.

Chris Wanjala's essay titled "Destruction of the Old Homestead, themes of Cultural alienation in Relation to Intellectual Life," in For Home and Freedom contains observations on satire. He argues that Song of Lawino contains satirical comments on the industrialised worlds (80) and on the modern woman exemplified by Clementine (85). Concerning the latter, he observes that Clementine the 'new woman', is described by Lawino using 'fiercely satirical lines' (86). His discussion on the new woman however, majors on cultural alienation. Satire is only a minor concern.

Wanjala's essay also discusses various forms of alienation in Song of Lawino. He uses Ocol and Clementine to reinforce his arguments on cultural alienation. He points out that alienation of politicians from the masses arises when the former indulge in party politics at the expense of the masses as exemplified by Ocol and his brother (92). Apparently, Wanjala's essay gives more consideration to alienation. Satire is only mentioned to fortify his arguments on

alienation.

In Standpoints in African Literature, Maina Gathungu's essay titled 'Okot p'Bitek: writer, singer or culturizer' concentrates on the discrepancy between Okot's lifestyle, and his art. He emphasised that Okot's actions are contrary to his words (52). The emphasis is not on satire, but on Okot's credibility.

Our discussion so far focuses on scholars who have discussed satire in general. The remaining part of the literature review will focus on George Heron's critical appraisal on Okot p'Bitek with the intention of appreciating as well as exposing the gaps in his arguments.

George Heron, a renowned literary scholar, makes observations on satire in the songs of Okot. His observation in The Poetry of Okot p'Bitek will be referred to in order to enhance the thesis' argument. However, the weakness of his arguments that are relevant to this study, shall also be mentioned.

In The Poetry of Okot p'Bitek, Heron observes that Okot's satire in the songs is double-edged. He amplifies this point by referring to an incident in Song of Lawino where Lawino admits that she is incompetent in the ways of the white people (151). Heron interprets this as Okot's satire on Lawino. In this thesis, there are several references to the double - edged satire of Okot. The concept is explored further in this study.

Heron also considers the singers as Okot's mouthpiece (99). His observation is based on the similarities between Okot's opinion expressed in his academic work (100) and the singers' comments in the songs. He observes that Lawino considers certain traditional rituals as medicinal. Hence, in Song of Lawino, she says:

And when it is *Jok Omara*
That has caused madness
Or *Odude* or *Ayweya*
That has brought troubles,

When *Jok* Rubanga
Has broken someone's back
Or *Jok* Odude
Has tied up a woman's womb,
And the husband
Cries over his lost bridewealth. (150)

Heron compares Lawino's comment to Okot's view in Religion of the Central Luo

where Okot remarks that:

The beliefs and practices that have been described and certain knowledge of medicines are used to diagnose, explain, interpret the individual cause of misfortune and ill-health, and they also provide means and ways of coping with individual situations of anxiety and stress. (160)

Okot's comments in Religion of Central Luo, concurs with Lawino's description, in Song of Lawino. Hence Heron's conclusion that the singers are Okot's mouthpieces is plausible. However, such an observation should not be general, but tied to provable cases. For example, Ocol in Song of Ocol, in some instances advocates the total annihilation of African culture. Is he in this case Okot's mouthpiece? In this study, the reference to the singers as mouthpieces is made in specific instances where the singers' sentiments correspond to Okot's ideology.

In The Poetry of Okot p'Bitek, Heron contends that Ocol, in Song of Ocol, distorts the position of African women (94). This study takes a different stand in the sense that Ocol is regarded as a tool used to criticise the oppressors of the African woman. Whereas Heron considers Song of Prisoner a satire, this study does not consider it satiric because it lacks humour.

This literature review reveals that satire in the songs of Okot has not been accorded qualitative and quantitative literary attention. It also reveals certain gaps that this study hopes to

fill.

CHAPTERS

The thesis contains four chapters, which deal with various topics. Chapter one concentrates on satire. The definition of satire is followed by its origin and development in Africa and Europe. Types of satire, and general function of satire are also discussed in this chapter. Lastly, the nature of satire is discussed under the following headings: subject, scope, manifestation, and satiric devices.

Chapter two entails the discussion on satire on politicians. The songs of Okot analysed in the chapter are Song of Lawino, Song of Ocol, Song of Malaya, and Song of Prisoner. On the other hand, Chapter three entails a discussion of satire on religion and religious leaders in Song of Lawino and Song of Malaya.

Finally, Chapter four focuses on satire on the adherents of foreign culture, and the oppressors of the African woman in Song of Lawino, and Song of Ocol. This chapter is then followed by a conclusion.

CHAPTER ONE

WHAT IS SATIRE?

INTRODUCTION

It would be inappropriate to commence an analysis of satire in Okot's songs without considering what satire is. Consequently, satire shall be the focus of this chapter. First a definition of satire is given, then a discussion on its origin and development ensues. This section also includes a general discussion of satire in Africa, its nature, types and functions. Finally, satiric devices are discussed under the broad sub-title manifestation of satire. This chapter is important because it provides us with guidelines on what satire is. These parameters are useful in analysing the same in Okot's songs.

A. DEFINITION OF SATIRE

Satire escapes an easy, straight-jacketed definition. In this chapter, we shall consider what various scholars and critics say concerning its definition. We shall then identify the recurrent ideas in the definitions, then consider them as important aspects in understanding satire.

Arthur Pollard, in Satire defines satire as:

A poem in which wickedness or folly is censured. (1)

This definition is not sufficient because it is limited to only one genre of literature, that is poetry. The other genres have been excluded. It is therefore not an all-encompassing definition.

On the other hand Myers and Simms in Longman's Dictionary of Poetic Terms describes satire:

a style, or tone or technique that morally diminishes, by way of ridicule or

scorn, the failings of an individual, institution or society. (271-72)

This definition identifies satire as a style, a tone or technique that morally diminishes by ridiculing or scorning. This dictionary definition is rather wide. Its scope is limitless and could extend to non-literary activities like journalism, cartoon illustrations, and the film industry.

However, in the Current Literary Terms: A Concise Dictionary by Arthur Scott we find a definition that is more inclined to literature. That is:

The holding up of vices or folly to ridicule.
It often makes use of irony and sarcasm. (257)

Although it is inclined to literature, irony and sarcasm are not the only satiric devices.

Russel's definition in Satire in the Victorian Novel is also inclined to literature. He says that satire is:

...humorous criticism of human foibles and faults,
or of life itself, directed especially against deception,
and expressed with sufficient art to be accounted as literature...
it is a union of these two intangible, subjective elements,
criticism and humour... (5)

Russel underscores essential components of literary satire by identifying that it should entails a humorous criticism of human weakness. He identifies humour and criticism as essential components of satire.

Russel also quotes the encyclopaedia to enhance his definition by emphasising that satire is capable of amusing as well as arousing disgust:

Satire in its literary aspects may be defined as the expression in adequate terms of the sense of amusement or disgust excited by the ridiculous or unseemly, provided that humor is a distinctly recognisable element and that the utterance is invested with literary form. Without humor satire is invective; without literary form, it is merely clownish jesting. (10)

Russel therefore emphasises the importance of humour, and literary form in literary satire.

Bullit, on the other hand in Jonathan Swift and the Anatomy of Satire says:

Whether good or bad, general or particular,
true or false, savage or humorous, prosaic
or poetic, any literary attack upon the vices
or folly of men and manners may be
contained under the general word satire. (39)

This definition excludes drama and limits itself to prose and poetry. It is wide and does not include features that can be used to identify satire.

We can therefore define Satire as the humorous criticism of human weaknesses, folly or foibles. We shall therefore evaluate Okot's songs using this definition.

B. ORIGIN AND DEVELOPMENT OF SATIRE

Quintilian, the acclaimed Roman scholar is quoted in the Oxford Companion to Classical Literature as having said that satire is entirely a Roman creation (507). However, satire cannot be said to be the property or a creation of a particular race or ethnic group, because it exists in the oral literature of many communities in the world. In this regard, the Dictionary of World Literary Terms gives the occurrence of satire in three world communities other than the Romans. They are: the pre-Islamic Arabs, pre-Christian Irish and the ancient Greeks. In all these communities, satire was closely related to ritual and magic. The three cases shall be considered in depth.

(i) Origin and Development of Satire in ancient Greek, Arabia and Ireland

In the pre-Islamic Arab communities, for example, satire was used alongside the tangible weapons used in the battle:

The poet led his tribesmen into battle to hurl
his satire - imprecations and curses - like so

many spears to the enemy. (286)

In other words, the poet and his people hurled ridicules to their opponents with the sole purpose of wounding them. In essence, satire was also a weapon used to devastate the warriors emotionally, and psychologically.

On the other hand, the situation among pre-Christian Irish was as follows:

The pre-Christian Irish lived in fear and hatred of their poet who for many generations exercised power with their death-dealing ability - with words (286).

Words in this context refer to ridicule and mockery often associated with satire.

Ultimately, in ancient Greece, during the fertility rites, the following happened:

The leaders of the phallic songs broke through the festivals with occasional outbursts of invective and curses, usually directed against a particular person who stood for evil - blight, drought, diseases - being exorcised. The magical power of such abuses remained to give potency to later non-ritualistic curses. (286)

This ritual led to the development of satire in ancient Greece. Similarly, the development of satire in England is discussed by three scholars: Kathleen Williams, Don Nilsen, and John Peter.

(ii) Origin and Development of Satire in England

Kathleen Williams in Profiles in Literature: Jonathan Swift, relates the development of satire to the practice of rhetoric. She reiterates that rhetoric was a popular art, and many educated people in English society as exemplified by Jonathan Swift were trained in the art (3).

Don Nilsen in Humour in British Literature says that satire in England developed out of complaint. He observes that complaint, "was written in verse form and it was racy, vivid, colloquial and used a great deal of language play (punning)" (xvi). Like Don Nilsen, John Peter

in Complaint and Satire in Early English Literature, associates the practice of satire in early English literature with the tradition of complaint (156). Peter asserts that satire emerged from complaint. He explains that, as a form of writing, complaint was monotonous and inartistic, and greatly used by Christian writers. But with the influence of classic works by Horace and Juvenal, coupled with the dark ages in Christianity, satire became more popular (Peter 109-110).

From the observation of Williams, Nilsen, and Peter, we can associate the development of satire in England with complaint and rhetoric. However, these observations cannot be said to be conclusive because more studies need to be done on the origin and development of satire in England.

(iii) **Origin and development of satire in Africa**

Africa comprises many ethnic communities and diverse races. Although African communities have distinct cultures, they have been united into different geographical boundaries to form countries. Each country has a general constitution that assists in cohesion and in general governance. However in spite of geographical and constitutional unity, each community has its own artistic expression. In this regard, the oral literature of each community is particular, and unique.

Satire in Africa, cannot be said to have originated from a particular community, then diffused or spread to others, because its presence and development is particular in each community. In this vein, no community can be superior, or be considered a representative of the rest. However, for the purposes of this study we shall consider satire in the oral literature of certain communities in Africa. First we shall discuss satire in African oral literature in general, then give examples from particular communities.

Ruth Finnegan, in Oral Literature in Africa, makes salient points on satire in Africa's

oral literature. In reference to political songs, she observes that:

Poetry can also be used to pressurise those in authority or to comment on local politics. Songs of insults, challenge, or satirical comments also have a long history, and can function not only on a personal level, but also as politically effective weapons. Though such satirical and topical poems will be treated separately from party political songs ... (273)

From Finnegan's comments, we can deduce that satire is present and functional in Africa. She also remarks that satirical warnings, and advice on behaviour were in the form of proverbs (410). On the other hand animal narratives especially trickster narratives (346), were either a comment, or satire on human society and behaviour (351).

Finnegan underscores that the Ibo masked plays (in South Eastern Nigeria) were satirical because miming and parody could be detected (511). From Finnegan's examples of satiric proverbs, narratives, and plays, we can deduce that satire pervades different genres of oral literature in Africa.

Okot records several satiric poems in Horn of My Love. The poems comment on various issues that affect the Acholi community, for example, urbanisation, family relationships, prostitution, alcoholism, and sexually transmitted diseases. Indeed, George Heron in The Poetry of Okot p'Bitek, affirms that many Acholi tales and songs are satirical (Heron 84).

Onyango Ogutu and Adrian Roscoe's collection of Luo narratives in Keep My Words contain several satiric tales. For example "In Search of Husbands" is a satire on jealousy, "On the Art of Friendship" a satire on pretence, and "A Cut of Meat" a satire on greed and adultery.

Satire also exists in written literature in Africa. In general, it can be said to emanate from satire in oral literature. Therefore literary writers in Africa should not be accused of copying or writing under the influence of European/Western mentors, because some have been socialised and influenced by oral literature. Okot p'Bitek, for example, cites the indelible mark on his life

left by oral stories and songs (Okot ACR 21). Hence, his use of satire in Song of Lawino is attributed to Acholi satiric songs (Heron 46, 84).

Several African writers also employ satire in their creative works. Some examples of texts on political satire are: Chinua Achebe's A Man of the People, Wole Soyinka's The Interpreters, and Kongi's Harvest, and Francis Imbuga's Man of Kafira, and Betrayal in the City.

On the other hand, Mongo Beti's Poor Christ of Bomba, and King Lazarus, and Wole Soyinka's Trials of Brother Jere, satirise hypocritical and selfish religious leaders. Those who slavishly copy foreign culture are satirised by Wole Soyinka in The Lion and the Jewel and in Mongo's Beti's Mission to Kala.

In poetry some acclaimed works are Wole Soyinka's "Telephone Conversation", and Okot p'Bitek's Song of Lawino, Song of Ocol, and Song of Malaya.

It is therefore apparent that every community has its own history on the development of satire, and hence one cannot be taken to be the representative of others. It is also evident that satire is not a new development in African literature as suggested by Roscoe in Mother is Gold (131).

C. THE SATIRIST

Arthur Pollard in Satire describes the satiric writer as "a guardian of ideals" (3). S(he) seeks to guard and uphold ideals cherished by the society. It is in this vein that s(he) criticises anything that threatens them.

The satiric writer is also considered a preacher (Pollard 1). Preachers usually present their sentiments in a passionate manner. They are always persistent in conveying the message

they deeply cherish. Similarly, the satirist often conveys his/her message passionately using stylistic devices.

Wolfe Humbert observes that a satirist, “ must have love in his heart for all that is threatened by the object of his satire” (Wolfe 14). Humbert’s observation underscores another important characteristic of a satirist. That satirists not only identify the ideals upheld by the society, but s(he) also appreciates the ideals or virtues. This is the reason why the satirist seeks to protect what s(he) loves.

An “intense conviction about right and wrong ” (William 3), is another characteristic of the satirist. It is rather obvious that since the satirist loves the virtues and ideals upheld by the society, s(he) is equally passionate when satirising human weaknesses, or anything that threatens the virtues. The satirist’s display of intense conviction is evident in the language he/she uses.

Ultimately the satirist is also considered a judge. Wolfe Humbert observes that the satirist judges because he writes to reveal his passionate love for justice and sensitivity to injustice and wrong doing (Wolfe 7). In other words, like a judge, the satirist upholds justice, and punishes wrongdoing through ridicule, mockery and criticism.

D. THE SATIRIST’S METHODS OF RELAYING SATIRIC MESSAGES

Arthur Pollard in Satire, implies that the satirist exploits the techniques of language to convince his audience to side with him (5). Pollard identifies language as an important component of satire. In this vein, Okot uses language to persuade and to convince. For example, in order to convince the reader of Clementine’s ugly features, he describes her using images of birds like owl and guinea fowl, and animals like wild cat and hyena. His intention is to convince the reader that Clementine’s new foreign look is actually ugly.

The satirist also aims at moving readers by appealing to their emotions. He achieves this by using literary techniques. The techniques that are used to appeal to emotions are those that, “Magnifies, diminishes, distorts...”(Sutherland 20). In this case, Sutherland is referring to stylistic devices. For example, caricature, hyperbole, imagery, and high burlesque are often used to magnify. On the other hand, low burlesque, imagery and irony are used to diminish the status of their victims. Caricature and imagery are also used to distort. The satirist uses these devices as a means to an end. The end in this case is to affect the emotions of the reader/audience.

E. TYPES OF SATIRE

Satire has been divided into various categories depending on the form and the tone. In the Longman’s Dictionary of Poetic Terms by Myers and Simms, and in Literary Terms: A Dictionary by Beckson and Ganz the following categories by form are distinct: Formal satire and indirect satire.

In formal satire, the ‘I point of view’ is used (Myers and Simms 271-2). Similarly the satirist, “... addresses the adversaries whose feelings are the object of attack and whose technical function is to steer the speakers comments” (272). Hence in formal satire, the satirist directs the speakers' comments, he uses speakers to satirise but he can also satirise the speaker.

In formal satire, the tone can either be comical and humorous or stern and bitter. Karl Beckson and Arthur Ganz in Literary Terms: A Dictionary , refer to the comical and humorous satire, as Horatian, while the stern bitter satire is referred to as Juvenalian (248). In this regard, Song of Lawino, Song of Ocol, and Song of Malaya can be considered Horatian because of their comical and humorous tone. In this study, satire is associated with humour and criticism of human weakness.

Indirect satire on the other hand, unlike formal satire, uses the third person narrator. The narrator "... exposes the folly of characters by depicting their actions, thoughts and dialogues" (Myers and Simms 272). Scholars single Menippean (or Varronian) satire, under this category (Beckson and Ganz 248). This type of satire "... presents a running dialect by a gathering of learned people whose dignity is undermined by the ridiculous speeches they make" (Myers and Simms 272). Similarly, the attack against vices, "... Can be managed under cover or a fable" (Beckson and Ganz 247-8). Hence, satiric fables or satiric narratives are a form of indirect satire. In oral literature, narratives are often used to satirise human weakness. Although the satire is directed at a particular character in the narrative, it directly targets the entire society.

James Sutherland in English Satire: The Clark Lectures 1956 divides satire into the overt and the implied. This means that satire can either be seen directly in the text, or a person has to read between the lines. He therefore suggests a careful reading of a text (20).

On the other hand, Arthur Pollard in Satire distinguishes general satire from particular (Pollard 3). In this regard, it is evident that types of satire vary from one scholar to another. A straightjacket identification of type is therefore elusive. In general satire can be formal or indirect, overt or implied (Sutherland 20), general or particular (Pollard 3).

F. FUNCTIONS OF SATIRE

The satirist ridicules human weaknesses with the intention of challenging the society to abandon the loathsome weakness and to embrace positive virtues (Bullit 29). This observation implies that when a human weakness or folly is satirised, the victims find themselves in dual positions. First, they laugh at the humorous portrayal of the weakness, but on the other hand, they are challenged by the inherent criticism. However, when these weaknesses are trounced by

good, they see a premonition of what happens to a person with such a weakness. This can cause a shift in perspective and ultimately change in behaviour.

There are three functions of satire in this regard. First, it urges its audience to abandon the loathsome weakness. Then it encourages them to embrace positive virtues. Lastly, the use of humour in conveying the intended message makes satire enjoyable and entertaining (Hodgart 20).

G. NATURE OF SATIRE

(i) Subjects of Satire

Mathew Hodgart identifies politics as a common subject of satire:

There is an essential connection between satire and politics, in the widest sense: satire is not only the commonest form of political literature, but, insofar as it tries to influence public behaviour, it is the most political part of all literature. (33)

In essence, Hodgart singles out politics as a popular subject of satire. When politicians fail to perform their duties, the lay person usually reacts with invective. On the contrary, the writer conveys his/her invective, criticism, and feeling artistically, hence the birth of satire.

Similarly, Arthur Pollard in Satire, identifies sensuality and religion as the other popular satiric subjects. Of religion, he asserts that:

Faced with the serious demands that religion imposes on man, the satirist delights to make much of the discrepancy between profession and practise. Affectation and hypocrisy are ready topics for him at any time; they take an additional point when those who are guilty of such faults are committed by profession to a very different standard of behaviour. That is why the clergy and all who set themselves up as holy have been perennial subjects for the satirist's attention. (12)

The above are not the only subjects of satire. Satire is concerned with human life hence, any of its varied aspects can be a subject of satire. However the subjects discussed earlier, are

popular topics in satiric writings. Suffice is to say that the satirist does not satirise the subjects *per se*. On the contrary, s(he) satirises human weaknesses that lead to the violation of the standards set by the social (including religion), political and economic institutions.

(ii) **Scope of Satire**

Although the subjects of satire are varied, parameters are needed to determine what can be satirised. John Bullit in Jonathan Swift and the Anatomy of Satire concludes that: "Satire can become a vital form of literature only when there is a fairly widespread agreement about what men ought to be" (1). Similarly, he says:

Some unanimity on moral standards considered as both rational and permanent is a necessary precondition for any great satiric effort. (16)

Therefore, each community or society, or humanity in general has to agree on what is virtue, vice, folly, or weaknesses in order to appreciate satire. In essence, there has to be a general consensus on morals. Moral standards are therefore a pre-requisite to the appreciation and application of satire.

(iii a) **Manifestation of Satire**

Satire, according to John Peter, tends to be scornful (10). In this regard, we can identify satire in literature as scornful towards its intended subject. However satire is not the direct expression of scorn; rather, it is the artistic expression of scorn or anger (Russel 5).

In Theorizing Satire, Stephanie Barbé associates satire with the aesthetics as:

...characterised by an attack or censure of vices and evil in society, which fuses the aesthetic and ethical. (9)

In other words, although satire is a criticism of vices, the criticism is done in an aesthetic manner. It is for this reason that satirical texts are greatly appreciated in spite of their vicious attack on human folly. The aesthetic makes the criticism bearable.

The criticism of human weaknesses in satire, is mainly aimed at convincing the reader or audience to notice the weakness, see its effects, and consequently shun it. In this regard, writers often use language that convinces the reader to dislike the weakness. Consequently, satire is often associated with the art of persuasion and rhetoric (Sutherland 5).

When reading a text one may fail to notice the satiric meaning. Arthur Pollard in Satire suggests four ways in which the satiric meaning may be noted:

What a man does or fails to do, by
what others do and say of him, by
what he says of himself, in the novel,
by what the author says of him. (24)

From Pollard's suggestions, we can deduce that satiric meaning emerges when a satirist exposes the deeds and failures of a person. For example in Poor Christ of Bomba by Mongo Beti, Father Drummond fails to visit the newly converted weak Christians, but instead gives Zacharia the adulterous man, important responsibilities in the church. In essence, Mongo Beti is satirising hypocrisy in the religious institutions.

On the other hand, Lawino complains about Ocol in Song of Lawino. The satiric meaning in this song emerges from what Lawino says of Ocol. However, Lawino is also satirised. On the contrary, in The Trials of Brother Jero by Wole Soyinka, the satiric meaning emerges from Brother Jero's monologue.

Finally, in considering the manifestations of satire, a discussion on stylistic devices is inevitable because satirists often purposefully use certain devices. In some cases, such devices often indicate the presence of satire.

(b) **Manifestation of Satire - Stylistic Devices**

Certain literary techniques, styles and genres have been associated with satire. For example, caricature, irony, imagery, apostrophe, sardonic questions and statements, hyperbole, sarcasm, parody, burlesque, lampoon, humour, and allegories (beast fables, and utopian/imaginary journeys).

Katie Wales describes allegory in **A Dictionary of Stylistics**:

A NARRATIVE which is not simply a narrative; it is a TEXT which has a level of meaning other than the superficial one, whether political, historical, ethical, religious etc... The narrative level is not as significant as the analogical level or meaning. (17)

In essence, the narrative has a deeper meaning than is portrayed in the facade. Examples of allegories are; parables, beast fables, utopia/fantasy journey (Pollard 28). Beast fables are exemplified by George Orwell's **Animal Farm**, while utopia/fantasy journey by Jonathan Swift's **Gulliver's Travels**. In oral literature, animal-trickster narratives exemplify beast fables.

On the other hand, apostrophe refers to a situation whereby the speaker addresses an audience that does not answer back (Indangasi 132). John Peter in **Complaint and Satire in Early English Literature**, observes that "... satire usually addresses a third party" (10). In the case of **Song of Lawino**, the audience is the clan. In **Song of Ocol**, it is a variety, from Lawino to the society in general. In **Song of Malaya** it is the society and the prostitutes, while in **Song of Prisoner**, it is the society in general.

Burlesque is also used by satiric writers. In **Current Literary Terms: A Concise Dictionary** by Arthur Scott, it is defined as:

...a literary work designed to ridicule the speech,

action, ideas. It presents ludicrous imitation, caricatured reproduction... by handling either an elevated subject in a trivial manner or a low subject with mock dignity. (39)

This definition identifies ridicule of attitude, style or subject matter in either elevated or trivial manner, as distinct characteristics of burlesque. Don Nilsen in Humour in British Literature: From the Middle Ages to Restoration, identifies three other categories of burlesque: low burlesque, high burlesque, and travesty.

Low burlesque refers to a situation whereby a writer treats a serious subject, in a trivial or low manner (Nilsen xvii). Parodies: An Anthology from Chaucer to Beerbohm and After, edited by Dwight Macdonald, gives a vivid illustration of low burlesque on the Commonwealth of Nations:

On the tenth day of Cwthmas, the Commonwealth brought to me

Ten Sovereign Nations
Nine Governor General
Eight Federations
Seven Disputed Areas
Six Trust Territories
Five Old Realm
Four Present or Prospective Republics
Three High Commission Territories
Two Ghana - Guinea fowl
 One sterling Area
 One Dollar Domain
 One Sun That Never Sets
 One Maltese Cross
 One Maryleone Cricket Club
 One Trans-Arctic Expedition
And a Mother Country up a Gum Tree. (558-9)

This song, in the style of the Christmas carol "On the 10th day of Christmas", treats the serious subject of the Commonwealth of Nations in a trivial manner. The intention of the writer of this song, is to ridicule, and criticise the Commonwealth of Nations. In Song of Lawino the

Christian creation story is described using low burlesque.

High burlesque on the other hand, occurs when a common, trifling subject is treated with high style (Nilsen xvii). It is also scornful (Pollard 41). However, high burlesque is similar to mock epic or mock-heroic because it treats common issues with high style. The prostitute in Song of Malaya treats prostitution with “dignity.” Hence, the text can be categorised as high burlesque.

Travesty is described by Don Nilsen in Humour in British Literature: From the Middle Ages to Restoration, as “close imitation of the plot with details, and style and composition of the mode with change in content” (xvii). It is also referred to as, “a grotesque or debased imitation or likeness... it raises laughs from the belly rather than the head, by putting high, classic characters into prosaic situations, with a corresponding stepping-down of the language” (Macdonald 557). In other words, it is an absurd, inferior imitation of something. The purpose is to satirise the particular object that is being imitated.

Therefore the three aspects of burlesque: low burlesque, high burlesque (mock epic, mock-heroic), and travesty are all satiric devices. The person or object imitated in any manner is often satirised by the writer. In burlesque satire is achieved through comparison (Nilsen xvii). This implies that the subject is compared to another either in an elevated manner or in denigration. Burlesque is also comical and humorous. Hence, the style does not involve comparison only, but also it entails humour (MacDonald 558).

Caricature is often associated with characterisation, but it is also a satiric device. George Heron in The Poetry of Okot p’Bitek asserts that caricature is appropriate to satire (89). Heron’s sentiments can be qualified, when one considers the definition of caricature in the Literary Terms: A Dictionary by Beckson and Ganz (34), and in The Longman’s Dictionary

of Poetic Terms by Myers and Simms. In these texts, it is considered a mode of characterisation whereby certain selected physical features are exaggerated for comic effect. In other words, a human being can be presented in a distorted, exaggerated manner, similar to a grotesque cartoon.

The distorted, exaggerated description is often comical. However, the comical aspect is not an end in itself; rather it is a form of criticism. For example, in Song of Lawino, Lawino discloses that when Clementine powders her face, then she sweats, she looks like a guinea fowl (42). In essence, Lawino is criticising Clementine's endeavours to be beautiful. Consequently, a reader shuns or dislikes a character whose features have been exaggerated to a laughable extent. If a reader dislikes or shuns such a character, then we can conclude that the writer has succeeded in convincing the reader to appreciate positive qualities. Suffice is to say that fictional characters are a creation of their maker. In this vein, satiric writers purposefully create characters to enhance their satire on human folly. In some cases, the characters are seen either as the satirist's tool or as satirist's mouthpiece. In this regard, it is evident that in Okot's songs, characters are used either as mouthpieces or as butts of satire. Writers also use imagery to convey satiric messages. In this study, we shall refer to two aspects of imagery: simile and metaphor. George Heron emphasises that in satiric writings, the satirist's aim is to reduce the stature and dignity of his victim. Hence, a style often used by satirists to accomplish the task of reduction according to Heron's argument, is the comparison of the victim to animals, birds, insects, vegetables, and minerals (Heron poetry 95).

Arthur Pollard, in Satire, emphasises the same idea:

The imagery of satire ... is denigratory,
it will often take for comparison the
trivial, or worse, the ugly and repulsive. (65)

The intention of using these images is to criticise, ridicule, and condemn the victim's

behaviour.

John Bullit in Jonathan Swift and the Anatomy of Satire, in relation to imagery in satire, concludes that it is useful in expressing derision and contempt by using low or vulgar imagery that depress an object below its usually accepted status (45).

Hence from Bullit's argument, it is apparent that the satiric writer uses these debasing images to arouse contempt in the reader. The reader is expected to dislike the person described by such images. On the other hand, the images are used to mock and ridicule the victim. For example, when a writer describes a person or compares a character to a pig, the reader more often will transfer all the qualities of the pig to that person. The most probable result is contempt, dislike and rejection.

Metaphor, a category of imagery, arise when "one FIELD of reference is carried over or transferred to another" (Wales 295). In this case, one would say: "He is a pig" or "that pig." In essence, there is no difference between the pig and the object of reference.

On the other hand, simile arises when "... two concepts are imaginatively and descriptively compared" (Wales 421). Hence one would say, "she is as fat as a pig", or "she eats like a pig." In this case, a person is compared to an object or a living being.

Imagery therefore, involves the use of images. The images are either transferred, like in the case of metaphor, or used in comparison like in simile. However, when one mention's pig, either in the context of metaphor or simile, mental pictures are formed in the mind of the hearers. Consequently, the images appeal to the senses. Imagery can then be defined as:

...the sense of a mental picture of
an object etc., is combined with the
sense of a 'picture' evoked in words. (Wales 235)

In satire, the images used by the satirist, whether in the context of simile or metaphor are

often denigratory, and intended to ridicule.

Apart from imagery, writers also use irony for satiric purposes. Irony shall be discussed in this study in the context of the definition by Beckson and Ganz in Literary Terms: A Dictionary. The definition describes irony as:

A device by which a writer expresses a meaning contradictory to the stated or ostensible one. There are many techniques of achieving irony. The writer may, for example, make it clear that the meaning he intends is the opposite of his literal one, or he may construct a discrepancy between an expectation and its fulfillment or between the appearance of a situation and the reality that underlies it. (132-3)

The above quote defines and underscores the major techniques of irony. For example, irony is evident when one thing is said or done, yet the opposite is implied (Roberts and Jacob 303). It also emerges when there is a contrast between a reality and an appearance (Muecke 33-34). Contrast according to Muecke means opposition, contradiction, contrariety, incongruity, or incompatibility (33-34). For example, a person can 'appear' to be holy in the sense that s(he) admonishes others to be holy, s(he) could also 'act' holy. On the other hand, such a person can do exactly what s(he) points out as wrong. Such a situation is ironic, because the reality contradicts the appearance.

Satirists often use irony to expose their target object. Irony not only refers to actions, but to speech too. Roberts and Jacobs in Literature: An Introduction to Reading and Writing, refers to it as "contradictory statements or situations" (303).

In relation to irony, since there is the appearance, and the reality, we can conclude that there are two meanings. The surface meaning or what is referred to as the "mask" (Leech 172). This meaning is often overt and direct. Then there is the meaning behind the mask, which is referred to as covert or oblique meaning (Leech 172). Usually the appearance -'mask'- are

desirable character traits or behaviour that is acceptable in the society. Then beneath the mask, we come across the person's real unacceptable traits. Irony enables us to have these two views. However, the exposure of faults is not an end in itself, but a form of criticism. In this regard we can conclude that satirists use irony to criticise (Leech 172). Due to its nature, irony is considered an important tool of satire.

There are various types of irony for example: verbal, dramatic, situational, irony of fate, tragic, comic, nihilistic and paradoxical. They all contain the basic feature mentioned earlier, that is, the contrast between reality and appearance.

George Heron, basing his argument on Matthew Hodgart's Satire, identifies lampoon or personal attack as a basic form of satire (Heron poetry 89). Lampoon refers to a situation whereby a person verbally attacks another. The attacker "makes direct and unremitting attack on its object" (Pollard 71). It is often characterised by "abuse, calling of names, colourful name calling, candid remarks on physical appearance and caustic reflection on character" (Pollard 71). The attacker often assumes that s(he) is the guardian of societal norms. S(he) therefore endeavours to restore errant individuals. For example, Lawino in Song of Lawino, hopes to restore Ocol, by attacking his "westernised behaviour." She also hopes to restore Clementine by criticising her appearance using humorous language.

Heron summarises lampoon in Song of Lawino as follows: "isolating a single characteristic of the victim for mockery and disregarding the distortion inherent in such selection"(Heron poetry 91). On the basis of Heron's definition, it is apparent that Lawino uses lampoon when she selects specific characteristics of Ocol and Clementine, then mocks them. In this regard, Song of Lawino is considered a lampoon on Ocol and Clementine.

Parody is also used by the satirist to convey his/her message. There are parodies that are

satiric, while others are not. In this study, the focus is on satiric parody.

Parody is often associated with mimicry. Arthur Pollard in Satire, emphasises that it mimics the style and thoughts of the original (56). However, for parody to qualify as satiric it has to portray what it imitates negatively (Wolfe 16). Satiric parody is also associated with ridicule and mockery of the original (Hawthorn 108). For this reason, it is apparent that for a person to fully appreciate parody, s(he) has to have some knowledge of the original.

Whereas other critics include burlesque and travesty under parody, this study recognises parody as a distinct entity. Dwight Macdonald in Parodies: An Anthology from Chaucer to Beerbohm - and After summarises the difference between burlesque and parody :

If burlesque is pouring new wine into old bottles, parody is making a new wine that tastes like the old, but as a slightly lethal effect. (559)

Parody is only considered satiric if it criticises the original's form and content (Wolfe 16). The criticism is often done in the form of mimicry. For example in Song of Lawino, Lawino mimics Christian prayers. Her version is a distortion of the original. In essence she is criticising the prayers. The mimicry also makes her version humorous.

Satirists also use sardonic questions. These questions are humorous, and are tinged with criticism. The humour is so covert that it can easily go unnoticed. For example in Song of Ocol, Ocol asks whether Karl Marx was a Senegalese, or whether Lenin was born in Arusha. The question may not sound humorous, but a closer look at the context of the question reveals that the question is intended to mock and ridicule. It is humorous, tinged with criticism, and at the same time intended to humiliate its target. Satirists therefore use sardonic comments and questions on their targets.

We have also identified humour as an essential component of satire. Wimsatt, in The

Idea of Comedy - essays in Prose and Verse - Ben Johnson to George Meredith, affirms that the object of laughter is either a fault of deficiency, but not offensive or dangerous issues. He suggests that the offensive and dangerous faults are those that cause pain and destruction (8-9). Wimsatt's comment suggests that human weaknesses, can be the target of humour. On the other hand, the statement implies that when certain issues are targeted for the purpose of humour, the reader/audience is offended.

In the same vein, Walter Nash in The Language of Humour, Style and Technique in Comic Discourse, asserts that humour in some cases is culture bound detected in sentences, or in a particular context (9). Concerning culture, Nash's observation implies that a particular humorous description or incident may be noted and appreciated by one community but another community may not consider the same incident humorous. But this does not mean that humour is confined to specific communities. More often than not, humour can also be understood in its context. In this regard, one has to look at the context of the incident, or the sentence to fully recognise and appropriate humour. For example, in Song of Malaya, the prostitute describes the chief's private parts by comparing it to a small baby tortoise. The humour in this description is best appreciated in the context of the circumstance that brought the chief and the prostitute together.

Satirists often use a single or in many cases, a combination of stylistic devices for the purposes of humour. For example, in his songs, Okot combines several stylistic devices to evoke humour. Roberts and Jacobs in Literature: An Introduction to Reading and Writing, observes that in spite of its virulent attacks, the comic tone makes satire agreeable (662).

Lastly, Mathew Hodgart in Satire, asserts that the destruction of symbols is an important satiric device. He observes that:

The satirist who wishes to show that an emblem is being manipulated by tyrants and demagogues, pretends not to understand its symbolic connections and presents with as much reasons as possible the thing in itself. (123)

In this quote, Hodgart posits that satire destroys the symbolic significance of an object, particularly when the object is being misused. From the analysis of satiric devices like irony, and imagery, it is evident that the satirist relies on satiric devices to destroy a symbol. The satirist does this by exposing the real character of his/her target by using irony. On the other hand, she also uses images that degrade, with the sole objective of destroying the significance attached to the symbols.

In this chapter, the discussion has concentrated on satire. A working definition for this study was formulated. Consequently, an attempt to trace the origin and development of satire was made. In this regard, it is concluded that the origin of satire is particular to each community, and that a universal parameter on its origin is inappropriate. Types of satire have been distinguished according to the form and tone. In formal satire, two categories were discussed, while in informal satire only one was identified. Under the nature of satire, the following have been discussed: subject of satire, scope of satire, manifestation of satire, and satiric/stylistic devices. Ultimately the functions of satire have also been reviewed. The next chapter entails a discussion on satire on politicians, with reference to Okot's songs.

CHAPTER TWO

SATIRE ON POLITICIANS

INTRODUCTION

In democratic states, the society often expects the politician to uphold justice and to exhibit high respect to human rights. They also expect their leaders to portray exemplary behaviour. However, when political leaders fail to live up to these standards, the entire society is disappointed. Usually, the society does not condemn leaders whose failures are caused by circumstances beyond their control. However, their wrath is often directed at leaders whose failures are caused by human weaknesses. It is on this basis that some writers satirise politicians.

Unlike in Song of Malaya, satire in Song of Prisoner is contentious. Some scholars consider the song satiric, while others do not. George Heron for example, analyses satire in Song of Prisoner:

The methods of this 'song' are far from those of satirists who believe that social health is achievable. They belong to what Northrop Frye calls the 'sixth phase' of satire, which presents human life in terms of largely unrelieved bondage... Song of Prisoner is a 'nightmare of social tyranny' (Anatomy of Criticism, P.238). The poem piles pictures of destruction of human and animal life on top of one another to convey the impression of a whole society trapped in a prison of mutual violence (Heron poetry 97).

However, in this study, Song of Prisoner is not considered satiric. This is because it is devoid of humour. Hodgart in Satire emphasises that satire is meant to make us laugh or smile (108). This observation makes it clear that satire contains humour. Secondly, Song of Prisoner

dwells on issues like death, and crime such as murder, assassination, and corruption rather than foibles. Such issues *per se* cannot elicit humour.

Our working definition relates satire to humour and criticism of human weakness or foibles. However, Song of Prisoner 's tone is melancholic. The speaker in the song describes their predicament in a sad tone devoid of humour. For example, the 'vagrant' disassociates himself with vagrancy and refuses to plead guilty to such charges. Instead, he pleads guilty to circumstances affecting him in life for example sickness, hopelessness and poverty. The vagrant prisoner's tone is sad and bitter.

The real assassin full of pride describes assassination as beautiful (66). He justifies it by saying that the assassinated leader was a traitor, dictator, murderer, racist, tribalist, clanist, a brotheist, corrupt, reactionary, capitalist, revisionist, extortioner and exploiter (68). The assassin prisoner depicts the general unrest and dissatisfaction caused by bad leadership. His description is devoid of humour.

Lastly, the third prisoner, a minister, reveals the comfortable lifestyle he had before he was imprisoned. He is disillusioned and in a sad tone; he reveals that he was imprisoned because he was a free thinker. However, he tries to gain the ministerial status even in prison by asking his audience (guards and fellow prisoners) whether they know him (82). The minister also accuses politicians of committing murder. He says, "the ruins of uhuru kiss his brothers in their back, a fountain of red water cools the perched earth and the scorched leaves of the grass" (96), and " I want to forget that I am a lightless star, a proud eagle shot down by the arrow of uhuru" (104). He also reveals that he has witnessed murder. The song does not focus on the human weaknesses that contribute to evil like murder, corruption and exploitation. On the contrary, it focuses on the evils *per se*. Unlike human weaknesses, evil cannot be humorous. For example, one cannot

laugh at murder, death or the suffering of oppressed people. These evil leads to sorrow and not the laughter associated with satire.

Satire thrives on humorous criticism of human foibles and weaknesses. John Peter in Complaint and Satire in Early English Literature, notes that, "in reading satire, our reaction is one of pure 'enjoyment'..."(10). Song of Prisoner does not elicit enjoyment because of its overt concentration on evil. This coupled with lack of humour; an essential component of satire (Russel 10) makes it non-satiric.

(a) **Satire on Politicians in Song of Malaya**

Okot's selection of the prostitute as the speaker in Song of Malaya is strategic. Professionally, she interacts with men from different races, tribes, religions and socio-economic status. Hence, she is a viable commentator and strategic weapon. The general tone of the song is that of a jubilant heroine describing her heroic deeds. Okot uses the prostitute in Song of Malaya to satirise the hypocrisy of the politicians in matters pertaining to sexual morality. First, the prostitute divulges a list of her clients which entails chiefs (130), party leaders (131), mayors and town clerks (139), and policemen (181–2). These leaders are entrusted to either enact or enforce laws and therefore they play a prominent role in society.

Secondly, she goes further than divulgence by describing the encounters with the chief in candid language:

Your silly baby tortoise
Withdrew its shrunken skinny neck
Leaving me on fire
The whole night long...!(136)

The dignified chief is exposed and described as impotent and weak. What makes the prostitute's description humorous is the use of the baby tortoise image. She likens the chief's "private parts"

to a baby tortoise. Tortoises are known for retreating into their shell in the face of danger. The prostitute ridicules the chief by exposing his impotence. On the other hand, at a symbolic level, the image of the baby tortoise reveals that the chief is incapable of ruling or achieving objectives, and is in essence incompetent in personal and communal leadership.

From the above example, it is vivid that the chief's hypocrisy and incompetence are the butts of satire. This is because as an enforcer of the law, he is expected to obey it too. Nevertheless, the chief is the prostitute's client. It is ironic that at the surface level, his profession denotes law and order, but beneath the surface he is a law-breaker and therefore incompetent. This is revealed in the image, and in the symbolic meaning of the baby tortoise.

The satire on the hypocrisy of the law enforcers is further illustrated by her encounter with the policeman. She reveals that the policeman who arrested her was her client the previous night and is therefore a hypocrite. It is ironic that he arrests her on the basis of the law against prostitution. Yet, he has already broken the same law he is pretending to be enforcing.

(b) Satire on Politicians in Song of Ocol

Ocol, an educated Makerere graduate, is an appropriate satiric tool because he is a politician and an ardent member of the Democratic Party. He is therefore conversant with different political ideologies, party politics and the conduct of politicians.

In Song of Ocol, Ocol is used to satirise politicians who lack authentic political philosophies. He satirises them by asking in a sardonic tone: "explain the African foundation on which you are building the nations of Africa" (252) and similarly, "the African philosophy on which we are reconstructing our new society" (252-3). Ocol's purpose for asking this question is

deliberate. He knows that the politicians do not have any authentic ideas. He asks the questions with the intention of criticising as well as laughing at the politicians.

Beneath Ocol's sardonic question, one can detect humour and mockery. Sardonic questions and statements are often used to mock and humiliate their target. They are viable tools in the satirist's hand because of their double-edged nature. That is, the ability to evoke laughter and at the same time criticise.

Politicians who blindly follow foreign political ideologies like Marxism and Communism are also criticised. Ocol asks:

Did Senegalese blood
Flow in the veins
Of Karl Marx?
And Lenin,
Was He born
At Arusha? (253)

These sardonic questions are a criticism of African leaders who embrace communism and Marxism. The questions criticise and ridicule the proponents of communism who follow Lenin, a foreigner. They also make African adherents of communism subjects of laughter.

So far, in this section on satire in Song of Ocol, Ocol seems to promote African culture and authentic ideologies. This poses a different picture from his portrayal in Song of Lawino where he is portrayed as anti-African, and in portions of Song of Ocol where he advocates the total annihilation of anything African. Ocol's stance in this section is therefore inconsistent with his overall portrayal (Heron poetry 74 - 76). However, it is evident that he is a satiric tool and a victim of satire but this inconsistent portrayal numbs the effect of his attack.

Ocol's list of politicians include the following: "Presidents, honourable ministers, speaker, backbenchers, opposition chief, attorney, advocates, mayor, alderman, councillors, town clerks, trade union leaders, military men, police chiefs, permanent secretaries and ambassadors

(251-2). Ocol is a wealthy, ardent politician. He says that his position enables him to have the best: a good house with a spacious garden, a prestigious car, a tractor, a cash crop farm, dairy cattle and political power (236). He also attributes his wealth to his involvement in pre-independence politics and his economics degree from Makerere University.

Ocol says that while he was agitating for independence and studying Economics, the villagers who are now dwindling in abject poverty, were performing the “get-stuck” dance, or spending weeks at funeral parties or in the bush chasing wild animals (232). In other words, Ocol is suggesting that since the villagers neither contributed to the struggle for independence nor did they obtain any education, they deserve to suffer. He further belittles their contribution to the struggle for independence by saying that they contributed only two shillings for party membership, danced when the party chief visited the village and also shouted party slogans (233). This description on the role played by the masses depicts Ocol’s insensitivity and arrogance to the plight of the poor masses.

Ocol’s insensitivity is further depicted by his response to the disillusioned, poverty stricken people. He poses the following sardonic questions :

Did someone tell you
That on the morning of uhuru
The dew on the grass
Along the village pathways
Would turn into gold...
Did you dream
That the leaves
Would become bank notes
And be scattered by the wind
Among the villagers? (237-8)

Indeed the questions he poses are humorous. On the other hand they only highlight his arrogance and insensitivity to the plight of the common man.

Ocol does not offer any solution to the problems. Instead of assisting the common

people, he ridicules them. He says:

Is it my fault
That you sleep
In a hut
With a leaking thatch?
Do you blame me
Because you're sickly children
Slept on the earth
Sharing the filthy floor
With sheep and goats?
Who says
I am responsible
For the poverty of the peasantry?
Am I the cause of unemployment?
And landlessness?
Did you ever see me
Touring the countryside
Recruiting people's daughters
Into prostitution?
How did I make men ignorant? (235)

In the same vein, Song of Lawino reveals that Ocol promised to unite all people, fight for independence and peace and to eliminate poverty, disease and ignorance (180). His reaction to the common person's problems is therefore contrary to the promises he made during the campaigns. His insensitivity is the butt of criticism. Okot achieves satire through irony because he contrasts Ocol's real attitude and thoughts to the promises he made during the campaign season.

Song of Ocol was first published in 1967. By this time, several African countries had attained independence. The pre-independence era was characterised by agitation and utopian approach to African past. In Song of Ocol, self-centred politicians who often initiated wars for their personal gain are condemned. Their self-centredness is exposed when Ocol compares the wanton destruction of life and property to their jovial attitude of the aggressors:

A large arc
Of semi desert land

Strewn with human skeletons...
A monument of five hundred years
Of cattle theft!...(226
Believing you were
The richest of the earth,
Drunk with the illusion
Of real power
You continued to jump
Up and down
Up and down
As you dance. (227)

At the surface level, the community described in the quote appears rich and powerful yet in reality, they have caused destruction and death. The ironic situation is used to depict the self-centred, power-hungry leaders. The comparison of the surface level and the reality is therefore intended to castigate these self-centered leaders.

Ocol's description of the ancient wars depicts that pre-independence African communities were not blissful, but characterised by wars, misery and wanton destruction of life and property. Ocol's exposure therefore counteracts the unrealistic-utopian portrayal of pre-colonial Africa.

(c) Satire on Politicians in Song of Lawino

Lawino, is a village woman married to Ocol, a Makerere University economics graduate-politician. Her comments on politics and politicians arise from what she sees and hears. However, in spite of the fact that she is a naïve village girl, she gives candid analysis of the politicians.

Lawino criticises the hypocrisy of the politicians as exemplified by Ocol and his brother. She exposes the discrepancy between what the politicians say, and what they do. For example, she says that Ocol and his brother preach unity. They insist that they want to unite the Acholi,

Lang'o, Madi, Lugbara, Alur, Iteso, Baganda, Banyankole and Banyoro into one group (168).

Yet at a personal level, they are enemies. She describes their relationship using several images:

My husband has sternly warned me
Never to joke
With my husband-in-law...
But that the strong gum of the joke
Will reconnect the snapped string
Of brotherhood
Between him and his brother! (170)
Ocol disliked his brother fiercely,
His mother's son's hatred
Resembles boiling oil! (170)

Ocol and his brother preach unity in political rallies yet they dislike each other; indeed they are passionate enemies. In this regard, irony is used to expose the hypocrisy of the politicians. Lawino's description also depicts that Ocol and his brother lack sincerity. If they cannot unite at a personal level, then their calls for ethnic unity is hypocritical. Lawino is therefore condemning hypocrisy and insincerity.

Lawino says that Ocol has abandoned their home. He is so busy that he cannot perform the duties in his homestead (167). His busy schedule comprises several political rallies:

With the coming
Of the new political parties,
My husband roams the countryside
Like a wild goat; (167)
And if you are ignorant
Of the death of the homestead
Of my husband
The death of the homestead
Caused by the parties
You would think
My husband was the best leader. (180)

Ocol's activities vividly depict that he is an irresponsible husband, who cannot govern his homestead effectively. It is therefore evident that he is also incapable of political leadership.

Lawino highlights his irresponsible behaviour by likening him to a wild goat. The wild goat is known for its lack of a fixed abode. It cannot be domesticated like the ordinary goat. This image of the wild goat is used to condemn Okot's irresponsible behaviour.

Lawino does not spare insensitive politicians. She observes the following:

And while the python of sickness
Swallows the children
And the buffalos of poverty
Knock the people down
And ignorance stands there
Like an elephant,
The war leaders
Are tightly locked in bloody feuds
Eating each other's liver. (182)

Lawino states that while the politicians are busy sloganeering and engaging in personal vendettas, the common person is languishing in poverty, diseases and ignorance. In the quote, she describes the plight of the common people using several images. For example; python of sickness, buffalo of poverty, and ignorance like an elephant. These images vividly describe the magnitude of the problem and the pathetic situation ignored by the politicians. The politicians are busy engaging in personal feuds, that they cannot recognise or notice the plight of the common people.

She also exposes their insensitivity by comparing their lifestyle to that of the common people:

And while those inside
Eat thick honey
And ghee and butter,
Those in the countryside
Die with the smell,
They re-eat the bones
That were thrown away
For the dogs.
And those who have
Fallen into things

Throw themselves into soft beds,
But the hip bones of the voters
Grow painful
Sleeping on the same earth
They slept
Before uhuru!
And they cover the ulcers
On their legs
With animal skins. (180-1)

Lawino shows how comfortable the politicians are by using images like honey, ghee and butter. Honey often connotes pleasantries, while ghee and butter connote opulence. The leaders are living in wealth and harmony oblivious to the fate of their subjects who are living in poverty and misery. Their lifestyles are ironic. In this regard irony and images are used to achieve satire; while the insensitivity of the leaders is the butt of satire.

Arrogant politicians are also castigated. Lawino describes an ironic situation in a political rally to depict their arrogance. First, she reveals that Ocol reads his speeches (from a book) to a crowd of common uneducated people. (179). Secondly, the language he uses puzzles and confuses his audience (168-179). For example, Lawino confesses that she does not know the meaning of words like uhuru, congress, freedom, democratic, independence, minister and communism (168-179). This political jargon does not impress the audience. Lawino says that they are itchy like scabies on the buttocks (179). She also says that Ocol talks endlessly like a bird's mother-in-law (179) On the other hand, Lawino equates Ocol to a bird's mother-in-law with the intention of evoking laughter.

It is obvious that although birds do not have mother-in-laws, they are known to be noisy. The noise they make is incomprehensible to human beings. Lawino therefore equates Ocol's speech to a bird's mother-in-law with the intention of ridiculing him. The image of scabies and

the bird's mother-in-law are intended to criticise Ocol's arrogance. In this regard, images and irony are used to satirise Ocol's arrogance.

Lawino says that the other women, who attend the political rally, respond to Ocol's speeches by ululating. Yet, it is not the speech that has impressed them, but they are doing so to attract their lovers. On the surface level, they seem to appreciate the speeches, yet in reality they are shouting to attract their lovers. This ironic portrayal reveals that they are also insincere and hypocritical. It is appalling that the women choose the political rally to attract their lovers. In essence, the hypocritical women are the butt of criticism.

Greedy politicians are also castigated. Lawino describes them humorously:

The stomach seems to be
A powerful force
For joining political parties,
Especially when the purse
In the trouser pocket
Carries only the coins
With holes in their middle,
And no purple notes
Have ever been folded in it;
And especially for those who
Have never tasted honey from childhood,
And those who grew up
Fatherless or motherless!
And those with no sure jobs! (176)

The image of the stomach in this context refers to greed or a desire to acquire. It is used to condemn political leaders who participated in pre-independence politics with the sole motive of enriching themselves.

The orphans, the poor and the jobless who join politics because they want to enrich themselves are also criticised. Although these categories of people are disadvantaged; their motive for joining politics is not justified. Indeed, such motives make one susceptible to corruption and other vices like murder and injustice.

The leaders who got involved in the struggle for independence with the aim of enriching themselves are also ridiculed:

Someone said
Independence falls like a bull buffalo
And the hunters
Push to it with drawn knives
Sharp shining knives
For carving the carcass
And if your chest
Is small, bony and weak
They push you off,
And if your knife is blunt
You get the dung on your elbow
You come home empty handed
And the dogs bark at you! (175)

The bull-buffalo is often huge and resourceful. In some countries, the bull buffaloes are used in ploughing, while in others they are delicacies. The image of the bull-buffalo is used to show the reaction of some people at the dawn of independence. Usually, hunters rush to cut chunks of meat from a trapped buffalo. In the same way, at the dawn of independence, many people took advantage of the situation to get rich. The strongest, sly and crafty managed to get more than the others.

Lawino says that these opportunistic leaders disappear in the city after elections, and only return to the countryside when another election is approaching:

And when they have
Fallen into things
They become rare,
Like the python
With a bull water buck
In its tummy,
They hibernate and stay away
And eat!
They return
To the countryside
For the next elections
Like the kite

That returns during the dry season
When the kite returned
The dry season has come! (181).

Pythons are known to remain inactive for a long time especially after swallowing a huge prey. They resume hunting after their prey has been totally consumed. This description fits the conduct of politicians who ignore the electorate and enrich themselves at the expense of the masses, and then disappear until the next election. The python image is used to ridicule their behaviour.

The politicians are also compared to kites thus, "like the kite that returns during the dry season when the kites have returned. The dry season has come!" (181). Kites are common during drought because they anticipate easy prey. In the same way, the politicians described only return to the countryside when elections are close. Their presence is an indication of forthcoming election.

This chapter discussed satire on politicians. They are criticised for being greedy, incompetent, hypocritical and insensitive to the plight of the common person. Irony and images are the major stylistic devices used to satirise politicians. The next discussion will focus on Okot's satire on religion and religious leaders.

CHAPTER THREE

SATIRE ON RELIGION AND RELIGIOUS LEADERS

INTRODUCTION

Religion is often linked to purity, morality, justice, truth, fairness and love. It is associated with good, and evil is its antithesis. Religious leaders and the adherents of a certain religion are often criticised especially when they fail to live up to the standards of their religion.

(a) Satire on Religious Leaders in Song of Malaya

Adrian Roscoe in Uhuru's Fire describes Song of Malaya as:

A Rabelaisian jue d'espirit a holiday from commitment and a wasted opportunity for Okot rather refuses to see, or will not examine the agonies of one Africa's most distressing human problems. What is offered is a fleshy human revel designed to annoy Sunday school teachers. (54)

In essence, Roscoe does not consider Song of Malaya as a serious literary piece. However, a close reading of the text absolves the prostitute from entire blame. It is apparent that prostitution flourishes because of the clients who are prepared to engage the services of the prostitute. These clients are the ones who can eradicate it.

Song of Malaya entails details of the prostitute's encounters with highly esteemed members of the society. Although one may point an accusing finger at the prostitute, the other finger would definitely point at those who sustain it. It is on this basis that the study considers Song of Malaya a serious literary work.

In Song of Malaya, the religious leaders are exemplified by the Sikhs (128) and priests (155). The prostitute reveals that the Sikh and the priest are her clients. Perhaps like the bishop

in Song of Malaya (161) these religious leaders preach morality and behave piously and yet they 'visit' the prostitute. Indeed this ironic presentation of the religious leaders is intended to expose and criticise their hypocrisy. Conclusively, Okot is satirising hypocrisy among religious leaders using irony as a style and the prostitute as a tool.

(b) **Satire on Religion and Religious leaders in Song of Lawino**

In Song of Lawino, Christian religion and religious leaders are criticised. Lawino is the satiric tool. Okot's opinion on the Christian religion is elucidated in essays in Artist the Ruler, African Religion in Western Scholarship and in Religion of the Central Luo. His opinion in these texts also pervades Song of Lawino.

Intolerant priests, rulers and teachers of religion are criticised in Song of Lawino. Lawino describes their response to questions asked by converts in humorous language. She says that the nun responds to questions "by screaming fiercely like a wounded buffalo" (131). This description of a nun screaming like a wounded buffalo is indeed humorous, especially when one considers that the cause of their harsh reactions are the innocent questions asked by converts. Her reaction is contrary to the teaching of the Christian faith, because tolerance is one of the virtues of Christianity.

The black teacher responds to questions by saying that asking too many questions benefit only Martin Luther and the stupid stubborn Protestants (131). The priest on the other hand, quarrels and his goatee beard shakes furiously (132). The priests and teachers of religion present a pious appearance especially when conducting religious duties. But in reality, they display intolerance especially to the new converts. The ironic exposure of religious leaders is a satire on intolerance.

In the same vein, the candid exposure of the reaction of the religious leaders is done in a series of similes like, “fierce like wounded buffalo she screams” (131) and “he quarrels and his goatee beard shakes” (132). This description is also a criticism of their behaviour. In this regard, irony and similes are used to evoke humour and to reinforce criticism.

David Maillu in his essay titled, The Black Adam and Eve observes that:

Some important questions the blacks of colonial period ask themselves because the white missionaries did not want to face such stupid questions from the heathens. (7)

Lawino says that the religious leaders often considered the converts’ questions as nonsensical and silly (132). Her observation tally with Maillu’s comment in the sense that she acknowledges that she has questions concerning the teachings she got in the catechism classes. Yet, the teachers, nuns and priests did not want to answer them because they associate the questions with rebellion and lack of faith (132).

Religious leaders who engaged in bribery are castigated by Lawino. She exposes them by giving a detailed account of their deeds. For example, she says that the children who did not ask questions are bestowed with gifts and favours like riding in the priest’s car with words of ‘appreciation’ (133). The ‘favours’ given to the ‘obedient’ children are indeed a form of bribery, and also a method of blackmailing the children so that they do not ask questions. It is ironic that the religious leaders who are highly esteemed in the society engage in acts of bribery. The conduct of these religious leaders is contrary to the tenets of the Christian religion.

Religious leaders who use religion for their personal gain are also criticised. Lawino says that a girl who wants to be baptised gained approval by engaging in hard labour. She says:

I refuse to join
The Protestant catechist class,
Because I did not want

To become a house-girl,
I did not want
To become a slave
To a woman with whom
I may share a man.
Oh how young girls
Labour to buy a name! (111)

From the quote, it is evident that the teachers of religion misuse their students in several ways. For example, they are given household chores and they also engage in hard labour. These students do not perform these tasks willingly. On the contrary, the religious leaders are using their labour freely. The students oblige to the demands of their teacher because students are expected to be obedient. These teachers of religion abuse the student-teacher relationship for their benefit. They also use their position to exploit the helpless students. However, one does not expect a teacher who teaches religion to behave in an erratic manner. This is because they are expected to be custodians and perpetrators of love, fairness and justice.

The study so far has focussed on Okot's satire on hypocrisy, intolerance, bribery and misuse of position. On the other hand, he satirises the tenets of the Christian religion.

Okot's essays in African Religion in Western Scholarships and in Artist the Ruler, contain scathing attacks on the tenets of the Christian religion, and its adherents. Suffice is to say that although he discusses the Islamic religion in Artist the Ruler, the Christian religion occupies most of his attention.

In Song of Lawino the basic tenets of the Christian religion are satirised. The tenets are; the Holy Communion, baptism, the creation, their concept of God, the miraculous birth of Jesus Christ and Christian prayers. His satire on these tenets of the Christian faith shall be discussed systematically.

In Song of Lawino, Lawino describes the Holy Communion using humour. She says:

The name of the man
Was Eliya
And he was calling people
To come and eat human flesh!
He puts little bits
In their hands
And they ate it up!
Then he took a cup,
He said
There was human blood
In the cup
And he gave it
To the people
To drink! (113-114)

Lawino's description ridicules and trivialises the Holy Communion. It portrays the ritual as incomprehensible and nonsensical. In essence, the humorous description destroys all the symbolic meaning associated with the bread and the wine in the communion service.

On the other hand, Lawino has presented herself as an adherent of the Acholi culture. In this regard, mysticism and rituals are not strange to her. Indeed, she seems conversant with Acholi rituals (143–166) which look ridiculous to non-Acholis. Her reaction to the Holy Communion is not only ironic, but it indicates that she is intolerant to the beliefs of other people. Consequently, her intolerance is also the butt of criticism.

Baptism is another tenet of the Christian faith that is satirised. Lawino parodies the baptismal names as exemplified by names such as *Benedeta*, *Marta*, *Jekcon*, *Paraciko*, *Tomcon*, *Iriko*, *Gulyemo*, *Medikijedeki* and *Gilirigoloyo* (124-5). Indeed the manner in which she parodies the names is humorous. *Iriko* for example means Eric and *Gilirigoloyo* means Gregory. Lawino's parody on the names is not an end in itself, rather it is intended to mock and ridicule baptismal names.

Lawino also equates the baptismal names to old dusty tins thrown down from the roof tops (129). Tins are renowned for noisy effects particularly when they are empty, old and rusty. They are not only capable of making noise but they are also useless because of the rust. She uses the metaphor to imply that the Christian baptismal names are useless, and meaningless. The baptism ritual too does not escape Lawino's wrath. She describes it as the day when Christians give their children meaningless names of white men after putting water on the heads of their children (129).

Lawino exposes her doubt on the Christian creation story in a series of rhetorical questions :

Where did he dig the clay
For moulding things?...
And the clay for moulding Earth?
From the mouth of which River?...
Where did the hunchback live?...
Where did the hunchback
Dig the clay for moulding things?
On the mouth of which River?
Where did he put the clay
To season overnight?...
On which rock
Did the Hunchback put the clay? (134 – 135)

Prior to the above rhetorical questions, Lawino describes how her mother made pots. She describes the process of selecting the raw materials and all the stages that a potter subjects the raw material before the finished product is attained. The questions ridicule and depict the creation story as nonsensical and incredible. The creation story is the target of criticism.

The concept of a single deity is satirised through a several rhetoric questions and the image "hunchback":

Where did the Hunchback live?
Where did the Hunchback dig?

Where did he stand? (134 – 135)

The image used in the above quote means a hostile spirit that the Acholi's believed caused hunchback. Nevertheless, in the context of Song of Lawino, it implies that the Christian God is equivalent to the malevolent spirit that causes hunchbacks. It creates the impression that the Christian God is a helpless, grotesque and pathetic being. Lawino is therefore using the image of the hunchback to mock the Christian concept of God.

Lawino also compares the miraculous birth of Christ to the Acholi customs with the intention of ridiculing it:

You consider the birth of christ
They say
His mother did not know a man
They also say,
The bridewealth had already been paid,
Among our people
When a girl has
Accepted a man's proposal
She gives a token
And then she visits him
And if the girl is lucky
She gets stomach! (141 – 142)

Lawino's comparison of the virgin birth of Christ and the Acholi culture is a satire on the Christian concept of the virgin birth of Christ. It also presents the Christian version of Christ's birth as incredible.

Apart from the issue of the virgin birth of Jesus Christ, the prayers that have to be chanted in either the Protestant service or during the evening classes also puzzle Lawino.

She mocks the prayers using low burlesque as follows:

*I accept the hunchback
The padre who is very strong
Moulder of the sky and earth...(133)
Glory shine on the body of the Father*

*And on the body of the Son
And on the body of the Clean Ghost (129)
Maria the clean woman
Mother of the hunchback
Pray for us
Who spoil things
Full of graciya. (114)*

The original Christian version reads:

I believe in God the father who is almighty
Maker of heaven and earth glory be to the father
And to the son and to the Holy Spirit
Hail Mary mother of God
Pray for us sinners full of grace

Lawino's version not only defies the original but it also ridicules its contents. For example, she changes 'maker of heaven and earth' to 'moulder of the sky and the earth'. On the other hand, 'Hail Mary, mother of God,' is changed to 'Maria, the clean woman, mother of the hunchback, pray for us'. The contents of the original are trivialised to the point where they look ridiculous and humorous.

In the same vein, Lawino compares the Christian prayer session to 'shouting contests' (133). She states that during the prayer sessions, the teachers shout as if half mad and they shout back (133). She also compares the prayer sessions to recitals or music sessions where they sing like parrots (132) or recite like "yellow birds in the Lajanawara grass" (133). Parrots usually make sounds similar to what they have heard. On the other hand, the "Yellow birds" probably makes a lot of noise. When Lawino says that she recites prayers like the birds, she implies that she does not understand what she is reciting. Indeed, since the yellow bird and the parrot are noisy and incomprehensible, Lawino uses them as images to ridicule the Christian prayer session. The images depict the Christian prayer sessions as hollow noisy and devoid of any spiritual content.

Lawino mocks the Sabbath by referring to it as the day when Christians shout until they have headache (101). This reference to the Sabbath trivialise it and shed its spiritual significance

Roberts and Jacobs in Literature: An Introduction to Reading and Writing, observe the following about satire: "quite often, it employs humour and irony, on the grounds that anger turns readers away while a comic tone more easily gains agreement" (662). They suggest that successful satire is agreeable and humorous.

Wimsatt, on the other hand, suggests that offensive or dangerous issues cannot be successful objects of laughter (Wimsatt 8–9). Although he does not give specific examples, it is apparent that certain things like physical deformity, death, murders and human catastrophes or disasters like floods, earthquakes, fires and drought evoke pity and anger rather than humour. When an author attempts to 'satirise' these issues, s(he) is more likely to evoke resentment and anger rather than humour and acceptance. In this regard, the attempted satire is considered a failure.

This study associates successful satire with humour, criticism and human weaknesses or faults. Indeed, religious leaders are often satirised when they behave contrary to the tenets of their faith. For example, Wole Soyinka satirises brother Jero's hypocrisy in Trials of Brother Jero. In the play, we are presented with two appearances of Jero. He is portrayed as a pious, fiery preacher who is concerned about his flock, but on the other hand, he is also dishonest, self-centred and materialistic.

Tartuffe, in Jean Baptist Moliere's Tartuffe, is also criticised. Madame Pernelle calls Tartuffe "a saint, a man of God". She also considers him the epitome of love, gentleness and kindness. Indeed Tartuffe presents himself in these positive qualities before his benefactors. But in reality, he is a flirt and a hypocrite.

Moliere and Soyinka's criticism target religious leaders who act contrary to the expectations of their religion. Indeed, Okot also focuses on religious leaders. But in some incidents, he pours vitriol on the tenets of the Christian faith. For example, in the incident of the hunchback mentioned, Okot's intention is to criticise the concept of a single supreme creative God. He criticises the idea using humorous language. His humour can be offensive and likely to evoke resentment rather than the pleasurable effect associated with satire.

This chapter has dealt with satire on religion and religious leaders. Religious leaders are criticised for behaving contrary to what they preach. The butts of satire are baptism names, Christian prayers, the Sabbath day, and the virgin birth of Christ. The Christian creation story and the Holy Communion do not escape Lawino's criticism. However Lawino's humorous criticism of these tenets of the Christian faith is likely to evoke resentment and anger rather than the humour associated with satire. Having reviewed Okot's satire on religion and religious leaders, it is imperative that we evaluate his satire on the adherents of foreign culture and the oppressors of women.

CHAPTER FOUR

SATIRE ON ADHERENTS OF FOREIGN CULTURE AND OPPRESSORS OF WOMEN

INTRODUCTION

This chapter evaluates satire on the adherents of foreign culture and those who oppress women. In this study, the term foreign culture means western culture or any other that is embraced by the non-Acholis. In the same vein the aspects of foreign culture that are referred to in the songs of Okot are: the education system, concept of beauty, western dressing mode, songs and dances, games, diet, technology and their concept of time. Satire on the adherents of these aspects of foreign culture will be discussed systematically.

(a) Satire on Adherents of Foreign Education in Song of Ocol

From Lawino's comments in Song of Lawino and Ocol's comments in Song of Ocol, it is vivid that Ocol received foreign education. In Song of Lawino, Lawino says the following about Ocol:

My husband has read much
He has read extensively and deeply,
He has read among white men
And he is clever like the white men. (184)

In Song of Ocol, Ocol proudly states that he read economics at Makerere university (232). Although the songs do not entail any discussion on the syllabus of the education system, we can deduce from Ocol's statements and Lawino's comments that it is pro-foreign culture. However, since Ocol is an intelligent man socialised in the Acholi culture, his indiscriminate adherence to (anti-Acholi culture) foreign education is unfortunate.

In Song of Lawino and Song of Ocol, Ocol's adherence to the contents of foreign education is ridiculed. For example, Lawino in Song of Lawino, laments on several occasions that Ocol despises Acholi culture and those who embrace it on the basis that they are uneducated in the 'civilised' ways (136). Ocol regards Acholi culture as backward and an antithesis of civilisation. On the other hand, he considers the foreign culture he acquired through education as a mark of civilisation. In this regard, he declares that he cannot discuss anything with Lawino because she is uneducated. He asserts that he can only hold intelligent discussions with the educated graduates like him.

In the same vein in Song of Ocol, Ocol advocates the destruction of Acholi and African culture on the basis that they are primitive (214). It is apparent that, his blind and indiscriminate adherence to anti-african propoganda has made him despise his people and the Acholi culture. It is on this basis that Lawino ridicules him in Song of Lawino:

He has become
A stump (184)
A dog of the white man! (188)
Do you not feel ashamed
Behaving like another man's dog. (189)

When Lawino refers to Ocol as a 'stump', she emphasises that Ocol's personal growth in the culture of his people is stunted. The image 'stump' connotes retardation or termination of growth and development. This metaphoric description is intended to ridicule and criticise Ocol's adherence to foreign education.

On the other hand, Ocol is likened to a dog. In some communities, dogs are held in high esteem, while in other cultures like among the Acholi, they are despised. Although from Lawino's description in Song of Lawino (188) we deduce that dogs have an essential role to play in matters pertaining to security. It is also evidenced that dogs are despised because of their

indiscriminate faithfulness to their masters and more so because of their tendency of feasting on left over foods. The reference to a dog is therefore derogatory and often considered an insult.

Lawino equates Ocol's behaviour to a dog with the intention of criticising and ridiculing his indiscriminate adherence to foreign education. The simile also reveals how low Ocol has stooped. The image of a stump and a dog are therefore used to castigate Ocol's blind indiscriminate adherence to foreign education.

(b) Satire on Adherents of Foreign Beauty Standards in Song of Lawino

Okot also satirises those who adhere to foreign beauty standards. Beauty standards in this case refer to complexion, texture of the hair and the size of the body. In Song of Lawino Clementine aspires to achieve the looks of a white woman by changing the colour of her skin, the texture of her hair and the size of her body. Clementine's painful and vigorous endeavour to change her appearance reveals that she is ashamed of herself. Her poor self-image and discontentment causes her to succumb to foreign beauty standards.

In Song of Lawino, Clementine's adherence to false beauty standards is criticised. Lawino says that Clementine uses beauty products to change her complexion from black to white. She says that since Clementine bleaches her face only, she now has two distinct complexions. Her face is light, but the rest of her body is dark. Consequently, Lawino describes her face in humorous language:

Some medicine has eaten up Tina's face;
The skin on her face is gone
And it is all raw and red
The face of the beautiful one
Is tender like the skin of a newly born baby (42-43)
Her body resembles
The ugly coat of the hyena,
Her neck and arms

Have real human skins!
She looks as if she has been struck
By lightening
Or burnt like the Kongoni
In a fire hunt. (43)

In the above quote, Lawino uses caricature to describe Clementine's physical appearance. She chooses specific physical features, then exaggerates them with the intention of ridiculing Clementine. For example, she says that Tina's face has been eaten up by some medicine to the extent that it has disappeared and it is red and raw. She then compares Clementine's body to the unsynchronized skin of the hyena, or like one who has been burnt by lightening. These exaggerated descriptions are humorous especially when Clementine's face is described as raw, red and tender. Lastly, her skin is likened to the ugly hyena or to a person struck by lightening. These descriptions are humorous because Clementine changes her natural looks with the intention of looking 'beautiful'. On the contrary, her efforts backfire and instead of a beautiful look, she acquires a grotesque appearance.

Lawino also uses irony alongside caricature to criticise Clementine; for example she compares her complexion to ugly animals and in some cases describes it as ugly. At the same time, she keeps on repeating that she is beautiful:

The skin on her face is gone
And it is all raw and red,
The face of the beautiful one
Is tender like the face of a newly born baby. (42 –43)

This ironic description draws our attention from the surface meaning to a deeper meaning. Clementine considers herself beautiful but in reality she is ugly. The exaggerated description of her appearance, coupled with the ironic reference to her beauty reinforces humour.

Lawino, in the same vein describes Clementine's size in figurative language:

Her neck is rope-like,
Thin, long and skinny (43)
Her waist resembles that of the hornet
The beautiful one is dead dry
Like a stump,
She is meatless
Like a shell
On a dry river bed.(45)
She does not eat,
She says she fears getting fat,
She says a beautiful woman
Must be slim like a white woman. (43)

It is obvious that Clementine's efforts are motivated by a culture that is unknown to the Acholi because she insists that a beautiful woman must be slim like a white woman. Clementine strives to achieve these standards even at the expense of her health. Lawino uses images, irony, and caricature, to ridicule Clementine's obsession with foreign beauty standards.

On the other hand, Clementine's size is described using images like a hornet, a stump and a shell on a dry river bed. Hornets are known for their unequal waist to abdomen proportion. On the other hand, a stump connotes retardation and underdevelopment. A shell on a dry river bed is often dry, hard and devoid of any sinew and muscle. These images are used by Lawino to exaggerate Clementine's appearance for comic purposes.

At the same time, irony is also combined with caricature and images to depict Clementine's unsightly appearance. Lawino consistently calls her "the beautiful one", but in essence, she is mocking her appearance. and castigating her slavish adherence to foreign beauty standards

In the same vein, Clementine exposes her hair to various dangerous procedures to make it look like the hair of a Caucasian woman. It is straightened using hot iron, then smeared with black polish to make it shiny-black. Lawino describes how Clementine strives to change the texture of her hair:

They cook their hair
With hot iron
And pull it hard
So that it may grow long.
Then they rope the hair
On wooden pegs
They fry their hair
In boiling oil
And the hair sizzles
It cries aloud in sharp pain
As it is pulled and stretched
The beautiful woman
Smears black shoe polish
On her hair
To blacken it
But the thick undergrowth
Rejects the shoe polish (70 – 72)

Clementine behaves in this way because she wants to look like a white woman. Her endeavours are obviously motivated by self-hate and discontentment. Lawino uses images and similes to criticise her. For example, she ridicules Clementine's efforts by referring to it as cooking the hair (70). On the other hand, her hair is described in similes like the python's discarded skin (70), Billy goat (71), locusts (71), elephant grass (71) and the yellow-greyish hair of the Grey monkey (72).

Lawino uses the similes to point out that Clementine's hair is unsightly, listless, dry and lifeless. Clementine's general appearance is also likened to a chicken that has fallen into a pond (70). These similes coupled with ironic reference to beauty elicit a humorous response especially when one considers or imagines the sight of a chicken that has fallen into water. The humorous description is intended to criticise her appearance and misdirected efforts to look like a Caucasian woman.

The discussion on beauty has so far focussed on Clementine. In general, it can be concluded that those who slavishly adhere to foreign beauty standards even at the expense of their health and appearance are the target of criticism. Often, such endeavours are motivated by low self-esteem, discontentment and self hate.

(c) Satire on Adherents of Foreign Dressing Modes in Song of Lawino

In Song of Lawino, Lawino condemns those who slavishly and indiscriminately adopt foreign dressing styles. She achieves this by describing the way some Africans who dance in the ballroom dress:

And they dress up like white men
As if they are in the white man's country
At the height of the hot season
The progressive and civilised ones
Put on blanket suits
And woollen socks from Europe
Long under-pants
And woollen vests,
White shirts;
They wear dark glasses
And neck-ties from Europe
Their waterlogged suits
Drip like the tears
Of the Kituba trees
After a heavy storm. (54)

Lawino's argument against the dressing is directed at the indiscriminate choice of the outfit worn on a hot day in a tropical country. One would expect the educated (progressive and civilised) to dress according to the weather. However, perhaps in an attempt to look like the white men in cold climates, they wear woollen outfits in hot weather.

The aping of the white men does not enhance their appearance. Instead, it causes them to look ridiculous and subject to laughter because the suits become waterlogged with sweat. Lawino

compares the water - logged suits to the Kituba tree after a heavy storm. This hyperbolic description is intended to ridicule and criticise those who wear woollen suits on hot days. The sight of a water - logged suit dripping with water, on a hot day is a humorous. This humour is intensified especially when those who wear the suits are ironically referred to as the progressive and civilised ones.

(d) Satire on Adherents of Foreign Dances in Song of Lawino

In some African communities, close blood relatives are not expected to develop close physical contact especially during dances. In Song of Lawino, Lawino condemns the Western ballroom dance because it does not seem to regard blood ties or family relations. Her fury is directed at the members of her community who disregard family ties with impunity. Lawino describes the ballroom dance as follows:

There is no respect for relations
Girls hold their fathers
Boys hold their sisters close,
They dance even with their mothers
Modern girls are fierce
Like Labeja, the *jok of Alero*
That captures even the heads of nephews
They coil around their nephews
And lie on the chest of their uncles
And prick the chest of their brothers
With their breasts (54).

Lawino reinforces her criticism by likening the modern girls to 'spirits'. This reference is derogatory and intended to humiliate those who dance the ballroom dances. In order to highlight her disgust, Lawino describes the filthy room adjacent to the dancing hall by highlighting the different kinds of human wastes. She says:

The entire floor
Is covered with human dung

All the tribes of human dung
 Dry dung and dysentery
 Old dungs and fresh dungs
 Young ones that are still steaming,
 Short thick dungs
 Sitting like hills,
 Snake-like dungs
 Coiled up like pythons.
 Little ones just squatting there,
 Big ones lying on their sides
 Like tree trunks
 Some dungs are red like ochre
 Others are yellow
 Like inside a ripe pawpaw
 Others are black like soil
 Like the soil we use
 For smearing the floor
 Some dung are of mixed colours (50 – 57)

The description of the contents of the latrine evokes disgust and humour at the same time.

Lawino emphasises that the filthy latrine is adjacent to the ballroom, with the intention of exposing and castigating the eroded morals of the ballroom dancers. Her description destroys any significance that is associated to the ballroom dance.

(e) **Satire on Adherents of Foreign Games, Songs and Amusement in Song of Lawino**

In Song of Lawino, Lawino likens those Acholi men who follow the white man's games, songs and amusement to 'half-wits' and 'drunkards' (62). 'Half-wits' refers to an imbecile, while drunkards are renowned for lack of direction. In essence, Lawino is saying that they are foolish and lack direction.

She asks, "didn't black people have their ways?" (62). This sardonic question criticise the Acholi men who have abandoned the Acholi games, songs and amusements for foreign ones.

(f) **Satire on Adherent of Foreign Time Concept in Song of Lawino**

Ocol's slavish adherence to time and appointments is also ridiculed in Song of Lawino.

Lawino's complaints reveal that Ocol's concept of time and appointments are foreign to the Acholi's time concept (91-98). Ocol depicts an extreme and slavish adherence to time and appointments. For example, he has a fixed time for taking lunch, tea, supper and family photographs (91). He also has fixed times for socialising with relatives (98).

While self-discipline is good, Ocol's adherence to time is extreme and slavish. Lawino laments that Ocol is so tied to and controlled by time that he ceases to be humane. She uses similes to express his behaviour :

Time has become
My husband's master
It is my husband's husband
My husband runs from place to place
Like a small boy
He rushes without dignity. (98)

Lawino says that Ocol darts from one place to another in order to keep time. He is controlled by time to the extent that he loses his dignity and instead looks like a small excited, playful boy. The comparison to a boy indicates that he has lost his manhood especially when one imagines the humorous scene of a man running like a small boy. Similarly, his relation to time is equated to a master-subject relationship. Ocol's strict and slavish adherence to time is therefore the target of criticism.

On the other hand, in her endeavour to describe Ocol's slavish dedication to time, Lawino exposes her weaknesses. For example, she narrates how Ocol is so bound to time and orderliness that he ceases to be humane (96-97). In the process, she exposes her ignorance of matters

pertaining to cleanliness when she compares a sad homestead and a jovial one:

A homestead where
Children's excreta is not
Scattered all over the swept compound
And around the granaries. (97)

Lawino's ridiculous statement implies that a happy homestead is one where children's excreta is scattered all over the compound. From her statement, we deduce that she is ignorant. Her ignorance is the butt of criticism. In this regard, we can conclude that Okot's satire is double-edged.

(g) Satire on Adherents of Foreign Diet and Technology in Song of Lawino

In relation to western diet and technology, we can say that the criticism is double-edged. First, Lawino criticises Ocol's adherence to foreign diet and technology. For example, Ocol is so obsessed with foreign things that he despises Acholi diet and technology. He despises her because she neither appreciates foreign diet, nor is she conversant with foreign technology like using a primus stove. Lawino also castigates Ocol's preoccupation with trivial issues in western culture like the correct usage of spoon and fork. Although this is a trivial issue, it is the basis of Lawino's rejection.

Secondly, Lawino's extreme judgement of foreign technology and cuisine is also exposed. She only chooses to see the negative side of foreign technology. For example, she dismisses the primus stove on the basis that it can burst into flames (76). She also concentrates on the negative aspects of electric fire, especially in relation to death (77). At the same time, she despises foreign foods by likening eggs to mucus (79) and chicken to paper (74).

In essence, Lawino's indiscriminate criticism of foreign technology and cuisine exposes her weaknesses. It is evident that she is extreme and conservative. Her extremity and hostility to

foreign technology and diet is also exposed by her humorous child like interpretation of electricity:

The Whiteman has trapped
And caught the Rain-cock
And imprisoned it
In a heavy steel house...
They say
When the rain cock
Opens its wings
The blinding light
And the deadly fire
Flow through the wires
And lightens the street
And the houses;
And the fire
Goes into the electric stove. (77)

(h) **Satire on the oppressors of women in Song of Ocol**

Those who perpetuate unfair traditional roles and stereotypes of the African woman are criticized by Ocol. . In Song of Ocol, the perpetrators of these unfair roles and stereotypes are insensitive men (219) and conservative old women (221).

Gender roles are defined by Susan Golombok in Gender Development as:

Behaviour and attitudes considered appropriate for males or females in a particular culture (3).

From Lawino's comments in Song of Lawino, an Acholi woman was expected to be calm, docile, submissive and a champion at performing specific chores (46,47,81 -5). In Song of Ocol, Ocol refers extensively to the roles assigned to women, for example, splitting firewood (216), cutting grass (216), fetching water and carrying it over long distances (217) or carrying heavy loads (220). He derives his examples from various East African communities like the Acholi, Kikuyu, Ankole, Rwandese, Burundians, Bagandas and the Luo.

In Song of Ocol, Ocol criticises the poet who composes songs that perpetrate these unfair roles for the sake of money (219). He ridicules him by comparing his 'praises' to 'spurs for tired horses' and 'blinkers for donkeys' (220). These derogatory reference to the songs foregrounds his criticism.

The criticism of the poet is also extended to the insensitive people who finance the poets. For example Ocol, addressing the unseen exploited woman (219) says:

The blind musician
Plays for his bread
The bread owners
Are your slavers. (219)

Since the poet 'plays for the bread' it is obvious that he has to sing to win the favour of those who support him financially. Hence he propagates the unjust ideas of his supporters. Therefore criticism is not ascribed to the poet only, but to all members of the society who are motivated by similar selfish ends.

On the other hand, gender stereotypes refers to:

A set of beliefs about what it means to be male or female. Gender stereotypes include information about physical appearance, attitudes and interests, psychological traits, social relations and occupations. (Golombok 17)

Gender stereotypes are often culture bound. They vary from one community to another. However, due to socialisation, other communities often adopt stereotypes from one community. Stereotypes are dynamic, but there are some that prevail over long periods in the form of customs, taboos and traditions.

In Song of Ocol, Ocol mentions several stereotypes that are feminine based. For example, the strong woman who can carry water on her head is fit to marry the son of the most prominent person – the chief (218). The fattening of women to enhance fertility among the Ankole, Rwandese and Burundians (particularly communities not mentioned) is a stereotype on

the physical appearance of women in these countries. Ocol also enlists the occupation of the African woman thus: sweeper, smearing floors and walls, cook, ayah, washer of dishes, planting, weeding, harvesting, store-keeping, builder and runner of errands (222).

Ocol in Song of Ocol, is condemning the insensitivity of men (214) and rigidity of old women (221), which leads them to promote unfair stereotypes. He accomplishes this by ridiculing their 'ideal' stereotypes. For example, he degrades the fattening of women by equating the fattened women to pregnant hippo (221) and the overworked women to lorries, carts and donkeys (222).

Such images shatter the prestige that surrounds the stereotypes. For example a pregnant hippo is usually overweight and unattractive. On the other hand, carts and lorries are often used to carry heavy loads. Donkeys are known as beasts of burden. Ocol's comparison therefore suggests that these particular women are unattractive. The reference to the donkey, the beasts of burden, not only evokes our sympathy to the plight of the women, but it shatters the significance attached to an overworked woman.

Ocol also poses sardonic question to the perpetrators of unfair gender roles: "Women of Africa, what are you not?" (222) This question implies that the African woman is used in different dehumanising and degrading ways.

Ocol in Song of Lawino, is portrayed as pro-foreign culture and opposed to African culture. But his sentiments on the African woman shows that he is sensitive to justice and to the plight of the African woman. Okot uses Ocol to condemn the perpetrators of unjust roles and stereotypes. However, in many incidents already discussed, Lawino criticises him. Okot's satire in this regard is double-edged.

In this chapter, Okot uses Lawino and Ocol to criticise, on the other hand he also ridicules them. The chapter also focused on satire on the adherents of foreign culture and the oppressors of women. The stylistic devices that were foregrounded in relation to criticism are irony, imagery, sardonic questions and caricature.

CONCLUSION

In this study, it is evident that satire is an effective weapon in the hands of the satirist because it enables him/ her to criticise and evoke humour at the same time. These two aspects make satire on human weakness agreeable and readily accepted by its audience.

The study limits the scope of what can be satirised by setting a working definition of satire. Consequently satire in the study is considered as the humorous criticism of human folly, foibles, or weakness. This definition forms the parameter for evaluating satire in the songs of Okot.

In the study, we notice that religion, politics and foreign culture are Okot's major concerns. However, he concentrates on individuals whose weaknesses are stumbling blocks to attaining standards set by the society. Religious leaders for example, are ridiculed for failing to live according to the tenets of their religion. Using their religion as the yardstick, protestant and catholic leaders are criticised for incompetence, arrogance, bribery, pride, sexual immorality and dishonesty.

Political leaders are not spared. They are castigated for their lack of creativity, their ignorance, insensitivity and greed. In order to accomplish this, stylistic devices like Imagery, sardonic questions, and irony are used.

In relation to religion and politics, the study concludes that Okot's satire on the tenets of the Christian religion, and crimes like murder and corruption is not as humorous as human foibles. In the case of the tenets of the Christian religion, Okot's humorous criticism is likely to evoke disgust rather than the acceptance associated with satire. On the other hand, in Song of Prisoner, Okot focuses on murder, bribery and dictatorship. However, he does not concentrate on, or criticise human weakness. Similarly, the text is devoid of humour. Consequently, the study concludes that Song of Prisoner is not successful satire.

Foreign culture *per se*, is not the target of criticism. However, those who slavishly and indiscriminately follow foreign dances, dressing modes, games and amusements, beauty standards and education are the ones who are ridiculed. We have seen that, insensitive men and conservative old women are castigated for oppressing the African woman. This is accomplished through Ocol's ridicule of the appearance and the duties assigned to the 'ideal' woman. In so doing, he demolishes the prestige and honour associated with the stereotypic roles.

It is evident that the study takes a new and fresh approach in the analysis of satire in Okot's songs because it identifies and mentions the butts of Okot's satire, then it depicts how these weaknesses are satirised. The study also depicts how stylistic devices are used to achieve satire. This approach makes it a fresh contribution to the study of African Literature.

In this study we can conclude that, Okot uses Ocol and Lawino to criticise human folly. On the other hand, in some instances he also satirises them. Okot's satire in this regard is as poignant as a double-edged sword in the sense that it ridicules individuals, but it also attacks those who have been used as tools of satire.

In the cause of analysing satire in Okot's songs, this study included a brief session on the oppressors of women. However this is an area that deserves greater attention. It is interesting to note that the songs of Okot were published at a time when gender sensitisation in East Africa had neither gained momentum, nor reached its current zenith. A feminist analysis of style, characterization, and themes or a general topic on the portrayal of women in Okot's songs would contribute greatly to literary knowledge. This is therefore a rich area for further research.

Since the major objective of this study was to investigate satire in the songs of Okot, we can firmly conclude that satire is present in the songs of Okot.

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APPENDIX

LIST OF ABBREVIATIONS

| | |
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| ACR | <u>Africa's Cultural Revolution</u> |
| ARWS | <u>African Religion in Western Scholarship</u> |
| ATR | <u>Artist The Ruler</u> |
| RCL | <u>Religion of the Central Luo</u> |