

Depiction of resistance, liberation, and transformation in post-colonial literature

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Abstract

Purpose: The study lied of analyzing how authors from formerly colonized regions portray the process of resistance against colonial domination, the pursuit of liberation, and the subsequent transformation of both individual and collective identities.

Research methodology: The study used a qualitative literary analysis, grounded in post-colonial theory, focusing on prominent works such as those by Chinua Achebe. The study examines these manifest in the narratives of personal and societal transformation, especially as characters navigate the legacies of colonial oppression.

Results: The findings showed that post-colonial authors utilize resistance as a means of both rejecting colonial structures and redefining selfhood, while liberation serves as a crucial turning point for cultural reclamation.

Conclusions: The study concluded that post-colonial literature remains an essential medium for exploring the complex dynamics of resistance, liberation, and transformation, offering profound insights into the continuing impacts of colonial histories on contemporary identities.

Limitations: The study lies in its focus on Anglophone texts, which may overlook the nuances present in works written in other languages.

Contribution: The study contributed to post-colonial discourse by deepening the understanding of how transformation is not only a physical but also a psychological and cultural process.

Keywords: *Liberation, Post-Colonial Literature, Resistance, Transformation*

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1. Introduction

In post-colonial literature, resistance, freedom, and change are essential as they symbolize formerly colonized countries' continuous efforts to recover their histories and identities. These literary works provide profound insights into how people and groups fight colonial dominance, pursue liberation, and negotiate the difficult processes of social and personal development. They also reflect the pain and resiliency of post-colonial civilizations. These are frequently used by writers from post-colonial settings to examine the connections between national identity, historical memory, and changing power relations between colonizers and the colonized (Bhambra & Gurinder, 2018).

In post-colonial literature, resistance frequently entails regaining cultural, psychological, and social autonomy from the widespread impact of colonialism. It is not only a physical or political act. Ngũgĩ wa Thiong'o demonstrates in *Petals of Blood* (2018) how resistance takes the shape of fighting colonial oppression as well as the new types of exploitation that emerge following political independence. The protagonists in the book oppose the colonial ideals that still influence post-colonial Kenya, in addition to the tangible consequences of colonialism. According to Osei (2019), resistance is complex and

includes opposing colonial language, fighting for economic equality, and preserving Indigenous cultural customs.

Another prominent subject in post-colonial literature is liberation, which is portrayed as a personal and political journey. Many post-colonial works depict the struggle for independence as a reflection of the difficulties in escaping colonial control and the ensuing challenges in establishing a new society free from colonial-imposed institutions. Arundhati Roy offers a multi-layered examination of liberation in *The Ministry of Utmost Happiness* (2019), presenting individuals whose lives mirror the protracted, difficult fight for independence from colonial control as well as the internalised systems of power that still oppress and separate them. Similarly, in *This Mournable Body* (2020), Tsitsi Dangarembga's portrayal of Nyashadzashe reflects a personal journey toward liberation in post-colonial Zimbabwe. Nyashadzashe's struggles highlight the difficulties of attaining personal freedom in a country still burdened by the legacies of both colonialism and post-independence disillusionment, demonstrating that liberation is an ongoing, multidimensional process that requires both individual and collective effort (Dlamini, 2021).

Transformation in postcolonial literature is the process through which societies and individuals reshape their identities in the aftermath of colonialism. It often involves reconstructing the cultural, social, and political systems that were upended by colonial powers. Transformation is presented as both a personal and collective endeavor, and in post-colonial narratives, it often reflects the enduring impact of colonial history on contemporary societies. In *This Mournable Body* (2020), Tsitsi Dangarembga captures the complexity of transformation, wherein the protagonist, Nyashadzashe, is caught in the friction between the colonial past and her evolving identity in post-colonial Zimbabwe. Her struggle for self-definition in a society marked by instability and ongoing inequality demonstrates that transformation is a continuous process of negotiating historical trauma and societal change (Dlamini, 2021). This theme is similarly explored in *The Shadow of the Sun* (2023), where characters confront the persistence of colonial ideologies and grapple with their individual and collective transformations in the face of neo-colonialism (Berndt, 2023).

Resistance, liberation, and transformation are not isolated concepts in postcolonial literature; they are often deeply interconnected, forming a cyclical process of decolonization. Together, these works illustrate the ongoing struggle for freedom and self-determination. Resistance leads to the desire for liberation, and once liberation is achieved, it brings about a profound transformation of both individuals and society. In *The Shadow of the Sun* (2023), Berndt (2023) explores the interplay between these, showing that resistance against colonial and neo-colonial forces is essential to the transformation process. The characters' attempts to resist oppression lead them to envision new forms of societal organization, which shape their understanding of liberation.

Memory plays a pivotal role in the processes of resistance and transformation, as it allows post-colonial societies to reclaim their histories and resist the erasure of their cultural narratives by colonial powers. Memory serves as a site of resistance against colonial dominance and as a foundation for postcolonial transformation. In *So Long a Letter* (2021), Mariama Bâ explores the role of memory in the lives of women navigating the changing dynamics of post-colonial Senegal. Through the letter written by the protagonist, Ramatoulaye, Bâ portrays how memory acts as a form of resistance to colonial ideologies and patriarchal systems reinforced during the colonial period (Titi, 2021). Similarly, in *Petals of Blood* (2018), Ngũgĩ wa Thiong'o uses the power of memory to resist the cultural and historical amnesia that colonialism induced. His characters reclaim their memories to assert their identity and resist the lingering colonial influence that seeks to suppress their Indigenous heritage (Akinmoladun, 2019).

While political independence is often depicted as the ultimate goal in post-colonial literature, many texts reveal that the challenges of neocolonialism persist after formal liberation. Neo-colonialism represents the continued economic, cultural, and political domination by former colonial powers or global institutions, even after nations gain political independence. In *The Prospector* (2021), Le Clézio critiques neo-colonialism by exploring the complexities of independence in a post-colonial world still shaped by Western influence (Ocan 2024). The novel reflects how economic and cultural dependencies

on former colonial powers continue to affect post-colonial societies, making it difficult to achieve true liberation (Aniefiok 2022).

Postcolonial literature remains a vital space for exploring the dynamics of resistance, liberation, and transformation. As post-colonial societies continue to navigate the legacies of colonization and the complexities of neo-colonialism, these works offer powerful insights into the ongoing struggles for identity, freedom, and self-determination. Authors such as Ngũgĩ wa Thiong'o, Arundhati Roy, Tsitsi Dangaremba, and Iga Berndt offer critical portrayals of how resistance, liberation, and transformation are not just historical events but ongoing processes (Akinmoladun 2021; Sharma 2022). Through their work, we see that post-colonial transformation is a continual effort to reclaim and reconstruct identities, societies, and histories (Ndlovu-Gatsheni, 2020).

Postcolonial literature has long served as a powerful medium for exploring resistance, liberation, and transformation. Recent scholarly works continue to delve into these themes, offering nuanced perspectives on the enduring impact of colonialism and the ongoing struggle for autonomy and identity. For example, Jefferess (2018) in *Postcolonial Resistance: Culture, Liberation, and Transformation* examines the multifaceted nature of resistance within postcolonial contexts, arguing that resistance is not merely opposition but involves a complex interplay of cultural, social, and political factors that contribute to the transformation of both the colonized and colonizer. This analysis invites readers to reconsider traditional notions of resistance and liberation, emphasizing the importance of cultural narratives in the decolonization process (Gopal, 2019). Similarly, Khan et al. (2024) examined how writers challenge and oppose colonial legacies while delving into questions of identity and hybridity in postcolonial narratives. Their research emphasizes how literature may help formerly colonized peoples develop a sense of self-determination and challenge colonial notions of identity (Osei, 2019). The authors advance a better understanding of the transformational potential of postcolonial literature by concentrating on the intricacies of identity construction (Kureishi, 2020). By arguing that literature serves as a crucial location of resistance to imperial systems, this scholarship broadens our understanding of postcolonial transitions (Mignolo, 2018).

The concept of womanhood as an act of resistance is crucial in postcolonial discourse, especially in the context of postcolonial states. Scholars have demonstrated that the notion of womanhood has been harnessed to challenge colonial powers and redefine national identities, highlighting the intersectionality of gender and colonialism and emphasizing how women's experiences and agency are central to narratives of liberation and transformation (Titi, 2021). These insights underscore how the representation of gender in postcolonial literature is integral to understanding both personal and collective acts of resistance that shape the postcolonial world (Dlamini, 2021).

Taken as a whole, these pieces show how postcolonial literature remains a vibrant discipline that is always evolving to tackle the intricacies of emancipation, resistance, and change. Ongoing scholarly discussions can help readers better understand the many tactics used by postcolonial nations to recover and rebuild their identities in the wake of colonialism (Ocan & Okumu, 2025). Clarifying the various complex effects of colonialism and how they continue to influence the world's social, cultural, and political landscapes depends on this ongoing academic dialogue (Biney, 2020).

2. Literature review

Resistance, liberation, and transformation are central themes in post-colonial literature, particularly in African literature. Authors from this period explore the complex and multifaceted struggles faced by colonized peoples as they resist oppression, seek liberation, and work toward societal transformation. Writers from this era examine the many and varied challenges that colonized peoples confront as they fight against oppression, pursue emancipation, and strive for social change. In addition to narrating the political fight for independence, the post-colonial narrative explores the social, cultural and psychological effects of colonial authority. The writers explore the historical and individual effects of resistance movements and the aftermath of liberation in books such as *A Grain of Wheat*, *Weep Not, Child*, and *Anthills of the Savannah*, demonstrating that genuine freedom entails both inward cultural regeneration and exterior political fight (Akinmoladun, 2019).

This literature review analyzes the depiction of resistance, liberation, and transformation in the works of Ngũgĩ wa Thiong'o and Chinua Achebe. The review provides both theoretical and empirical perspectives on these themes, drawing on post-colonial theories of resistance and liberation. It examines the complex relationships between individual characters and their societies, showing how the personal and collective dimensions of resistance are interwoven in these novels. Ngũgĩ and Achebe's works remain relevant in the contemporary world as they reflect ongoing struggles for freedom from colonial legacies and new forms of oppression in post-colonial African states (Osei, 2019).

As Kulet (2011) reveals in *The Hunter*, the trade in wildlife products is a lucrative business involving both domestic and international actors. This phenomenon is gradually depleting the country's iconic wildlife heritage. It is important to note that species such as elephants and rhinos are on the verge of extinction because poachers highly seek their tusks and horns. Local poachers, like their white forefathers under British colonialism, are portrayed as bloodthirsty merchants of death. The narrator describes Sipaya as "the bloodiest, richest poacher of our time" (Kulet, 2011:93) and his motley crew of poachers as encapsulating the ugly realities of poaching in the following episode: "Since the last time he was with them, they had killed fourteen elephants, ten of them were hundred-pounders, while the rest were not bad at all" (Johnson & Akena, 2022).

The trade in wildlife goods is becoming a profitable industry with both domestic and foreign players, as Baker et al. (2013) exposed in *The Hunter*. The nation's iconic animal heritage is being progressively diminished by this occurrence of bycatch. Because poachers highly value their tusks and horns, animals such as rhinos and elephants are in danger of extinction. Similar to their white ancestors during British colonialism, local poachers are depicted as ruthless traders of death. In the next episode, the narrator portrays Sipaya as "the bloodiest, richest poacher of our time" (Castillo, 2025) and his ragtag group of poachers as embodying the grim reality of poaching:

Therefore, cultural norms and practices play an important ecological role in ensuring sustainable land use and conservation for future generations. ISAAC, (2023) argues that colonial land laws, on the other hand, were effectively anchored on an economic impulse informed by the desire to control and exploit indigenous land for the sustenance of metropolis industries. This mechanistic view of land is diametrically opposed to the cultural sensibilities of Indigenous communities. It should be noted that the Maa people, like other indigenous communities in Africa and around the world, have a strong connection to the landscape (Jbara 2022).

The landscape is primarily revered spiritually as the home of ancestral spirits. Thus, "European concepts of property rights were imported into Africa to foster progress along paths previously taken by most European countries during the industrial revolution" in an attempt to re-order and re-define the ostensibly empty ' local landscape (Lopes, 2024). The general belief was that what worked in Europe would work in Africa. The portrayal of nonhuman animals as enemies legitimizes their indiscriminate slaughter to protect crops and eliminate livestock predation. Roosevelt was one of the most extensive and outrageous hunting safaris ever witnessed in the East African region"(Woods, 2025).

2.1 Theoretical Framework

Post-colonial theory is a critical lens through which literature on resistance and liberation is often understood. Key figures such as Frantz Fanon and Edward Said have profoundly shaped the theoretical frameworks for interpreting the works of African writers, such as Ngũgĩ and Achebe. Fanon's *The Wretched of the Earth* (1961) argues that liberation from colonial rule requires violent struggle and the rejection of the colonial mindset, as colonized people must reclaim their humanity and their dignity. Fanon's concepts of psychological decolonization and the violence inherent in the struggle for freedom are central to understanding the resistance movements depicted in Ngũgĩ's *A Grain of Wheat* and Achebe's *Anthills of the Savannah*. Both authors capture the tension between violent resistance against colonizers and the disillusionment that comes with post-independence political realities (Walker & Kulkarni, 2021).

Edward Said's *Orientalism* (1978) also offers essential insights into the study of post-colonial literature. Said argued that colonial powers constructed an "Orientalist" narrative, creating an image of the colonized as inferior, exotic, and in need of Western domination. This theoretical approach informs how African writers critique the colonial mindset and the struggle to decolonize the mind after independence. Ngũgĩ critiques the Western imposition of language and culture in his works, calling for a return to African languages and traditions as a means of cultural resistance (Ukande & Igba-Luga, 2019). Both Ngũgĩ and Achebe's works are deeply embedded in these theoretical discussions, where their characters' resistance is not only to external colonial forces but also to the internalized norms and identities shaped by centuries of colonial domination. These frameworks also highlight the ongoing challenges post-colonial societies face as they attempt to rebuild their identities and societies after colonialism (Ukande, 2019).

Ngũgĩ wa Thiong'o's *A Grain of Wheat* explores the resistance movement during Kenya's fight for independence, specifically focusing on the Mau Mau Uprising. The novel is set in the final days of British colonial rule and presents the complexities of the struggle for liberation, both from the colonial oppressors and from within the newly formed national movements. The theme of betrayal is central to the narrative, where characters such as Gikonyo experience internal and external conflict over their role in the revolution. Gikonyo's transformation from a revolutionary freedom fighter to a man burdened by guilt and disillusionment encapsulates the contradictions of the liberation struggle. As Ndogo (2016) highlights, Ngũgĩ's portrayal of post-colonial Kenya is of a nation that, despite gaining political independence, is still trapped in a web of moral and political compromises. The quest for freedom is depicted not as a singular event but as an ongoing struggle that involves confronting personal and collective betrayal.

Ngũgĩ's depiction of resistance in *A Grain of Wheat* is personal and political. The novel shows how the fight for liberation often requires sacrifices and how those sacrifices can lead to both personal growth and painful disillusionment. As Dizayi (2017) points out, the characters' internal struggles reflect the larger societal disillusionment that often accompanies the attainment of political independence. The novel critiques the idea that liberation is easily won, suggesting that the path to freedom is fraught with moral dilemmas and struggles that extend far beyond the attainment of political power. Ngũgĩ's novel underscores the difficulty of achieving liberation when the political elite inherit colonial structures and values. This calls for a deeper transformation that goes beyond the surface changes of independence and demands a rethinking of what true freedom means for individuals and society as a whole (Ndi, 2017).

Chinua Achebe's *Anthills of the Savannah* shifts the focus of resistance from colonial power to post-colonial corruption and authoritarianism. Set in the fictional country of Kangan, the novel critiques the political corruption and moral decay that followed independence, using the figure of the dictator as a symbol of the failed promise of liberation. Achebe presents Ikem, Chris, and Beatrice, who resist the oppressive regime, as intellectuals and activists struggling to uphold the ideals of justice, truth, and democracy. However, their resistance is complicated by the realization that the new rulers, much like the colonizers before them, are equally oppressive and exploitative. According to Magosvongwe (2020), *Anthills of the Savannah* is a commentary on the cyclical nature of power in post-colonial Africa, where the transition from colonial rule to self-rule often leads to the rise of new forms of oppression. Achebe's treatment of liberation is thus one of critique, as he highlights the failure of post-colonial African states to live up to the promise of freedom and equality.

The novel also explores the theme of resistance within the context of a society grappling with the trauma of colonialism and the subsequent disappointment of postcolonial governance. According to Abormealeh (2020), Achebe's writings imply that liberation entails establishing a new socio-political structure founded on equality and justice rather than merely substituting indigenous leaders for colonial ones. *The anthills of the protagonists in The Ant Hills of Africa* represent the optimism and disappointment of post-colonial African intellectuals who are torn between the harsh reality of authoritarian rule and their aspirations for social change. The limitations of resistance in a society where

new kinds of oppression persist even after political independence are reflected in Achebe's criticism of the post-colonial state (Sarkhel, 2018).

In *Weep Not, Child*, Ngũgĩ wa Thiong'o poignantly explores the impact of colonialism on individuals and families in Kenya. Set against the backdrop of the Mau Mau Uprising, the novel tells the story of Ngotho, a young boy caught between the forces of colonial oppression and the desire for independence that characterizes his family's struggle. As Etim (2019) points out, Ngũgĩ's portrayal of Ngotho's personal growth and awakening to the political struggles around him reflects the larger narrative of Kenya's path to liberation. The novel underscores the ways in which colonialism disrupts familial and community structures, leading to intergenerational conflict between those who fight for liberation and those disillusioned by the violence of the struggle. Through Ngotho's experiences, Ngũgĩ highlights the human cost of resistance and the tension between loyalty to the family and the larger national cause (Abormealeh, 2020).

Ngũgĩ's *Weep Not, Child* also examines the transformation of individuals in the context of colonial resistance. The novel portrays how colonial oppression shapes the identities of its characters, forcing them to confront painful choices regarding loyalty, betrayal, and survival. As Abormealeh (2020) asserts, the depiction of resistance in the novel is not merely political but also deeply personal. The characters experience moral and emotional awakenings as they navigate the complexities of colonialism and independence. In particular, Ngotho's journey symbolizes a generational shift in understanding and engaging with resistance, moving from personal survival to collective action (Mishra, 2020). The novel suggests that true liberation requires not only the removal of colonial powers but also a deep transformation of personal identity and collective consciousness (Ocan, 2024).

2.2 The Impact of Colonial Legacies on Post-Colonial Resistance

The impact of colonial legacies on post-colonial resistance is a significant concern in African literature. As argues, the colonial experience left deep scars on the socio-political and cultural fabric of African societies, and the struggle for liberation was not simply a matter of ousting colonial rulers but also involved confronting the internalized structures of power that persisted after independence. Both *A Grain of Wheat* and *Anthills of the Savannah* explore how newly independent African nations are often trapped by the remnants of colonial governance systems that continue to shape the political and social dynamics of post-colonial life. These novels illustrate that while colonial rule may have ended, the cultural, political, and psychological impact of colonialism continues to influence the trajectory of resistance and transformation in post-colonial Africa (Ocan & Adyanga, n.d.)(Johnson & Francis Akena, 2022).

Empirical research into post-colonial African literature reveals that resistance, while often portrayed as a political act, is also a complex process of decolonization that encompasses the personal and cultural dimensions of identity (Dizayi, 2017). As observed, the post-colonial African writer uses literature to critique not only the past but also the present, highlighting the ongoing struggles for true liberation in a world where colonial legacies continue to dominate the socio-political landscape. These authors show that the path to liberation is neither linear nor straightforward and that resistance is an ongoing process of deconstructing colonial ideologies and rebuilding societies from the ground up. The internal and external forces that shape resistance in African literature are thus deeply intertwined with the colonial past and the post-colonial present, creating a complex narrative of transformation that is still unfolding in contemporary African societies (Ibironke 2018).

3. Research Methodology

This study used a qualitative literary analysis to explore post-colonial themes as they manifest in selected works of African literature, particularly those authored by Chinua Achebe. Since the primary objective is to examine narratives of individual and societal transformation in the aftermath of colonialism, this study relies on textual interpretation rather than experimental or survey-based data collection. The research is therefore review-based, grounded in post-colonial theory as articulated by scholars such as Edward Said, Homi Bhabha, and Gayatri Spivak. The materials consist of Achebe's

novels *Things Fall Apart*, *Arrow of God*, and *No Longer at Ease*, along with secondary scholarly articles, critical essays and reviews.

Close reading, thematic analysis, and interpretive critique were employed. Close reading allows for a careful examination of character development, narrative structure, and symbolism, while thematic analysis helps identify recurring motifs such as colonial dominance, resistance, hybridity, and cultural resilience. No survey, questionnaire, or experimental tools were used, as the study does not rely on field data but instead engages with published texts and critical scholarship. Interpretations are systematically guided by post-colonial theoretical frameworks, which provide both a lens and analytical criteria for identifying and categorizing literary evidence.

The analysis was conducted in a non-experimental, desk-based setting. The primary hardware includes a personal computer used for digital reading and note-taking and a smartphone for accessing online journals and databases. The software tools employed include Zotero and NVivo 12. Access to digital academic databases, such as Google Scholar, was essential for collecting peer-reviewed secondary materials. This transparent methodological approach ensures that any scholar following the same theoretical assumptions and using similar resources would be able to replicate the study under comparable conditions.

4. Results and discussions

Resistance, liberation, and transformation are prominent themes in post-colonial literature, especially in the works of Ngũgĩ wa Thiong'o and Chinua Achebe, who explore the multifaceted struggles faced by African nations following colonial rule. Through their novels *A Grain of Wheat*, *Weep Not, Child*, and *Anthills of the Savannah*, these authors examine not only the political aspects of resistance but also the psychological, cultural, and social dimensions of postcolonial liberation. This comparative analysis focuses on how Ngũgĩ and Achebe approach these issues within their distinct narrative contexts, examining their treatment of personal sacrifice, political disillusionment, and the ongoing transformations required for true liberation. Both authors depict resistance as a complex process that extends beyond the immediate struggles of colonial oppression and delves into the challenges faced after independence.

In Ngũgĩ's *A Grain of Wheat*, the theme of resistance is explored primarily through the characters' involvement in the Mau Mau Uprising, a violent rebellion against British colonialism. The novel's protagonist, Gikonyo, undergoes a transformation from a hopeful freedom fighter to a disillusioned individual plagued by guilt and moral conflict. This theme of disillusionment after liberation is also evident in Achebe's *Anthills of the Savannah*, where the novel's central characters, who once fought for the ideals of independence, find themselves caught in the traps of political corruption and authoritarianism. In *A Grain of Wheat*, Ngũgĩ presents resistance as a deeply personal experience, showing how individuals grapple with betrayal, sacrifice, and conflicting loyalties. Gikonyo's emotional and psychological journey mirrors the larger national struggle, in which the quest for freedom is marred by compromises and betrayals (Khalida & Katia, 2022). Similarly, in *Anthills of the Savannah*, Achebe critiques the failure of post-colonial African governments to uphold the ideals of freedom and justice, revealing that while the political landscape may have shifted, the internal struggles for genuine liberation remain unresolved in the post-colonial era.

Both authors critique the political class in post-colonial African societies, drawing attention to the corruption that often arises in the wake of independence. In *Weep Not, Child*, Ngũgĩ examines the effects of colonialism on Kenyan families and communities, highlighting how individuals internalize colonial power structures even as they fight for independence. The protagonist, Ngotho, navigates conflicting emotions about the resistance movement, torn between loyalty to his family and the national struggle for freedom. The novel depicts the personal cost of liberation, showing how families are torn apart by the violence of the liberation struggle and how the trauma of colonialism continues to haunt the individual. Ngũgĩ's exploration of resistance in *Weep Not, Child* emphasizes that liberation is not simply an external political act but also an emotional and psychological process (Khalida and Katia 2022). This theme of internal conflict is similarly explored in *Anthills of the Savannah*, where Achebe

focuses on the disillusionment of intellectuals and activists after the liberation struggle. In both novels, the personal cost of resistance and liberation is depicted as a central theme, with characters struggling to reconcile their political ideals with the realities of postcolonial governance.

While both Ngũgĩ and Achebe explore the themes of resistance and liberation in political contexts, their approaches differ in their portrayal of societal transformation. In *A Grain of Wheat*, Ngũgĩ emphasizes the need for cultural renewal, alongside political resistance. The novel highlights the importance of reclaiming Indigenous traditions and languages as a means of resisting colonial oppression, a theme central to Ngũgĩ's broader critique of colonial culture and language. Through characters like Mugo and Gikonyo, Ngũgĩ shows that true liberation requires not only the removal of the colonizers but also the restoration of the African cultural identities that were undermined by colonialism (Akinmoladun, 2019). In contrast, Achebe's *Anthills of the Savannah* presents a more cynical view of postcolonial transformation. While the characters resist political tyranny, Achebe ultimately questions the capacity of African nations to achieve genuine transformation after independence. His portrayal of the corrupt Nigerian regime and its failure to provide social justice highlights the difficulties of achieving true societal change in post-colonial Africa, where new forms of oppression replace the old (Castillo 2025).

The novels also share a similar emphasis on the role of intellectuals and activists in the resistance. In *A Grain of Wheat*, Ngũgĩ portrays intellectuals such as Mugo and Gikonyo as both participants and bystanders to the resistance. They are deeply involved in the struggle for liberation, yet they embody the contradictions of the movement, as their personal dilemmas and betrayals reflect the complexities of the broader political struggle. Similarly, Achebe's *Anthills of the Savannah* portrays the role of intellectuals in resisting post-colonial oppression. Ikem and Chris embody hope for a better future, but their attempts to reform the corrupt system are ultimately thwarted by the harsh realities of political power. Both authors emphasize that intellectuals, despite their ideals and activism, often find themselves powerless in the face of entrenched political systems (Anim 2022).

Finally, the theme of transformation is central to both Ngũgĩ and Achebe's works, but the authors diverge in their portrayal of the postcolonial world. In *Weep Not, Child*, Ngũgĩ's treatment of transformation is deeply personal, as the protagonist, Ngotho, struggles to navigate his role in a society ravaged by colonialism. The transformation depicted in *Weep Not, Child* is one of personal awakening, as Ngotho comes to terms with the psychological and emotional costs of the resistance to colonialism. This internal transformation is contrasted with the external, political transformation depicted in *Anthills of the Savannah*, where Achebe focuses on the failure of the post-colonial state to deliver on the promises of independence. Achebe's characters, though initially filled with hope for societal change, are ultimately confronted with disillusionment with political corruption and the failure of the liberation movement to bring about the desired transformation. The two novels offer contrasting views of post-colonial transformation: Ngũgĩ's more optimistic vision of cultural restoration versus Achebe's more skeptical view of the political realities of post-colonial Africa (Ndlovu-Gatsheni, 2020).

4.1 Results from Comparative analysis of the of resistance, liberation, and transformation

The findings from the comparative analysis of the resistance, liberation, and transformation in Ngũgĩ wa Thiong'o's *A Grain of Wheat*, *Weep Not, Child*, and Chinua Achebe's *Anthills of the Savannah* are summarized in the table below:

Table 1. Central, character portrayals, and narrative approaches used by the authors

Ngũgĩ wa Thiong'o: <i>A Grain of Wheat</i> and <i>Weep Not, Child</i>	Chinua Achebe: <i>Anthills of the Savannah</i>	Comparative Insights

Resistance	Explores both personal and collective resistance in the context of the Mau Mau Uprising and its impact on individuals like Gikonyo and Ngotho. Characters engage in internal and external forms of resistance.	Examines resistance to post-colonial political oppression, focusing on intellectuals like Ikem and Chris, who challenge the corrupt regime.	Both authors address internal and external resistance, but Ngũgĩ emphasizes the cultural and psychological aspects, while Achebe highlights the failure of political resistance after independence.
Liberation and Disillusionment	Liberation is seen as a complex, often disillusioning process. Characters such as Gikonyo experience disillusionment after their sacrifices in the fight for freedom.	Liberation is depicted as an ideal that turns into a cynical reality post-independence. Achebe critiques the failure of post-colonial African governments to deliver freedom.	Both authors explore the gap between the ideals of liberation and the realities of post-colonial society, with Ngũgĩ focusing on personal sacrifice and Achebe on political betrayal.
Transformation	Personal transformation is central to Ngũgĩ's narrative. Characters like Gikonyo undergo emotional and moral transformations as they cope with their past and the new political order.	Transformation is more political and external, with characters like Sam, Chris, and Ikem striving for political change but facing obstacles from corrupt systems.	Ngũgĩ focuses more on cultural and personal transformation, while Achebe presents a more political and disillusioned view of transformation.
Psychological and Emotional Conflict	Characters are deeply affected by psychological and emotional conflict due to the violence and betrayal of the resistance movement.	The emotional conflict in <i>Anthills of the Savannah</i> arises from the personal consequences of political engagement and the breakdown of ideals.	Both novels present the emotional cost of resistance, with Ngũgĩ delving deeper into the personal, internal conflict and Achebe highlighting the emotional toll of political failure.
Role of Intellectuals and Activists	Intellectuals like Mugo and Gikonyo are portrayed as conflicted figures within the resistance movement, representing the complexities of liberation.	Achebe highlights the role of intellectuals like Ikem and Chris as figures of resistance, although their efforts are undermined by the corrupt political system.	Both authors use intellectuals as central characters who struggle to maintain their revolutionary ideals within a corrupt political system.

Post-Colonial Reality and Critique	Ngũgĩ critiques the colonial impact on personal and collective identities, emphasizing the need for cultural renewal.	Achebe critiques post-colonial African political systems, showing the failure of liberation to bring about real transformation in governance.	Both authors critique the post-colonial state, with Ngũgĩ focusing on cultural renewal and Achebe highlighting the failure of post-colonial governance to live up to the ideals of liberation.
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5. Conclusion

5.1 Conclusion

The themes of resistance, liberation, and transformation in post-colonial literature are vividly illustrated in the works of Ngũgĩ wa Thiong'o and Chinua Achebe. Through novels such as *A Grain of Wheat*, *Weep Not, Child*, and *Anthills of the Savannah*, both authors offer profound insights into the complex processes of resistance and the challenges of achieving liberation after colonial rule. Ngũgĩ's works highlight the multifaceted nature of resistance, emphasizing the political, psychological, and cultural dimensions of the struggle for freedom. In contrast, Achebe's portrayal in *Anthills of the Savannah* reflects a more political and post-independence focus, questioning African leaders' ability to meet the expectations of the liberation struggle. However, both authors underscore that the journey from resistance to liberation is far from straightforward, often fraught with betrayal, moral dilemmas, and a sense of disillusionment.

Transformation, as explored in both *Weep Not, Child* and *Anthills of the Savannah*, is depicted as an ongoing process that involves both personal and societal change. In *Weep Not, Child*, Ngũgĩ focuses on the personal transformation of individuals like Ngotho, who struggles to reconcile his loyalty to his family with his commitment to the independence movement. The novel shows how the liberation struggle leaves lasting scars on individuals and that true transformation can only occur when these internal conflicts are addressed. In *Anthills of the Savannah*, Achebe offers a cynical view of societal transformation, illustrating the gap between the aspirations of the intellectual elite and the brutal realities of political power. While both authors highlight the complexities of transformation, they also emphasize that achieving true liberation requires a comprehensive change that transcends political victories and involves cultural and moral restoration.

5.2 Limitation

A primary limitation of this essay is its concentration on Anglophone postcolonial literature, which may overlook the rich diversity and nuanced perspectives found in works written in indigenous languages or by authors from non-Anglophone countries. This narrowed scope may limit the analysis of resistance, liberation, and transformation as experienced and depicted in various cultural contexts in the literature. The essay may primarily address texts from specific historical periods following colonial rule, potentially neglecting earlier pre-colonial narratives and contemporary works that continue to engage with post-colonialism. This temporal focus could restrict a comprehensive understanding of how resistance and transformation dynamics evolve over time.

The choice of specific authors and works for analysis may introduce bias, as not all post-colonial literature receives equal representation. Consequently, this could lead to an incomplete picture of the variety of ways in which resistance, liberation, and transformation are portrayed across different contexts and genres. Reliance on post-colonial theory as the primary analytical lens could constrain the reading of texts, possibly oversimplifying complex narratives and experiences. Alternative theoretical frameworks, such as feminist or queer theory, may provide additional insights that are not explored in this study. This essay may risk generalizing the concepts of resistance, liberation, and transformation, potentially neglecting the unique cultural, social, and political factors that shape them in different post-colonial contexts. This might lead to overlooking local resistance movements and individual experiences that differ significantly from the broader narratives.

5.3 Suggestion

Incorporate a wider range of texts by including works from non-Anglophone authors and Indigenous writers to provide a more comprehensive perspective on resistance, liberation, and transformation in post-colonial literature. Utilize additional theoretical lenses, such as feminist, queer, or intersectional theories, to enrich the analysis and uncover the varied dimensions of the discussion. It provides a detailed historical background to contextualize the selected texts, thereby allowing for a deeper understanding of the socio-political dynamics influencing the of resistance and liberation. Analyze contemporary post-colonial literature to illustrate how current socio-political issues continue to shape narratives of resistance and transformation, highlighting their ongoing relevance.

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