

**SATIRIC AESTHETICS IN SELECTED NOVELS OF T. M.
ALUKO AND MIKHAIL BULGAKOV**

BY

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CERTIFICATION

This is to certify that this work was carried out by Yakubu Adegboyega ADEOTI in the Department of European Studies under my supervision.

DATE

SUPERVISOR
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DEDICATION

I dedicate this work to Almighty Allah, to my Late Father, to my wife and children.

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ABSTRACT

Satire is a recurrent strategy reflecting multiplicity of usage including the portrayal of political and socioeconomic realities in novels. Earlier studies on the novels of T. M. Aluko and Mikhail Bulgakov have looked independently at satire with little attention paid to the comparison of their works. The deployment of satire in narrative strategies by T. M. Aluko and Mikhail Bulgakov were comparatively examined for cross cultural correspondence and dissonance with a view to identifying convergence and divergence between Nigeria and Russia.

Marxism, on the defence of the oppressed and Archetypal Criticism, revealing recurrent character types and images were adopted as framework. T.M. Aluko's *One Man, One Matchet, His Worshipful Majesty, Chief the Honourable Minister* and Mikhail Bulgakov's *Роковые Яйца (The Fatal Eggs), Мастер И Маргарита (The Master And Margarita)* and *Собачье Сердце (The Heart of a Dog)* were purposively selected for their satirical contents, political and socioeconomic themes. The novels were subjected to literary criticism.

Narrative strategies deployed by T. M. Aluko and Mikhail Bulgakov to satirise Nigerian and Russian societies, respectively are situational irony, disparagement, incongruity, and deflation. Situational irony manifests with contrastive ends, whereas in *One Man, One Matchet* the unanticipated violent reactions of farmers to the felling of infected trees met with arrests, in *The Fatal Eggs*, a mob action in the laboratory of failed red ray machine chicken producer goes unpunished. Disparagement emerges from the unresponsiveness of Afromacoland's government to commonplace corruption, which *Chief The Honourable Minister* counterpoints with the inability to bring government officials to book. This is similar to the failure of Russia's militia to apprehend Professor Woland and cohort for the magical atrocities unveiled in *The Master And Margarita*. In *His Worshipful Majesty*, incongruity is portrayed in the expenses litigants incur from extortion of chiefs who serve as corrupt judges in the traditional courts. Likewise, in *The Heart of a Dog*, it is impossible for Sharikov to access Russia's housing scheme as a result of Professor Preobrazhensky's indifferent attitude towards him. Incongruity reflects across two novels, Benja-Benja in *One Man, One Matchet* and Sharikov in *The Heart of a Dog*, both from humble background, with the one eventually having unlimited freedom and the other remaining in bondage despite being transformed from a dog to a man. Both authors portray deflation as bravery in different ways. In *His Worshipful Majesty*, Alaye commits suicide rather than being dethroned and exiled, while in *The Fatal Eggs*, Professor Persikov rather than flee allows himself to be killed.

T. M. Aluko and Mikhail Bulgakov robustly deploy satirical narrative strategies to reflect similar and diverse realities in Nigeria and Russia. Their novels epitomise the interrelationships between the two regional literary cultures.

Keywords: T. M. Aluko, Mikhail Bulgakov, Nigerian novels, Russian novels, Satirical novels

Word count: 442

CHAPTER ONE

INTRODUCTION

This chapter offers the background knowledge to the study, which unveils the problems and delineates the objectives and significance. It also presents the organisation of the work, defines the scope and limitation, adopts a methodology and clarifies important concepts of the study.

1.1 Background to the study

Politics is a crucial phenomenon in any human society and it has always stood as a serious subject of discourse among people of different callings. This explains the vital role that it plays not only in the making of man but also in the building of human societies. This study observes that discussions on politics, its forms, structure, types, and practice can never be exhaustive as it means different things to people of different cultures, traditions, religions and beliefs. Therefore, this chapter explores the satiric presentations made by some literary writers which depict the socio-political scenes of their various societies, through their plots and characters.

Senior (2013) claims that creators of literature have political tendency being one of their responsibilities, while literature is assumed to be political. Writers portray the world in which we live, in their works such as poetry or prose. The writer is compelled to continuously have political engagement with society. The engagement will be influenced by political concerns including religion, race or ethnicity. It is a common phenomenon nowadays. The difference between literature and other forms of writing for instance, journalism, history, advertising etc is that a literary writer creates a character and appropriate scene to portray how the effect of the scene degenerates. Literature merges facts together that form a plot or poem reflecting the reality. As a result, a creative writer has more resources than the fact-based writer.

Literature is an art relating to transformation. It is about perceiving one thing and representing it in a recognisable form. So when politics becomes the focal point, it serves as the subject. Literature therefore is not about repeating what is already known to readers, but awaking their consciousness to acknowledge what is unknown to them that they knew. It is about presenting issues logically. Generally, literature

relates to storytelling. Storytellers, poets, writers have devised medium of attacks against tyranny especially in cases where such action poses danger. Over the years, writers created and applied series of literary devices such as satire, magical realism, etc. Writers have discovered means of giving their opinions on issues like politics indirectly. The purpose is not to present the reality as it is, but to present it differently through artistic narrative power. The essence of literature is to re-present issues, to reflect and refract the reality. This include politics and any subject of interest to us.

Rancière (2011) posits that the politics of literature is neither of the writer`s nor didactic text, but that literature is political when we acknowledge politics to be an imbalanced distribution of the perceptible. This term means that what is acknowledged as political, that is important to us collectively, changes as time goes on, in response to intervention: Political activity is conflict focusing on speeches. He further states that literature, especially the novel remain a strong and democratising force. The structuring of literary boundaries, epics refer to the great, while comedy the lowly - literature of the last two to three centuries changed the world order by expressing the importance of the lives of the poor, besides being literary and worthy: literature exposes everything.

1.2 Comparative Literature

According to Wellek & Warren (1970:46), comparison is adopted by critics and scientists and does in no form highlight the processes of literary study. A likeness of literature or literary movements may be illuminating areas of convergence and divergence, but with emphasis on differences in literary development of one nation and another. Firstly comparative literature implies, the study of oral literature, particularly folk-tale themes, how and when their movement entered higher, artistic literature.

Another means of comparative literature limits it to the investigation of connections between at least two literatures. This is the utilization built up by the prospering school of French *comparatistes* led by the Late Fernand Baldensperger. The school gave attention to such inquiries as the notoriety and infiltration, the impact and popularity of Goethe in France and England, of Ossian and Carlyle and Schiller in France. It has built up a procedure which considers carefully the image, the concept of a particular author at a particular time, the uncommon climate and artistic

circumstance into which the foreign creator is transferred. Comparative literature studies the interrelationships between two or more literatures. The early practitioners of comparative literature were folklorists, ethnographers who, largely under the influence of Herbert Spencer, examined the roots of literature, its expansion in oral scholarly structures, and its development into the early epic, show, and verse. The history of topics and structures, genres and devices, is clearly a worldwide history. The immense scholarly developments and modern European styles (the Baroque, the Renaissance, Non-Classicism, Romanticism, Realism Symbolism) far surpass the boundaries of one country, despite the fact that there are noteworthy national differences between the developments of these styles.

1.3 Literature and Commitment

Amadi (1983) considers that a committed author is the person who deliberately utilizes his written work as a tool for facilitating the cause he has confidence in. The Concise Oxford Dictionary characterizes commitment among others as 'commitment that confines opportunity of activity'. Examples of commitment in writing proliferate. In *The Beautiful Ones Are Not Yet Born* (1968) Kwei Armah focuses with disgusting force on corruption. One can essentially notice the rottenness. Solzhenitsyn uncovered the barbaric conditions in Soviet jail camps in *One Day in the Life of Ivan Denisovich* (1962), while Omotosho endeavors to criticize the Nigerian Civil War in *The Combat* (1972). In *A Man of the People* (1966). Achebe censures defilement and sharp political practices. The covert essayist is he who is to complete an appalling totally fundamental occupation. There are various effects of commitment on writing. The committed author is not out to put forth a general expression; he is to change a specific circumstance, or to start, turn around, or alter a method of reasoning. His distraction is extraordinary, and his subject weaving machines huge in his field of view that he sees little else. So he thinks of contorted, if intensely drawn pictures. For a peruser, particularly the one not focused on a similar reason, such contortion, despite the fact that it proposes to amend an intolerable social vice, can be exceptionally exhausting, notwithstanding disturbing.

Su'eddie (2010) added that commitment is the essence of African literature. Chinua Achebe states that "Art is in the service of man" (Achebe, 1975:19). This

commitment was exhibited in the reclamation of past heritages but currently, it focuses on revealing today's misconducts of the society among other issues. (Asomba, 2001:3) in exploring this says that, haven identified the lapses of colonialism in their writings, African writers draw their attention to highlighting both the good and the bad sides of their present societies and create an outlet to the future. In these ways, African writers attempt to show commitment to their origins which reflect in their writings. Their commitment is enormous that even, their expressions in writing bear the trait of dedication. In whatever language their narratives are rendered, whether in local or foreign, there is an effort in such writings that make it unique.

1.4 Literature and Society

Any literary endeavor in which public themes and welfare are predominant, especially themes that extend beyond an individual's needs and embrace the collective destiny of nations or masses is political. Such thematic thrusts are predominant in Aluko's *One Man, One Matchet* (1964), *His Worshipful Majesty* (1973), *Chief the Honourable Minister* (1970) and Bulgakov's *The Fatal Eggs* (*Роковые яйца*, 1924), *The Master and Margarita* (*Мастер и Маргарита*, 1928-40) and *The Heart of a Dog* (*Собачье сердце*, 1925).

According to Wellek & Warren (1970:94), language is a social creation and a medium applied in literature which serves as a social institution. Literature portrays life; which is a social reality. It manifests closely with social institutions; and in rural communities it may be difficult to differentiate poetry from ritual, magic or play. Literature plays social function. Lot of the issues raised by literary studies are socially related issues: matters about tradition and convention, norms and genres, symbols and myths. All enquiries concerning writing and society prompt questions about the relationship of writing to a given social circumstance, which could be monetary, political and social frameworks. Endeavors are made to portray and characterise the impact of society on writing and to assess and judge the situation of writing in the public arena. This sociological way to deal with writing is especially developed by the individuals who declare a particular social theory. Marxist commentators not just investigate these relations amongst writing and the general public, they in addition have their plainly characterised origination of what these relations ought to be, both in

our present society and in a future uncouth society. They practise evaluative, *judicial criticism*, in light of non-literary political and moral criteria. They disclose to us not just what were and are the social relations and ramifications of an author`s work yet what they ought to have been or should be.

Belinsky (Белинский, 1948), a Russian critic, states that art and literature more than ever before express societal issues, because at present, these issues have become general, accessible and clearer. It has taken the foremost position among other interests. This, of course, could not change the general movement of arts. Retrieving the right of arts to serve public interest implies not exalting it, but degrading it, because it means depriving it of the most lively strength, that is the idea. It further implies killing it, which may serve as proof of the present pitiable state of art works. As if not noticing the heat around its life, with closed eyes, modernity, reality, this art searches for inspiration from obsolete past, retrieves prepared ideas from it, which the people have for long rejected, that nobody is no longer interested in, no warmth, no lively feeling is aroused in anyone.

Wellek & Warren (1970:95) stresses further that the connection amongst literary writings and society is typically talked about by beginning with the expression that "literature is an expression of the society". They further contend that if the relation expects that writing, at any given time, reflects the present social circumstance accurately, it is false; it is ordinary, trite, and obscure in the event that it implies just that writing delineates a few parts of social reality. An essayist unavoidably communicates his experience and aggregate origination of life; yet it would be clearly false to state that he communicates the entire of life or even the entire of a given time, totally and comprehensively. An author can never communicate the life of his own time fully and cannot be completely an agent of his era and civilisation. Additionally, obviously, the terms completely require much understanding: in most social feedback they appear to imply that a creator ought to know about particular social circumstances, for instance, the predicament of the working class, or offer a particular disposition and philosophy of the pundit. In Hegelian criticism and in that of Taine, chronicled or social significance is just likened with imaginative enormity. The craftsman passes on truth fundamentally recorded and social realities.

The relations between literature and society have three classifications: firstly, there is the sociology of the writer and the profession and the institutions of literature, the whole question of economic basis of literary production, the social provenance and status of the writer, his social ideology, which may find expression in extra-literary pronouncements and activities. Secondly, there is the problem of social content, the implications and social purpose of the works of literature themselves. Thirdly, there are the problems of the audience and the actual social influence of literature.

Wellek & Warren (1970) emphasises that so far every writer is a member of the society, studying him as a social being is possible. Though his biography is the main source, such a study can easily widen into one of the whole milieu from which he came and in which he lived. It will be possible to access information about the social provenance, the family background and the economic position of writers. For example, in Europe, literature recruits its practitioners largely from the middle classes, since aristocracy is preoccupied with the pursuit of glory or leisure while the lower classes have little opportunity for education. Russian writers before Goncharov and Chekov were aristocratic in origin. Even Dostoyevsky was technically a nobleman, though his father, a doctor in a Moscow hospital for the poor, acquired land and serfs only late in his life. Russian scholars attempt elaborate distinctions between the many groups and sub-groups of the Russian aristocracy to whom Pushkin and Gogol, Turgenev and Tolstoy may be shown to have belonged by virtue of their inherited wealth and early associations.

However, it is difficult to prove that they represented the interests of nobility. Such a conclusion is indeed disproved by the general ideology of their works and by the appeal the works have made beyond the confines of a group, a class, and a time.

The social background of a writer plays a role in the questions raised by his social status, allegiance, and ideology; writers often put themselves at the service of another class. Most court poetry are written by men who, though born in lower estate, adopted the ideology and taste of their patron. The social allegiance, attitude, and ideology of a writer can be studied not only in his writings but also, frequently, in his biography. The writer has been a citizen, makes pronouncements on questions of social and political importance and takes part in the issues of his time. These

problems of social origins, allegiance, and ideology will, if systematised, lead to sociology of the writer as a type, or as a type at a particular time and place. We can distinguish between writers according to their degree of integration into the social process. It is very close in popular literature, but may reach the extremes of dissociation, of social distance. On the whole, in the 19th century, and in the West, the literary man seems to have lessened his class ties. There has arisen an intelligentsia, a comparatively independent in-between class of professionals. It will be the task of literary sociology to trace its exact origin and the writer's reputation.

In Wellek & Warren (1970:99) the economic basis of literature and social status of the writer are inextricably bound up with a study of the audience he addresses and upon which he is dependent socio-economically. Even the aristocratic patron is an audience and frequently an exacting audience, requiring not only personal adulation but also conformity to the conventions of his class. In even earlier society, in the group where folk-poetry flourishes, the dependence of the author on the audience is even greater: his work will not be transmitted unless it pleases immediately. It becomes harder to trace the specific relation between the author and the public at a later time when reading public rapidly expands, becomes dispersed and heterogeneous, and when the relationships of author and public grow more indirect and oblique. The number of intermediaries between writers and the public increases. "Literature does not exist in a timeless, aesthetic realm as an object to be passively contemplated" (Tyson, 1999:62). In other words, literature is ideologically conditioned by time and place in which it is written. A work of art is not time bound or an object of passive contemplation. In the words of Bierstedt (1949:67), "the literate writer responds not only to one environment that is contemporaneous with his own life time, rather to environment from all ages". The writer's environment includes the people, customs, habit, institutions and ways of seeing and doing things. As Taiwo (2007:155) observes:

sociology examines how groups and the society influence the individual's behavior. The groups and societies in which we live and act continually influence our interpretation of ostensibly private beliefs and actions.

Sociology of literature portrays issues about the society, social change and interactions. Each member of the society or group contributes in different ways to the development of the society. This structure includes the government, and citizenry in their different categories, all having roles to play. Sociologists are more likely to identify the creative writer's service to society. Sociology of literature delineates the role of man in his environment, as well as the conflicts and tension between social classes. In other words, it deals with the same issues in society as the sociologists do (Bamidele, 2003). Marxist theorists, therefore, believe that a proper hermeneutical appraisal of a literary work is essential to a study of the society that owns the literature. The society invariably determines its literature. Marxist critics say that each society produces its literature and their peculiar characteristics (Taiwo, 2007).

Forgacs (1982:167) posits that "a literary theory should recognise both the influence of society and the history behind the composition of a work of art". In other words, of concern to the Marxist theorist, is the historical reality of a society. Therefore, literature in general and the satiric genre in particular which is a veritable chronicler and critic of social history, can better be explained with reference to the society that produces it. Literature is a branch of ideology and a unique instrument in unearthing social meaning because of its double refraction and reflection of reality. It refracts, in its own way, the determining reality of socio-economic base. That is, the content of literature reflects the entire ideological horizon of which it also belongs (Bakhtin, 2003).

Berdyayev (1937) comments that in V.G. Belinsky there was the characteristically Russian search for an integral outlook which will give an answer to all the questions of life, unite the theoretical and practical reasons, and give a philosophical basis to the social ideal. Belinsky affirms the social side of the work of the literary critic. Russian social thought was concealed under the form of literary criticism, because under the conditions of censorship it could not otherwise find expression.

The mirror image framework visualises literature as a reflection and refraction of society. Bonald (1754-1840), a foremost exponent of this approach, asserts that literature is a chronicle of activities in society, a studied look of which would reveal the antecedents of a particular society. Satire, in any form, is acclaimed a source of

social history which vouchsafes the interconnectivity of art and society. The society produces the art and since the writers are part and parcel of society, they use their works to reproduce their ideal society, real and hypothetical, that is, fictional society; for instance, fragmentation and illogic form part of the scheme of things in Juvenal's Rome. The political space and the political figures are distorted. Using parodic humour, he represents a serious prognosis and diagnosis of their condition. Hence, the mirror image approach sees literature as providing a rounded picture of society, material and historical. The literary sociologist as a member of society makes use of imagery and characters, blending them into social situations to reflect the norms of society producing the work (Taiwo, 2007:157).

1.5 Literary Relations of T.M. Aluko and M. Bulgakov

T.M. Aluko and M. Bulgakov came into writing by accident. While Aluko was a trained engineer, Bulgakov was a medical doctor. Coincidentally, both of them worked in the civil service of their respective countries and had the opportunities to serve and live among ordinary people. Their experiences in the service and perhaps their direct contact with the masses could have accounted for their interest in government, governance and politics. Their works provide insights into the abuse of office by government officials, which often leads to violent reactions from the masses. Although they are from different socio-cultural backgrounds, a crusade against injustice and anti-people policies is common to their works.

Mikhail Afanasyevich Bulgakov was born on 3rd May, 1891 in Kiev, the centre of early Russian culture. The Bulgakovs were not wealthy, but by all accounts their home was rich in culture and hospitality. Bulgakov did not begin formal schooling until he was ten years old, enrolling in the first Kiev Gymnasium in the fall of 1901. At school, Bulgakov enthralled his classmates with tales that combined facts with fiction so seamlessly that one could not be distinguished from the other. As he did at home, he devised sketches and verbal hoaxes designed to mystify and confuse his listeners. Even in his earliest work, Bulgakov was fascinated with the concept of reality magically giving way unexpectedly to the implausible. Bulgakov began to take writing seriously when he was fifteen. Although enjoyment of the arts was a family

tradition, Bulgakov, like many of his friends and family members, decided to become a doctor. In August 1909 he entered the medical school of the Saint Vladimir Imperial University, which had a demanding five year programme. Despite his early academic difficulties, Bulgakov graduated with honours on 6th April 1916 with speciality in Venereal diseases (Adams, 2005). The Tsar's army was in dire need of medical personnel at that time. Bulgakov served in the reserves during World War I and volunteered for the Red Cross at the front lines in Southwestern Ukraine. In September 1916, he was assigned to a small village of Nikolskoe in Smolensk province as a doctor for Zemstvo, a public welfare organisation established by the Russian nobility in the late nineteenth century. One of the goals of the individual zemstvo units was to provide access to medical care in rural areas. Bulgakov was disturbed by the prevalence of venereal diseases, especially its insidious effects on children. Confronting the ignorance and superstition of the Russian peasant, Bulgakov was also burdened by his role as the sole practitioner of a civilised and cultured life. In September 1917, Bulgakov was transferred to the district town of Viazma. At the Zemstvo hospital there, he became head of the department of infectious and venereal diseases. The events that Bulgakov experienced seem to have instilled in him a sense of fear and powerlessness. In Bulgakov's novels, his heroes are often fearful of the forces of violence and chaos, represented by mob rule, rampant ignorance. In February 1920, Bulgakov abandoned medicine to devote himself full-time to his writing. He died on March 1940 (Adams, 2005).

Timothy Mofolorunso Aluko was born on 14th June 1918 in Ilesha, South-West Nigeria. He studied in Government College, Ibadan from 1933 to 1939 and from 1939 to 1942 at the Higher College in Yaba, Lagos. From 1946 to 1950 he proceeded to study Engineering and Town Planning in the University of London, then at the University of Newcastle from 1968 to 1969 (Jahn, 1972). Aluko's love for literary writing and his devotion to literature made him first and foremost, a literary icon, though he also made appreciable impact in his primary field of training. As a civil servant, he rose to the position of Director, Public Works in the former Western Region and served also as a lecturer at the University of Lagos. A co-pioneer of the African narrative genre, Aluko's major contributions to African Literature include his mature and creative use of satire to comment on sensitive social and political

misnomer in Nigeria and in Africa. He was frontal, though subtle and visibly interested in social change, a conviction that possibly informed his treatment of political themes in his major works like *Chief the Honourable Minister*. This restrained but stinging style gave him room to laugh at societal decay and human foibles without being flippant. T.M. Aluko died on 1st May 2010, at the age of 91 (Daily Champion, 2010). The two writers are connected by the same literary nexus, both are satirists. Ngugi (1969:56) asserts that satire takes, for its province, a whole society and for its purpose criticism. The satirist sets himself certain standards and criticizes society when and where it departs from its norms. He invites the reader to assume his standards and share the moral indignation which moves him to pour derision and ridicule on society's failings. He corrects, sometimes, through painful suggestions.

1.6 Statement of the Problem

Studies in Russian and Nigerian Literatures have not paid much attention to comparing issues depicted by writers, particularly through satire. It is necessary therefore, to examine the representation of overlapping political issues in Russia and Nigeria, as such examination will create better understanding of the societies. Existing studies on Aluko and Bulgakov have examined their thematic preoccupations and highlighted the similarities in their ideological perspectives. Some of these issues include the satirical portrayal of the system of governance and characterising the novels. This study also focuses on the plot and use of literary devices in the representation of political leadership of the societies in the selected novels.

1.7 Research Questions

The research work provides answers to the following research questions:

1. How do the writers typify and reveal different conflicts and situations in their societies?
2. How have the writers' used narrative strategies to satirise situations and conflicts in the selected works?
3. How are symbolism and leadership satirised in the selected novels?

1.8 Aim and objectives of the study

The aim is to conduct a comparative analysis of the selected novels. In order to achieve this aim, the objectives of the study are to:

1. Examine T.M. Aluko`s and M. Bulgakov`s use of satire in the representation of politicians and politically minded characters in the novels with a view to underscoring the writers` use of humour and irony.
2. Investigate the narrative strategies adopted by the writers, with a view to comparing the satirised situations, leadership and characters in the selected works.
3. Unravel similar political and socio-economic scenes in Nigeria and Russia.

1.9 Justification of the study

The study would foster cross cultural relation in the literary works of the two countries. It would also show that despite spatial and temporal differences, concative writings have a way of preserving a common link. It will also build intercultural scholarships. The study adopts Marxist and archetypal criticism as theoretical frameworks.

1.10 Scope and delimitation of the study

The choice of the two writers in this study is based, among, other things on their common interest in politics, the plight of less privileged people and ability to use a major form called satire to comment on their societies. This study is based on Aluko`s *One Man, One Matchet* (1964), *His Worshipful Majesty* (1973), *Chief the Honourable Minister* (1970) and Bulgakov`s *The Fatal Eggs* (*Роковые яйца*, 1925), *The Master and Margarita* (*Мастер и Маргарита*, 1967), *The Heart of a Dog* (*Собачье сердце*, 1925). The selected novels are content analysed.

CHAPTER TWO

LITERATURE REVIEW

This chapter reviews historical studies of Nigeria`s and Russia`s political satire. It presents the relevance of these novels satirising governance, situations and conflicts.

2.1 Introduction to Satire

In classical antiquity, particularly in the Roman world, the writing of satire – *Satura* is known and accepted as a worthy literary vocation. Indeed, from the satirist endeavors at versification, satire is structurally a miscellany because of its straddled subject matter, which is basically with a socio-political and moralistic bent (Taiwo, 2006).

Ebewo (1988) claims that the first problem faced in the definition of satire is the inherent confusion which emanated as a result of a stir up of the subject. A portion of the working apparatuses of prose: incongruity, spoof, exaggeration, parody, condemnation, and others are quite often mixed up for or mistaken for the class legitimate. Abrams (2005:284-6) depicts prose as the artistic craft of lessening or disparaging a subject by making it strange and bringing out toward it dispositions of delight, hatred, contempt, or anger. It varies from the comic in that comic drama brings out chuckling basically as an end in itself, while prose criticizes; that is, it utilises giggling as a weapon, and against a butt that exists outside the work itself. That butt might be an individual, or a kind of individual, a class, an establishment, a country, or even the whole human race. Prose has for the most part been legitimised by the individuals who rehearse it as a remedial of human bad habit and imprudence. Pundits make a wide division between formal or direct prose and roundabout prose. In formal or direct prose the persona stands up in first individual. This "I" may address either the peruser or a character inside the work itself, who is known as the foe and whose major imaginative capacity is to evoke and add believability to the satiric speaker's remarks. Two sorts of formal prose are usually recognised, taking their names from the colossal Roman comedians: Horace and Juvenal. The sorts are characterised by the character of the persona whom the writer shows as the main individual satiric speaker, and

furthermore by the disposition and tone that such a persona shows toward both the topic and the perusers of the work. In Horatian prose, the speaker shows the character of an urbane, clever, and tolerant man of the world, who is moved more regularly to entertainment than to resentment at the exhibition of human indiscretion, inflatedness, and pietism, and who utilises a casual and casual dialect to bring out from perusers a grin at human failings and absurdities, here and there including his own. Horace himself depicted his point as: "to giggle individuals out of their indecencies and habits." In Juvenalian prose, the character of the speaker is that of a genuine moralist who utilises a noble and open style of articulation to criticise methods of bad habit and blunder which are no less perilous in light of the fact that they are ludicrous, and who embraces to summon from perusers disdain, moral irateness, or an unillusioned pity at the distortions of humankind.

Коткевич, 2010:144 (Kotkevich) считает что важнейшая роль сатиры заключается в высмеянии отрицательных черт действительности и человеческих пороков. Сатира обусловлена культурными факторами- Литературной традицией данного народа, стилем эпохи. Опираясь на принципы реализма, сатира включает также элементы фантастики и вымысла. В русской литературной традиции, начиная с XVIII века, сатирический жанр всегда занимал особое место, связанное с высоким статусом литературы в России, выполняющей отчасти ролей философии, психологии, социологии и даже религии. Сатира позволяет переосмыслить, показать происходящие изменения в другом ракурсе; главная цель писателей-сатириков сводится к выявлению системы ценностей. Этому служит использование свойственных сатирах стилистических категорий: комизма, карикатуры, гротеска, иронии. В сатирической картине мира особую роль играет персонаж: трикстер, герой и одновременно анти-герой, шут, посредник между двумя крайностями: верхом и низом, трагизмом и комизмом, грустью и беспредельным смехом.

Translation (mine)

Kotkevich, 2010:144 opines that the major role of satire consists of deriding the negative features in reality and human defects. Satire is created by cultural factors - literary tradition of a specific people, a style of an epoch. Based on principles of

realism, satire also includes elements of fantasy and fiction. In Russian literary tradition, from the XVIII century, satirical genre always occupied a special position connected with the high status of literature in Russia, partly playing the role of philosophy, psychology, sociology and even religion. Satire permits re-thinkings, shows occurring changes from another sphere, the main objective of a satiric writer is reduced to revealing of values of the system. Stylistic categories: comedy, caricature, grotesque, irony have their purpose. In the global satirical picture a special role is played by the character: trickster, hero and simultaneously the anti-hero, clown, the intermediary between two extremes: upper and lower, tragedy and comedy, grief and endless laughter.

Taiwo (2007) comments that Juvenal makes indignation his driving force; he writes with a frankness that leaves the reader wondering at his motive. Juvenal writes with so much venom, deploying his cliché and rhetoric at different social ills. He lampoons the decadent aristocrat, whom he feels had betrayed the upper-class code. He also does not spare the morally decrepit parvenu (rich man), who work in partnership with the upper class to make life a tedium for the masses of deprived Roman citizens. Sometimes in his anger, Juvenal blurs the criticism of both social and moral vices. In some quarters, Juvenal's indignation at the governing class and some nouveau riche individuals in his contemporary Rome is attributed to his exile and subsequent loss of his estate et al; the same reason is also conjectured as making him xenophobic, a tendency which manifests in his bitter criticism of foreigners among whom were Greeks, Syrians, and Egyptians. These foreigners are accused of importing corruption into Rome, complicating and influencing the average and simple Roman with the commercialistic orientation of the Greeks among other things.

Perusing Juvenal's vow in his prior parodies, one would have felt that the rhythm of his ire would have been maintained all through the work (Taiwo, 2007) expounds. In any case, after what resembles a spent saeva resentment (savage outrage), of the prior parodies, Juvenal, in Satire XIV, is by all accounts a calmed moralist. The sharpness of the initial three parodies has offered approach to what seems like a Horatian stoic styled, admonishing. Without a doubt, his sermon is construct incompletely in light of eagerness. The comedian begins with an alert for fathers to be aware of the things they do within the sight of their kids. This by chance

is a take off platform into his sermon appropriate on eagerness. He has rebuked the father for his son`s greedy propensity; since as indicated by him, it is the unparalleled bad habit which the youth practice unwillingly. Before you ask why he is doing this, he proceeds with: fathers go to considerable lengths, both by statutes and case, to impart the affection for cash in their children. As per Juvenal, they do this by managing their riches, with the goal that the child may end up affluent when they are dead. The corruption and commercialism existing in high places that Juvenal attacks, particularly those in the imperial court, could be categorised as material/historical, to the extent that they focus on the relationship between two socio-economic classes which he castigates for avarice, meanness or the breach of class protocol. These represent the dynamics of economic power (Green, 1989).

This class of individuals is seen as either corrupting the polity or breaching the old values of communal existence and, as a result, he sees hypocrisy in their perpetrators. However, the vice of corruption as a Roman satirical phenomenon is viewed from a holistic perspective in which socio-economic activities of the emperor and his wealthy barons, some of whom include foreigners are seen as having a corrupting influence on the old Roman values. For instance, when Juvenal enumerates the activities of scandalous and outrageous men and women in Rome: the flabby eunuch who gets married, the noble lady who makes a spectacle of herself on stage, gigolos who work by night, he is presenting corruption as a debilitating phenomenon. Indeed, furious moralist from Lucilius down to Juvenal make the point that purely materialistic considerations have replaced the traditional human values of the past, and Juvenal illustrates this vividly by highlighting the inadequacies of the client-patron relationship, for one thing, he uses the abuse of the sportula (an age old arrangement in which the client is given the “dole” by the patron after each days errands) by patrons as exemplum of the inversion of moral standards.

According to Taiwo (2007), the emphasis here appears to be on the physical abuse of the clients and the slaves who are stretched to breaking point. Roman satirists, especially those who betray a sentimental attachment to the old Roman values, take a holistic view of corruption. Thus, at most times, they see corruption as going beyond the individual. Juvenal, for instance, sometimes sees the city of Rome as infecting both the people in it and the rest of the world. Therefore, besides being

corrupted by foreigners (Greeks, Syrians), the city of Rome also is a corrupter of foreign youths, some of whom come as hostages or migrant workers. Thus the city is not only the worst place but also corrupts the rest of the world.

Abrams (2005) views indirect satire as a cast in some other artistic shape than that of direct deliver to the peruser. The most well-known aberrant frame is that of an anecdotal account, in which the objects of the prose are characters who make themselves and their assessments absurd or unpalatable by what they think, say, and do, and are now and again made much more silly by the author's remarks and describing style. One kind of roundabout prose is Menippean prose, demonstrated on a Greek frame created by the Cynic scholar Menippus. It is in some cases called Varronian prose, after a Roman imitator, Varro (Northrop Frye). Such parodies are composed in exposition, as a rule with introductions of verse, and constitute an incidental shape frequently held together by an approximately built account. A noticeable element is a progression of broadened discoursed and faces off regarding (regularly led at a dinner or gathering) in which a gathering of garrulous whimsies, pendants, artistic individuals, and delegates of different callings or philosophical perspectives serve to make unbelievable the mentalities and perspectives they epitomise by the contentions they ask in their support.

Ousby (1988) opines that prose appears to have started as enchanted manhandle, similar to a revile, meant to cause damage. Such assaulting writing, utilising denunciation as its principle weapon, would now be styled prose instead of prose. Since the satirist tends to assume some moral or social norms by which degrees of wickedness or folly can be measured, satire is more frequent in classical periods. Satire is usually designated as either Juvenalian or Horarian, the former indignantly attacking wickedness, the latter suavely attacking folly. Elizabethan satire (second half of the sixteenth century) is almost entirely Juvenalian, partly because it inherits a morality tradition and partly because of a belief that satire should be rough. The satire of the eighteenth century, on the other hand, as befits a "polite" age, more often follows Horace; its major exemplar is Pope. A satire might be characterised as a diverting or clever presentation of human indiscretions and indecencies. By methods for a prose a creator can strip the cover from things, and uncover the truth of people, networks, gatherings of individuals, establishments, etc. A satirist generally employs

mockery, irony, sarcasm and ridicule as his attack weapons (Naeem, 2010). The main preoccupation of satirists is to extol morality.

According to Adejumo (2007), satire stirs up certain emotions against any behavior that is contrary to the consensus. Satire can be described as the use of irony, ridicule, mockery, caricature, burlesque, derision, sarcasm, lampoon and prose to denounce vice and folly in society. Satire is a mechanism for social control in which emphasis is placed on ridiculing the erring members of society. Satire also serves the purpose of exercising certain control towards maintenance of law, order and peace. Aluko and Bulgakov have both played this role in their respective countries. Posin (1950) says that the beginning of Russian satire dates back to the first half of eighteenth century, which can be called in Russia the age of satire. It is vital to take note of that amid the rule of Peter the Great toward the start of that century and that of Catherine II at its end, prose was supported from the position of royalty, a condition which is relatively turned around in the nineteenth century. Dynamic thoughts in the eighteenth century were to an expansive degree radiating from the royal position, while in the nineteenth century the dynamic and radical intellectual elite are contrary to the royal position. Prose, along these lines, while as yet remaining the weapon of advance, was utilised under totally unique conditions. The central focuses of Russian sarcastic works of the eighteenth and part of the nineteenth hundreds of years were serfdom and its misuse, obliviousness and defilement of the authorities of the administration and of the decision classes all in all. Towards the end of the nineteenth century, a state of general stagnation of Russian social and political life served to reduce satire to a milder status of “humor”, and the chief exponent of it at that time was Anton Chekhov.

Tucker (2002) observes that Russian literature functioned as political and social critique outlet without a free press and steadfast restriction and it has regularly been constrained to work as a humorous stabiliser to the set up specialist. This expert may not be political, but rather must be related with a totalitarian regime, as in Dostoevsky's *Demons* (1872) and Lev Tolstoy's *War and Peace* (1869-70). With an eye to change, prose investigates its casualty, working as an artistic Trojan steed for which neighborly (or politic) slyness creates a camouflaging structure, serving initially to contain and hide, and after that to release the interests of the comedian. In

the event that that comedian takes after the Juvenalian design, he will viciously assault his casualty; should he wish rather to be more direct, he will design his prose after Horace's. Prose can appear as story fiction, for example, Voltaire's *Candide*, or, similar to Aristophanes' *Frogs*, it can be emotional. Portrayed by an infection like capacity to occupy different classifications, prose does not should be forceful. A hostile tone isn't prose's just conclusive marker; it can be lively, and in addition antagonistic. An essayist may himself supply a "family," choosing a set up satiric subject and marking a novel or ballad. In a perfect world, he ought to portray a ridiculous difficulty, stagger or stun the peruser, and excite a "mix of beguilement and hatred." Satire needs two essential parts: mind and an outer casualty. Material to a promptly unmistakable chronicled period and indicating people or circumstances inside a given society, prose at that point mounts an assault. Most fundamentally, it must allude to circumstances or occasions outside to the content. Mocking polarities portrayed in their extremes help to accomplish greatest strain. The limitations of a halfway autocracy or totalitarian framework, as in pre-progressive Russia, tend to offer ascent to this sort of self-examination, normally conveyed in a roundabout way. Tucker (2002) additionally says that prose stresses the hole between a perfect world and the genuine one and brings the outer world into workmanship, making society a reasonable amusement for the comedian. While these assaults might be real to life amid genuinely casual circumstances, political oppression requires a level of alert and resourcefulness, with aberrant feedback far more secure than limit reproach. Given the truly severe nature of Russian political frameworks, the satiric mode in the Russian convention is "reformative" instead of oppositionist, definitely, the more secure approach. While prose can cling to the Juvenalian design and brutally assault its casualty, Russian practice commonly takes after the gentler Horatian show, with scholarly characters oftentimes going about as a chorale to explain occasions, working, as per the conventions of Menippean prose, as mouthpieces for thoughts. Leo Tolstoy's and Dostoevsky's characters delineate this relevantly, as do the guests paying court toward the start of Goncharov's *Oblomov*.

Russian prose can be followed back to short stories of the sixteenth and seventeenth hundreds of years, with prose and farce imported from Western and Central Europe as a major aspect of a bigger complex of the discount acquiring

connected with modernisation. With regards to their conventional part as both evaluate and delight, stories of this period regularly work as amusement, not simply condemnation. The relationship of prose and diversion, in addition to the cozy inclusion of the peruser, would portray Russian writing for the following three centuries. In the seventeenth century story "Frol Skobeev, the Rogue" for example, the unknown writer treats his hero, a contemporary Muscovite social climber, with a solid level of scorn, welcoming the peruser to do likewise. "Frol Skobeev" is something other than a thumbnail portray of the "new man" on the ascent. Its mysterious creator judges not just the fluctuating social strata of Muscovite society in the late seventeenth century, at the same time, more to the point, sticks the group of onlookers whose mores and social practices are refined in the picture of Frol, an externally interesting yet inherently negative character. In chastening perusers and heroes alike and, in actuality, stuffing them into the same pigeonhole, "Frol Skobeev" envisions Denis Fonvizin's comedic magnum opuses of the eighteenth century. "Hopelessness Luckless Plight," likewise from the seventeenth century, looking in reverse to the religious writing of the medieval period to underscore change in contemporary society.

The colossal eighteenth-century writer, Denis Fonvizin, amusingly ridiculed societal weaknesses in his ever-well known comedies *The Minor* (*Недоросль*, 1781) and *The Brigadier* (*Бригадир*, 1768), his twofold edged dramatizations getting characters and gathering of people alike in a similar net. Fonvizin concentrated on his contemporary bifurcated society, portrayed by an uneasy amalgamation of local in addition to incompletely processed outside impacts, his plays foreseeing the contentions amongst Slavophiles and Westernisers that developed ahead of schedule in the nineteenth century. Fawole (2002) comments that Denis Fonvizin (1745-92) was probably the first Russian comedy writer who succeeded in grasping Russian life. The two masterpieces of Fonvizin are *The Brigadier-General* and *The Minor*. The latter brought him to the foreground of dramatic art. Both plays are written in accordance with canons of classicism, in characterisation and adherence to the three unities, that is, time, place and action. Both were social satires, aimed at important issues of the day. These issues are not limited to Russia of the eighteenth century only, but are issues of great concern even nowadays, even in Nigeria. Also I.A.

Krylov (1760-1844) was a journalist, an author of comedies in the classical style, but earned his fame and immortality as a fable writer. Fable is one of the most ancient genres. The themes of some of them were used in fables of other writers in different countries and in different ages. Krylov's fables are not just little moralising stories with lesson for children. They are satires which reflect the best qualities of the Russian character: healthy, practical common sense, wisdom, good-naturedness. Krylov's fables are not just a mirror of Russian social reality, though in the metaphorical form, often through characters of animals. We can recognise people and phenomena of social environment, known to us.

In addition, Dalipagic (2013) asserts that Krylov demonstrates the thoughts of edification which prompts the ethical defilement of specific people and of whole states, similarly malicious scent of wine remains perpetually in a barrel which has been filled even once with it in *The Barrel* (Бочка). The tale: *The Writer and The Bandit* (Сочинитель и Разбойник) describes a France which has died, because of the spread of illumination convention and Voltairianism. In his tale *The Lion's Education* (Воспитание Льва) he derided the Emperor Alexander I's French mentors who had prepared the King of Beasts to fabricate homes, and had distanced him from the necessities and interests of his nation by filling his head with useless liberal thoughts. In any case, Krylov's tales are recognised by their creative flawlessness. They contain exact depictions of the conventional worker's lifestyle alongside clever characterisations of different human, yet all the while Russian composes: *The Miller* (Мельник). Krylov's tales turned out to be extraordinarily well known inside all classes of society. Likewise Griboyedov (1795-1829) composed a verse comedy *Woe From Wit* (Горе от Ума – 1823), a prose on Russian refined post-Napoleonic culture. Griboyedov's exchange has the regular mood of discussion and is more effortlessly informal than any writing. It is loaded with mind, assortment, and character, and is a veritable store book of the best communicated in Russian of a period. Relatively every other line of the satire has progressed toward becoming piece of the dialect, and adages from Griboyedov are as various as precepts from Krylov. The play delineates certain social and authority generalisations in the characters of Famusov, who loathes change; his secretary, Molchalin, who stoops over authorities; and the highborn youthful liberal and Anglomaniac Repetilov. By differentiating the saint of the piece,

Chatsky, an amusing humorist just came back from Western Europe, uncovered and scorns the shortcomings of the rest. His words reverberate the clamor of the youthful age ahead of the pack up to the equipped uprising of 1825.

Tucker (2002) underlines that the prior custom of utilising amusingness to rebuke the bigger network, including the peruser, was proceeded in the nineteenth-century theatre by such talented writers as Alexander Griboyedov in *Woe from Wit* (*Горе от Ума – 1823*), Nikolai Gogol in *The Inspector General* (*Ревизор*) and Alexander Sukhovo-Kobylin in his Trilogy. Griboyedov reported the indecencies, frivolous and something else, of mid nineteenth-century Moscow society. His group of onlookers is without a moment's delay seeker and prey, receptive to Griboyedov's reactions, yet the objective of his denunciation. Griboyedov's character Skalozub typifies this twofold edged sword inside himself. Nor can the general significance of Gogol in the improvement of Russian prose be thought little of. His dramatisation, *The Inspector General* (*Ревизор*) is a blistering arraignment not just of the confinements of contemporary Russian culture, yet of human deficiencies for the most part (counting, obviously, the audience's). Gogol solidifies the activity toward the finish of the last scene, not just dehumanising his personae by rendering them lifeless, yet in addition underscoring the immortality of his undertaking.

Following the rule of the reactionary Tsar Nicholas I (1825– 55), Russian writing, and particularly, urban feedback, started to make warily endeavor to uncover and remedy major societal issues. Very quickly after the distribution of Goncharov's *Oblomov* in 1859, along these lines, commentators reacted to the novel as a social archive. Nikolai Dobroliubov's article *What is Oblomovism?* (*Что такое обломовщина?*), which showed up around the same time, speaks to just the first of numerous such responses. In any case, Goncharov was not just a "basic pragmatist" twisted on a point by point examination of societal ills; he was a splendid parodist, as well. Mikhail Saltykov-Shchedrin is one of the prevailing humorists of nineteenth-century writing. A Juvenalian humorist, Saltykov savaged Russian administration and the failings of Russian culture and society in *Provincial Sketches* (*Провинциальные Эскизы*, 1856-57), *Pompadours and Pompadouresses* (*Помпадурсы и помпадурши*, 1863-74), and *The History of a Town* (*История Города*, 1869-70). Regardless of disavowals actually, he rebuked Russian history specialists and historiographers, who

are shapers of the national picture. That Russia had no formal convention of historiography is critical here, since writing at that point needed to advance into the rupture and Saltykov's *The History of a Town* drives this point completely home.

Draitser (1991) watches that the October Revolution of 1917, a watershed in Russian history and culture. The part writing in Soviet history offered a particularly unstable condition for the comedian, whose work had customarily addressed societal and political issues. The new Soviet administration, which permitted just a solitary authority voice, undermined the dialogical structure essential to humorous written work by demanding a monological dread of the real world.

Official prose and farce, in any case, were champions of state control from the specific beginnings of the Soviet administration, when genius administration journalists mass-delivered mocking materials for daily papers and magazines. The Soviet magazine *Krokodil (The Crocodile)*, for instance, in its essential part as a "corrector of ethics," "official" Soviet prose was more firmly likened to the established convention than to the trial writing of the Silver Age. Official prose was coordinated against the debilitated as opposed to the engaged, the standard sarcastic example. Informal prose of the nineteen-twenties peaked with Mikhail Zoshchenko's enormously mainstream short stories and Ilia Ilf and Evgenii Petrov's picaresque books *The Twelve Chairs* and *The Little Golden Calf (Двенадцать Стульев и Золотой Телёнок)*. Prose endured under communist realism, the main authoritatively adequate type of craftsmanship from 1934 until the progressions under glasnost and perestroika. However, even in this social no man's land, they survived and kept on flourishing underground, with the foolish fanaticism of communist realism giving fruitful ground. Formally endorsed prose reemerged writing amid World War II as a piece of the war exertion and filled in as publicity coordinated against the Nazis, just to be obscured afresh with the finish of the contention in 1945. The demise of Stalin (March 1953) facilitated tightening influences in all aspects of Soviet life, with human expressions profiting colossally from this unwinding.

Ianthe (2011) comments that after Stalin's death, some degree of plurality was allowed into the sphere of Soviet official art, gradually edging out orthodox Socialist realist art which had grown progressively more lifeless and formalised. Under

Krushchev's thaw, unofficial artists began to experience a new degree of freedom – up until the 1960s when Krushchev began to get disgusted with the trends in modern and abstract art and made it very clear that the seeming advancements in artistic freedom since 1956 had come to a halt. This, of course, did not eliminate unofficial art, it simply pushed it underground.

2.2 Aesthetics of Satire

Kieran (2001) asserts that craftsmanship can be esteemed in a wide range of ways. A work might be esteemed due to its product esteem, wistful esteem, authentic esteem or in light of the fact that it uncovers certain obscure things. However, esteeming a work for such reasons is just unexpectedly identified with its incentive as craftsmanship. In the event that we esteem a work instrumentally, it is only an unforeseen intends to a specific end. For example, listening to a decent music since it brightens up the listener. Anyway to esteem a work's inherent esteem is to value the innovative experience it appropriately bears, which might be delightful, moving, inspiring, pleasurable, smart, significant et cetera. Yet, it is the specific idea of the work that recommends and aides our dynamic mental commitment and reactions to it.

The propensity to discussion of the characteristic estimation of craftsmanship is the upshot of a custom originating from Kant (1928), as per which the joys of workmanship ought to be considered as being of an exceptionally unmistakable kind: tasteful ones. Similarly as we appreciate the line, hues and multifaceted nature of shape in nature – its stylish characteristics – so too in craftsmanship. Our energy about a considerable lot of the tasteful characteristics of craftsmanship relies on foundation convictions about specific creative classes, sorts, frames and aesthetic goals. In any case, as long as we have the correct sort of comprehension of such things, the estimation of a work as workmanship lies in its remunerating with joy the consideration of its tasteful temperances, autonomously of any further end or objective. In this way, it is obvious that prose as a masterful sort bears a few highlights which as indicated by (Naeem, 2010) a comedian by and large utilises, for example, incongruity, joke, scorn, and mockery as his weapons of assault.

2.3 Political Satire

Political satire is a part of the genre that entertains us at the expense of current political issues. Using humour, it does a political analysis as an attempt to expose the absurdity, vanity, and hypocrisy of the political field. It goes beyond a mere mockery and exposes the underlying truth (Phatak, 2015). According to Speel (2006), political prose has been existing as long as legislative issues and government have. It generally amplifies the wrongs (or saw wrongs) of government and is found in all way of media crosswise over hundreds of years, for instance Jonathan Swift's *Gulliver's Travels*. Political prose is the utilisation of mockery or silliness to point at the flaws, inadequacy, or defilement of political pioneers and government activities. Social prose frequently identified with political prose, jabs fun at society, day by day life, or certain classes of individuals instead of straightforwardly at political pioneers and government. Political toon, which turned out to be progressively famous in the XIX century, remain a prominent type of political prose today. The kid's shows likewise helped shape current legislative issues.

Ebewo (1988) reveals that African satirists, poets, novelists or playwrights write political satire to attack specific political evil, or at least imply that we should not endure such evil. In many African political satires, politicians are portrayed as exploiters of the masses and plunderers of the national wealth. Politicians are often presented as people who hardly strive for cultural values that are higher than money or other material things. In the world of fiction, for example, Achebe's *A Man of the People* presents Chief Nnanga as an example of such politician. The function of the African satirists may then, fairly be compared to that of the European writers in the XVIII and XIX centuries. He acts as the consciousness and the conscience of the politically dominant class to which he inevitably belongs. Politics is the favourite and pre-eminent topic of satire. Most satirists are deeply interested in politics, and some of the great satirists have been known to antagonise established governments. Tracing the relationship between satire and politics (Hodgart, 1969:37) explains:

Satire is not only the commonest form of political literature, but insofar as it tries to influence public behavior, it is the most political part of all literature. Both are felt to be rather discreditable: the word "politician" has an unfavourable sense, and satirists keep apologising for

their wicked tongues. Both are necessary, since all social and legal systems are in need of continuous reform, and politics is the only means of achieving reform, while only satire can release powerful enough acids to break down the attitudes of mind which hinder reform.

Therefore the need to curtail the excesses of politicians becomes inevitable. Satirists could be considered as watchdogs of politicians and government, whose opinions are expressed through their works, meant to create awareness about the state of governance of given society to its populace.

2.4 Nigerian Political Satire

According to Kehinde (2008), African writers have dependably focused attention on the issue of political administration in their individual nations. It is troublesome for a Nigerian author or any post-pilgrim essayist to either take a clear Kantian craftsmanship for workmanship purpose position or a sacred ideological bowed. Post-independence Nigerian writings are dominated by humorous arrangement of mind as incongruity, ridicule to uncover political mischievousness, incompetence and indiscretion. The use of political satire reflects in the works of writers, such as Wole Soyinka, Chinua Achebe, Ola Rotimi, Femi Osofisan, and the like. Political writers through their works continually participate in encounters with the rulers; some have in truth endured incredible privation, extending from torment, discretionary captures, detainment, inner expulsion, constrained outcasts, dangers of physical liquidation, and so on. Some post-autonomy Nigerian show-stoppers depict evident assaults on legislators and drawing of the contemporary social scenes.

Achebe, in his *The Trouble with Nigeria* (1983), unveils the priority of the country's rulers, of which their personal interests override the nations'. He views the trouble with Nigeria is simply and squarely a failure of leadership. In his opinion, Nigeria is naturally endowed with requirements to become a great nation, but due to the cluelessness of its leaders, the country remains backward, while the masses bear the brunt.

Political satire exposes the absurdity, vanity, and hypocrisy of the political field (see 2.2). This notion is reflected in the view of Innes (1991) upon *Anthills of the Savannah* (1988), as a novel that exposes the consequence of military rule on the

civilian. The novel centers on three friends who hold different powerful positions in the country during a military era. They constitute “the cream of our society and the hope of the black race” (*Anthills*, p.2). However, Sam, becomes power drunk, being the military commander of the fictional country, Kangan. He becomes the president in a coup, entertains no opposition, and he is punishing a drought stricken dissident province with rescue aids. Sam, the president, an authoritarian, subjects people to inhuman treatment. For instance, he closes the boreholes of a community during a major drought. The trouble with the country is summarised by Ikem, the editor of the national newspaper. To him, Kangan’s political woes are traceable to:

the failure of our rulers to re-establish vital links with the poor and dispossessed of this country, with bruised heart that throbs painfully at the core of the nation’s being (*Anthills*, p141).

The text depicts a country ridden with affliction which urgently requires sincere cleansing. The military men lack the required skill to administer the country. A narrator in the text asserts that: “His Excellency came to power without any political experience”. Sam exhibits his tyranny at a cabinet meeting when he obstinately refuses to visit the draught-stricken province of Abazon. This unveils the reality that military dictators habitually keep away from the people they rule. It is observed that there is a class struggle among the people ruled. The military leaders usually maintain weak contact with the people they govern. This assertion by Kehinde (2008) could be true, but seems contradictory because how can the hope (*military*) of the black race be distant from the people they want to give hope? Also, this signifies that among the people, there is a group that supports the military while there is another that does not.

We observe that in *Anthills of the Savannah* occurs incongruity of interest among the three friends: His Excellency, Ikem and Chris. His Excellency attempted to remain in office for life through a referendum, but failed. Since then he accused his friends of abandoning him during his moment of trials. The underdevelopment of Kangan is a deliberate ploy by its leaders. This was confirmed by His Excellency:

We wouldn’t be so backward if we weren’t so bent on remaining so...(Achebe, 1988:144)

Ikem shows concern about the welfare of the the common man, which doesn't bother His Excellency. For instance during Ikem's visit to the stadium to watch public execution, he thought:

Isn't the great thing about a VIP that his share of good things is always there waiting for him in abundance even when he relaxes in the coolness of home... Look at all those empty padded seats! How does the poor man retain his calm in the face of such provocation? From what bottomless wells of patience does he draw? (Achebe, 1988:40)

Chris on the other hand detests oppression. While on his way to the north, he witnessed how a policeman ill-treats a girl and intervenes:

Release the girl at once... I will make a report about this to the Inspector-General of Police (Achebe, 1988:215)

Incongruity of dynamic character emerges. Chris, The Commissioner for Information transforms to Sebastian Ojo. After Chris has been declared wanted, and in order to avoid detection, he disguised as a motor spare parts seller, wearing a driver's clothes. As he approached Three Cowrie Market, a soldier accosted him questioning:

Wetin be your name? Sebastian Ojo. What work you de do?
I de sell motor parts, said Chris. (Achebe, 1988:192-3)

Kamis (2010) perceives that the novel *A Man of the People* denotes a deviation from African sentimentalism and vituperative works of decolonialisation to a more scornful and unexpected satirisation of reformed social orders of Africa. Achebe in *A Man of the People* casts a profound reflection on the rising modern Africa with its multi-faceted difficulties and encounters of development and degeneration. The Novelist effectively endeavored to take a gander at the issues with Africa, what wasn't right with us. He started to handle and come to lament over social issues pervasive in new African culture. At that point prose comes to play and the Novelist turned into a prophet to uncover shamelessly the ills of his general public and piercingly foresee and point to its future. The Novelist as a Teacher is adjusting its full circle; another hover of political activism spins. It is a takeoff from the customary part of the author as educator of history, caretaker of culture and legacies

to a tenacious warrior for the survival of societal soul; political dissident who must free society from itself on its way to self-destruct.

Who is the man in *A Man of the People*? Why 'a', not 'the' Man of the People? It is obvious from the tone of the title through the writer's utilisation of 'a' that the writer did not utilise 'an' in a numerical feeling of peculiarity, however as a caricaturised hue of a 'man' which, on a closer investigation of the novel, is illustrative of 'a few men' or a specific gathering of people with homogeneous personality and standards of conduct. To start with, it can be contended that 'a' man of the general population in the novel title alludes to the antagonist of the story and one can be at freedom to acknowledge the true utilisation of inconclusive article 'a' by the writer to just mean a numerical reference to peculiarity of the individual, i.e. one man. In this occurrence, the scalawag in the character of Chief Nanga fits the mode and depiction of 'a' man who is the man, however who is to be seen, referred to and acknowledged religiously as 'a' man of the general population. Achebe puts the man – 'a man' in the blend, and along these lines informs his group of onlookers, from the beginning, the contention amongst him and the people. From another point, the utilisation of 'a' speaks to concealing of the 'man' in setting of the novel and the story that plays out. In such manner, a man winds up non specific of other men with comparative characters all through the novel. In this way, it isn't only about the miscreant Chief Nanga-for he is only an apparatus or human points of view from which the tale of 'the man figure' is told and spoken to. In this way, 'a man' in *A Man of the People* turns into an image speaking to numerous things as might soon be found. The People – Who are the People in *A Man of the People*? There is something uncommon about the general population in *A Man of the People*. The reality they have been deliberately connected with 'a man'. Generally, the idea of one man being for a people shows the parallelism between a freeing legend and a praising people. It is inauspicious accordingly, that the general population were connected with 'a' man. It recommends a fairly sad individuals, a people helpless before obscure, antagonistic, phenomenal man; a man the general population don't need or need. They don't have 'the' man, however 'a' man. Once more, here falsehoods the contention and dumbfounding play of incongruity between the general population appropriately and obviously distinguished and presented, and 'a' man subtly and incoherently recognized and presented.

Nonetheless, since the novel was set in an anecdotal African nation with nearest likeness to Nigeria, one can unmask the general population in *A Man of the People* as the Nigerian individuals and by coordinate affiliation and connection, the general population of Africa. With 'a' man – obscure, hostile, unpalatable, of sketchy characters on one hand, and deplorable, powerless and hapless individuals on alternate, recounts the narrative of a country or society at war against itself like the mother hen that beverages up its eggs and eats its chicks. The novel gives profound understanding into predicaments of a hapless people who are unprotected against the surge of their assumed saint, pioneer or 'man', while in the meantime breaking down and investigating the degenerative effects of the gathered pioneers of the general population. *A Man of the People* is a great contextual analysis of initiative in Africa.

The novel has rich political components of an autonomous African State battling with its new vote based regulation and experience, it can be contended that Achebe mocks the vote based practices in plain view in Africa society. In the general population, one sees the unfurling of Achebe's socio-political cognisance and the dispatch of his political activism. Achebe started another excursion into the universe of Africa legislative issues through a skillful fashioned, unadulterated, sarcastic work that catches and undertakings the harsh incongruity of Africa majority rule involvement with the post-autonomy period. *A man of the People* incidentally imitates the respected meanings of vote based system by Abraham Lincoln as a legislature of the general population, by the general population, for the general population. Sadly, *A Man of the People* uncovered how the act of European law based framework by African political first class is turned on its head, topsy turvy, to an administration of the general population not by the general population and not for the general population, but rather for 'a' man (men) of the general population.

In this examination, one finds a more profound and clearer reply to the inquiry who is the 'a' man of the general population, the one behind cover? It is the administration! Be that as it may, for this situation, the administration is unique and isolated from the general population it does not have the constituent piece of it which is the general population, since, it is a legislature of 'a' man, some obscure men, or known men who don't have the foggiest idea about the general population, who couldn't care less about the general population. It is the tallness of vote based

incongruity! The novel *Anthills of the Savannah* (1988), according to Kortenaar (1993), is set in the fictional West African country of Kangan and focuses on a circle of three friends who have known each other since their early years and who since then have risen to hold some of the most powerful positions in the country, including that of the head of state. They are intelligent, articulate, and committed, with promising future. Kangan`s borders were originally drawn by the British. Authority within the territory has been usurped by Sam, whose thirst for power has been fostered at English school. If Sam is concerned only with the power wielded by the institutions of state, and not with the nation, the people he rules over, others regard the state itself as a foreign imposition. The Abazonians, metonymical representatives of traditional Africa, suffer the most under Sam`s rule, and they constitute a homogeneous ethnic group, a “cultural nation” defined by a common culture, as opposed to a “political nation” defined by territorial borders (Achebe, 1988:85). The educated elite living in the capital, among whom are Chris, Ikem, and Beatrice, cannot accept the distinction between state and nation- a distinction that Sam and the Abazonians both assume.

Ikem, a national newspaper editor, whose job (as conceived by Sam) involves broadcasting the President`s messages to the people, a dissemination of information from the center to the periphery mirroring Sam`s conception of his own power. Ikem, however, thinks that choosing the information to be disseminated is the responsibility of the editor, especially on issues affecting the people. Ikem believes that Kangan`s government need to resuscitate cordial relationship with its people (Achebe, 1988:140-41). In *Anthills of the Savannah*, Abazon expands to include all the hinterland outside the capital, and at times it contracts to become a mere village. The Abazonians have legend of their origin. In flight from a terrible drought that occurred in the distant past, the Abazonians descended from the North and dispossessed those whom they found living in “the tiny village of Ose” (Achebe, 1988:33).

Depending on the context, Abazon is either one of the four regions into which the country is divided or merely a remote village that someone might not have heard of. Abazon is a community in which everyone knows everyone else, if only potentially or as the son or wife of someone who is known. Abazon exists in the imagination of its members; as a nation-state, unlike the village. No member can ever know more than a small fraction of his fellow members, the nation-state can never be

seen whole except in the imagination. Achebe contrasts the fairly little, sensibly steady and independent social orders of pre-provincial Africa to the altogether different, completely open, multicultural and profoundly unpredictable condition known as current Nigeria. The novel calls for a radical decentering of the nation, but it remains itself centered on Chris, Ikem, and Beatrice. The school friends learn that they are not significant in themselves, but the novel is predicated on their significance. They are not just anyone: their stories are the story of the nation, their quarrels are a national crisis, their deaths a national disaster. The contradiction in the novel is an inconsistency that lies at the core of patriotism. Patriotism cases to shield people culture while in reality it is manufacturing a high culture; it cases to safeguard society culture while in truth developing a mysterious mass society (Achebe, 1988:124).

Nations do not pre-exist but are created by states and by nationalists. Ikem and his friends create the nation, but for the nation to have legitimacy, it must be supposed already to exist. So it is that Ikem discovers a nation among the taxi drivers and market women. The “stubborn sense of identity” that Elewa and the taxi drivers share might also be interpreted as class consciousness, but Ikem sees it as an embryonic national identity because that is what he wants to find. Ikem`s nation-state is centered on an industrialised economy, based on the exchange of commodities by the market women, social and physical mobility by the taxi drivers, and the interchangeable, anonymous individuals who comprise the masses. This nation-state presumes the mingling of social classes and ignores ethno-cultural distinctions. Ikem stresses the importance of workers and students to the nation-state in an address to the students at the University of Bassa.

A Man of the People, in the opinion of Liukkonen (2008), is a prose of defilement, and power battles in an African state in the 1960s. The focal characters are the Minister of Culture, Nanga, the man of the general population, and educator Odili, an African Lucky Jim, who recounts the story. Odili remains against the administration, yet not in view of ideological reasons. He has individual interests: Nanga has allured his sweetheart. Their political showdown winds up fierce, Nanga's hooligans deliver destruction and confusion, and the armed force reacts by organizing an upset. Leslie (1973) also suggests that Achebe in *A Man of the People* (1966) goes

up against the debasement of Nigerians in high places in the focal government, however he not the slightest bit claims or manages the white man's duty regarding this defilement. In this novel, Achebe evades for all intents and purposes all specify of the white man: again the milieu is a dark man's culture, just it is not any more a general public in struggle, it is a general public on the move. The twentieth century has come presently to rule Africa, and whoever's blame it is, Achebe does not want to state. What Achebe accomplishes here out of the blue is a comic and additionally basic treatment of the shrewd lawmaker for whom the trappings of energy are everything; at the end of the day, Achebe is portraying the grandiosity and trickery of present day African government officials. Achebe could have gone another way. By reveling his undeniable basic soul against the white man's eroding impact on African convention he could have turned out to be increasingly of a disseminator. He has rather moved his accentuation to the comic parts of human flaws in a debilitating circumstance. Having had his say in regards to the reason for the Nigerian debasement (the white man's debauchery and the African's fall into allurement and accommodation to white power), obviously he presently doesn't hesitate to manage defilement from the uncluttered perspective. In the long run in this novel, as in the greater part of Achebe's books, the determination is to pull back the legend from the universe of governmental issues and activity, either by death or detainment.

In *A Man of the People* the saint has discovered a business as usual. He has his young lady, his activity, and his political reason. Be that as it may, it is vital to see, while Odili remains politically dedicated, he isn't politically dynamic. The novel ends with the abolition of all political parties in a military state. Thus Achebe, even in this novel in which his hero is able to achieve some triumph through compromise (all his other heroes have been tragic heroes or misfits), portrays the modern Nigerian in a state of abeyance. The implications of the divorce from stately tribal traditionalism in the union of modern Nigeria are still present. We discover that in *A Man of the People* incongruity of interest arise among the cabinet members of People's Organisation Party (POP) led government in 1960. There is fall in the international coffee market which prompted the Minister of Finance, a first class economist suggest to the Government to reduce the amount to be paid to coffee farmers, for their product. The Prime Minister rejected the advice simply because most of the farmers are members of the ruling party, may withdraw their support for the party. Also the fear of losing in

the forthcoming election also looms. The following day the Minister was sacked, with the support of two-thirds of the Cabinet. The interest of Finance Minister is to salvage the economy, which contradict the interest of the Prime Minister which is to retain power and win the next election at whatever cost.

The Prime Minister said 'No' to the plan... He said the dismissed ministers were conspirators and traitors who had teamed up with foreign saboteurs to destroy the new nation.(Achebe, 1966:3)

Incongruity of interest between Chief Nanga and Odili is also found, as the duo have conflicting interest in representing their ward during the forthcoming election. Odili is a flag bearer of a newly formed party, while Chief Nanga's party is the ruling and remains popular. Odili was hospitalised could not sign his nomination. Efforts made by his friend, Max to get the papers across to him, failed. Chief Nanga could not hide his desperation to retain the seat, he bribed Odili, so as to step down:

I don't want Odili to misunderstand me... I am not afraid of you... I am only giving you this money because I feel that after all my years of service to my people I deserve to be elected unopposed... That is the only reason I am giving you this money... (Achebe, 1966:118)

A military coup takes place, leading to the arrest of politicians. Incongruity of dynamic character is found in Chief Nanga as he disguises as a fisherman, a ploy devised to escape arrest, but he is eventually arrested.

The rampaging bands of election thugs had caused so much unrest and dislocation that our young Army officers seized the opportunity to take over. We were told that Nanga was arrested trying to escape by canoe dressed like a fisherman. (Achebe, 1966:147).

Odili possesses a similar feature he has no means of transportation, when working as a teacher. While on a visit to his village, he hired a bicycle to see Mrs. Nanga:

I hired a bicycle in the evening from the repairer in the market and went to see Mrs. Nanga(Achebe, 1966:86).

Odili's status transforms through his political engagements. He becomes a car owner with some cash to spend:

I returned to Anata with a brand-new Volkswagen, eight hundred pounds in currency and assurances that more would be forthcoming. (Achebe, 1966:100).

Leslie (1973) views Achebe's novel, *Arrow of God* (1964), to go back in time and setting to the Ibo towns of *Things Fall Apart*, and again sets an ancestral chieftain against the changing substances of present day Africa. Ezeulu, the Chief Priest of Ulu and lord of the six towns of Umuaro, plays the power diversion against his ancestral opponents and against the British pilgrim framework. Benevolent to the British, Ezeulu finds that he should restrict them at the specific minute they offer him more ostensible power. The fight between them is symptomatic of the fight amongst innate and current life, between a free and glad individuals and a pilgrim framework that, best case scenario can just offer loftiness, and between the old religions and the appealing socio-economic confirmation of christianity. As the novel closures, Ezeulu and the convention he speaks to are both broken by the "bolt of God." As in Achebe's different books, it is the solid willed man of custom who can't adjust, and who is squashed by his ethics in the war between the new, more common request, and the old, traditionalist estimations of a detached society. Achebe tends to see the white man as offender, however not by any means the only one, while the dark man who takes after or opposes is lost and meandering in a stormy entry. It is Achebe's surprising traditional straightforwardness of style, the relatively courageous serenity of his accusatory proclamation that gives the most extravagant sort of strain for his significantly conflicted depictions. This study agrees that the interests of the colonised country cannot be represented by a smaller group, because the activities of this 'smaller group' denote it as being exploitative. The colonised people are also presented as being hopeless.

Based on the aforementioned novels it becomes evident that corruption is the bane of underdevelopment in most African countries Aluko's *One Man, One Matchet* relates the story of the occurrence of a deadly disease with no known cure, which swept through cocoa plantations in South-West Nigeria and which rapidly ruined almost all plantations. The British administration came to the region to explain to the people what they need to do to curb the problem. The European Agricultural Officer advised that all affected cocoa trees be cut down to prevent the spread of the disease.

Many of the cocoa farmers saw this as crass inversion of logic and condemned the huge ignorance of the “white man” (Olaniyan, 1988).

Smith (2008) a critic, also claims that to rise above this negative state of mind of the ranchers, the administration dispatches a reputation crusade. Stanfield (District Officer), in the novel, advocates concerning this, that the brain of Africans ought to be won first before any arrangement would be fruitful. He, in this manner, advocates the training of whatever number of them as could reasonably be expected on why it is important to chop down the cocoa trees. Despite the fact that Chief Ajayi had volunteered his ranch as the primary case to have its unhealthy trees chop down, the villagers still stayed antagonistic. To additionally confound the circumstance, there is a stewing land argument about a little region called Igbodudu, now being controlled by the Apenos yet on which the Ipajas have made a claim. In *One Man, One Matchet* the organization is depicted as dynamic and practical in its projects to annihilate the spread of the cocoa illness, while the general populations are displayed as nonsensical hindrances.

Olaniyan (1988) comments that *His Worshipful Majesty* (1973) takes a plunge back into colonial times to show a clash between two opposing systems of government – the reinless, absolute authority of feudal monarchies, and the decentralised, shared-responsibility system brought about by the British. Like all his fore-fathers before him, Oba Olayiwola Adegoke, the Alaiye of Aiye Kingdom, wields absolute power and control over his domains. But the new reforms lately introduced by the colonial administration effectively questions his excesses and a rift develops. The ensuing confrontation leads to the British administration’s decision to depose the Oba. But the Oba hears this and does not wait for the ultimate indignity. He simply commits suicide.

2.5 Russian political satire

Dalipagic (2013) states that new trends in European artistic life started to affect Russian social life toward the finish of the XVIII century (1790-1820). This period can be considered as a time of change to the cutting edge age. Alexander Radishchev (1749-1802), in his *Journey from St Petersburg to Moscow* (*Путешествие из Петербурга в Москву*, 1790) is reproachful of state expert at the

same time, if the tsar will look for truth, at that point legitimate request can be set up inside the state. He additionally portrays the troublesome circumstance of the serfs. A worker may engage in labour six days seven days on the place that is known for a merciless landowner. With a specific end goal to keep himself and his family alive he would work for himself during the evening and on Sundays. At the point when Catherine II came to control she issued a few liberal laws, one of which allowed nationals to set up free printing presses for the distribution of anything their proprietors wished. Radishchev prints 650 duplicates of his Journey from St Petersburg to Moscow. In any case, the Empress was unnerved above all else by occasions in France, where the transformation had broken out, a Constituent Assembly had been framed, and Louis XVI had resigned his honoured position. This made the Empress to keep close track of popular supposition in Russia. Catherine discovered Radishchev's Journey... to be extremely hazardous and requested the essayist to be sent to Siberia for a long time. Russian scholars in the XVIII century were not extremely various, when in doubt they felt detached. Before the finish of the XVIII century that circumstance had changed. Essayists by then viewed themselves as delegates of general conclusion. The major literary grouping of the early XVIII century was the *Colloquy of Lovers of the Russian Word (Беседа Любителей Русского Слова 1811-16)*. Within the Colloquy some obsolete classical genres were developed, as the heroic poem. Another classical genre was developed and modernised with gratitude to Krylov (1769-1844): *The Fables*.

Zaradova (1973) remarks that Belinsky (1811-1848) was the pioneer of the revolutionary-democratic tradition in Russian philosophy, aesthetics, sociology, history and theory of literature, journalism and literary criticism. In journals Belinsky acted primarily as a literary critic, historian and literary theorist, over the articles on contemporary social issues, showing a passionate intervention in all matters. Having carried out an organic combination of literary criticism to journalism, Belinsky prepared the further development of Russian criticism, opened the way to Chernyshevsky, Dobrolyubov, Pisarev. Belinsky was not only a critic, journalist, and critic-artist, who raised the literary criticism of the level of genuine art. Criticism is divided into two periods: Moscow (1830) and St. Petersburg (1840). In 1830 Belinsky acted as a Democrat, but a Democrat-educator; at the time he was fighting against

serfdom, the freedom of the human person, for the happiness of the people, but their hopes were pinned on the development of education, and yet do not speak about the revolutionary reorganisation of society. As a philosopher, Belinsky is idealistic positions, having made the transition from subjective idealism in the mid-1830s to the objective idealism at the end of the period. However, there is every reason to assert that in the 1830s Belinsky took idealism to the end, in his philosophical outlook were the elements of materialism, which is gradually accumulating, directed the development of the criticism towards full mastery of materialism. It is consistent democracy and materialistic worldview elements, even when the overall position of idealistic given the opportunity to Belinsky in 1830 to put forward such provisions, from which he did not give up and subsequently.

In the late 1830s Belinsky came to a temporary "reconciliation" with the reality, to recognise the wisdom of all that exists. Based on the teachings of Hegel, he argued that the historical development of society takes place according to certain laws, beyond the control of man and resulting from inner necessity. Ideas of "reconciliation" with the reality determined the role and tasks of art. He does not recognise active, protests and denies satirical genres. "Satire can not be a work of art", he said in an article about Griboedov's *Woe from Wit*, written at the end of 1839. Still, Belinsky's "reconciliation" with the reality was more philosophical than practical, since at this time the critic opposed the government and church ideology and led a courageous fight against the breach of literature and journalism. In Belinsky's struggle for the literature that truly reflects reality, he resolutely fights all forms of pretentiousness in the literature, against writers who want to impress the reader with intricate plot, beautiful phrase, loud rhyme instead of a truthful picture of life.

According to *Encyclopedia of Modern Europe* 2006, Belinsky moved from Moscow to St. Petersburg in 1839 to work for the main "fat diary" (a legitimate, exhaustive style of diary), *Отечественные Записки* (*Notes of the mother country*). Belinsky surrendered his previous standards and received a magnanimous communism. He utilised a considerable lot of his basic articles and yearly audits both to underline the verifiable point of view of Russian writing, starting with the Westernisation of Russian culture under Peter the Great (1682– 1725), whom he generally respected, and to make writing more practical (however, he never utilised

the term: realism) and more incredulous of the shameful acts in Russian culture. His survey, for instance, of Mikhail Lermontov's celebrated novel *A Hero of Our Time* (*Герой Нашего Времени* 1840) offered a thoughtful and delicate investigation of the "pointless," mentally complex saint, Pechorin. All the more intensely, if just diagonally, he demonstrated the social ramifications of Nikolai Gogol's artful culmination *Dead Souls* (*Мёртвые Души* 1842) as a presentation of serfdom. Belinsky's just expanded bit of basic composition (1843– 1846) was a review of pre-Pushkinian verse and additionally the primary nitty gritty treatment of Alexander Pushkin's work, finishing in a popular evaluation of *Yevgeny Onegin* (*Евгений Онегин* 1833).

Crist (2015) argued with three works of Vladimir Mayakovsky: *Waiting Outside the Prison* (*Ожидание у Острога* 1875), *The Condemned* (*Осужденный* 1879), and *The Verdict "Not Guilty"* (*Оправданная*, 1882). In these works, it positively appears that Makovsky is making a claim that the reformist legislature of Tsar Alexander II (who ruled from 1855 until his death in 1881) and its foundations are degenerate. Mayakovsky trusts it is the Narod, the Russian individuals, who will change the general public. In taking a gander at Mayakovsky's life's works, one can see that the people are dependably emphatically portrayed. He regularly depicts the Russian workers in their customary dress. Before Peter the Great each Russian wore this attire yet he had prohibited it in the urban communities. After that point it was extremely just the workers who wore it. Accordingly, the customary attire style turned into an indication of the Old Russian or pre-Petrine philosophy. In this way, in delineating their conventional dress, Mayakovsky is lauding the "Russianness" of the laborers and advancing Old Russian philosophies. This was purposefully rather than Peter the Great's Westernised adaptation of Russia. Mayakovsky delineates the workers not in a way that romanticizes their lifestyle, yet keeping in mind the end goal to depict this thought of the Narodnik, or populist development. He delineates them as laborers who are not ruined by control. The laborers are the embodiment of blamelessness and "Russianness." That is the reason trust depends on returning Russia to its pre-Westernised state.

While Mayakovsky portrayed a few expressly political scenes, the greater part of his work catches the day by day lives of the narod, the Russianness of the laborers, or the separation in the Russian class framework. Be that as it may, Mayakovsky's three works: *Waiting Outside the Prison* (*Ожидание у Острога*, 1875), *The Condemned* (*Осужденный*, 1879), and *The Verdict "Not Guilty"* (*Оправданная*, 1882), however not a thorough rundown, plainly are political scenes. He additionally painted *Bank Crash* (*Крах банка*, 1881), *The Prisoner* (*Узник*, 1882) among others. These sorts of scenes were normal events among the lower class. Hence, the Russian government can't blame Mayakovsky for putting forth an intense political expression since it seems like he is essentially making an unobtrusive editorial on contemporary Russia. These three works of Mayakovsky contain a solid political explanation than at first look. This foundation gives us understanding into how standard Russians in Mayakovsky's day may have comprehended his works. In spite of the fact that Mayakovsky does not expressly create an impression with respect to the legislature and its establishments in his works, individuals would have perceived the profound social issues nearby. In delineating these regular scenes of social bad form, Mayakovsky did not idealise the any desire for advising the center and high societies of the issue and in this way achieving social change. Instead of recommending a response for change, his work portrays the regular daily existences of the narod and what Russia was surviving. This, be that as it may, isn't to state that these works of Mayakovsky are drained of perspective. It is clear he is creating an impression. He clearly sees these as shameful acts. Notwithstanding, he keeps his works equivocal so as not to be blamed for political wrongdoing himself.

As indicated by Tucker (2002), in *Red Cavalry* (*Красная конная*, 1924), Isaak Babel: (Исаак Бабель 1894-1940) utilises speech, a sarcastic gadget implied to focus on the conventional culture of the ignorant and semi-proficient masses and, through his symbolism, a contorted resound of the Russian people story. He gives a basic examination of the October Revolution affect and consequent common struggle made in Soviet Russian culture. Evgenii Zamyatin's *We* (*Мы*, 1924), implies that the prior writings and relics related with the way of life dislodged by the upset, making an oppressed world that rebukes the contemporary framework. The most critical subtext in *We* (*Мы*) is the Petersburg theme, prevailing in crafted by such nineteenth-century

authors as Pushkin, Gogol, Lev Tolstoy and Dostoevsky.

Treen (2011) thinks about *The Fatal Eggs* as a hatchery for a particular prose and surrealism. The novel assaults the Bolshevik's conviction that logical advancement could prompt human flawlessness: the marvelous light beam (the light on Persikov's incubating machine) speaks to the comrade warning. The pressures Bulgakov draws amongst characteristic and man-influenced powers to add to this weirdness: the beam that makes colossal reptiles and fanciful chicken is produced using power and these animals even stable mechanical, similar to a train emitting oil and steam. Flashes of electric light and the progressing whirr of phones add to the feeling of a general public keen on accomplishing mechanical dominance. *The Fatal Eggs* is an account which can be acknowledged for its humorous twists, strange snapshots of semi-comic savagery, sharp cartoons of the press and liberal chicken related punning. The author focuses on nature's quiet weightier subject. For Bulgakov, nature may settle humanity's botches, yet it may similarly drop society from an awesome stature and look as it falls and breaks.

The Fatal Eggs is one of the few early Soviet-era science fiction. In this novel, Bulgakov's satirical observations of the social and ideological fabric of post-revolutionary Soviet society connect his writing with real life situation. Bulgakov focuses on universal inquiries regarding the morals of scientific and social progression, and the power and responsibility roles (Karpelson, 2010). An unheard-of frost came down, in *The Fatal Eggs* (*Роковые Яйца*) unlike anything within the memory of even the oldest folk. It came down and lasted two days, reaching eighteen degrees below freezing. The Cavalry Army near Mozhaisk, having lost three quarters of its contingent, was on the verge of collapse, and the gas-spraying air squadrons had also failed to stop the filthy reptilians moving on Russia in a semicircle from the south, south-west worlds and western worlds directions. The frost stifled them. The repugnant legions couldn't bear two consecutive days at degrees eighteen below zero. Vishnevskaya (Вишневская, 2007) opines that the action in *The Fatal Eggs*, occurs in the future. A Professor invents a device capable of hatching eggs by means of red solar beams. A Soviet worker, Simeon Borisovich Rokk, collects the device from the Professor and orders from abroad boxes of eggs. There is mix up from the overseas where the hens' eggs are substituted for the reptiles'. Rokk has received the reptiles'

eggs. He set them up himself in Smolensk province (there, the actions take place), and vast hordes of reptiles have moved towards Moscow, have besieged it and have gobbled up.

A monstrous destruction of the country has been carried out by the means of the beam, an invention of the Protagonist Professor Vladimir Ipatevich Persikov. The destruction of Persikov during a spontaneous revolt of the crowd is caused by the threat of invasion to Moscow of invincible huge reptiles. The Soviet state is besieged by a disaster, an epidemic of its chickens. There was one state security officer Rokk who had a state farm under his control, and Rokk has decided to restore the state chicken farm with the aid of Vladimir Ipatevich's invention. Persikov receives an order from the Kremlin, prompting him to release his complex scientific device to Rokk for a temporary use in restoring the chicken farm. Persikov and his assistant are shocked. Rokk is capable of committing havoc. Rokk receives the devices, working by means of red beams and started to operate in his farm. Catastrophe occurs, the Soviet transporter really mixed up everything. Rokk receives "fatal eggs" – reptiles` in place of chicken eggs. Instead of chicken, Rokk developed gigantic reptiles, which consumed him, his co-workers, the surrounding inhabitants and a large mass of people around Moscow. A state of emergency is declared, and the Red Army is mobilised. Moscow is threatened by danger, but here a miracle occurs: in August suddenly there was a heavy snow fall, and all the reptiles perished. Only miracle saved Moscow and the rest of USSR. But in Moscow there was a terrible revolt during which the "inventor" of a red beam, Vladimir Ipatevich, died. A crowd rush into his laboratory and shout: Beat him! The global villain! You released reptiles! Shoot him.

The plot in *The Heart of a Dog* is similarly as a constrained unrest in nature (figured in the change of pooch into man) makes characteristic and local disarray, so the constrained accelerating of progress in the political request has moreover made social issue in Russia. Le Blanc (1993) opines that *The Heart of a Dog* is a story of change gone amiss. The analysis of man on pooch is deciphered as an amazing social trial of making another type of person (Le Blanc, 1993:58). He goes ahead to talk about the symbolism of eating in the novella, and the tale of what he terms "social lack of healthy sustenance" that can be found there.

There is, irrefutably, the nearness of the social and political request that is hiding in the condo working as the guidelines of the house advisory group. This is the domain of what Althusser (1971) named the abusive state mechanical assembly. The Professor's battle to keep up his living convenience as he wishes may be, on one level, a practical acknowledgment of the progressions that were occurring after the Revolution. However, his dealings with the house board of trustees are likewise a portrayal of the battle numerous Russians hold to, as what they esteemed after the upset. He likewise uncovers that there are additionally structures in Bulgakov's novel that are ideological; that imitate subjects through assent. The disguise of belief system is spoken to as we move facilitate inside the building. Accordingly, in connection to the state run flat working in general, we can discover what the principal level of importance in the content is: its appearance on political issues. On the off chance that we move the concentration advance inside to the private condo, a moment level of importance can be found. Here, the inquiry isn't such a great amount about political as local chain of command, however change is available by and by.

In *The Heart of a Dog* the request of the house is embodied in the connection between the puppy and his lord, as is run of the mill of much written work of the period. Here, human dominion over the dog is emphasised by the obedient submission of the animal: obedience here signifies acknowledgment of human guidelines, and concurrence with human tenets- an assent that makes human`s position appear to be regular. Sharik's dedication to the Professor is clarified in the opening pages of the novel:

За вами идти? Да на край света! Пинайте меня вашими фетровыми ботиками в рыло, и слова не вымолвлю (Панкрашина, 2009:11)

Translation:

Come with you? To the end of the world! You can kick me with those felt half-boots and I'll never say a word (Pyman, 1990:4)

On the off chance that we swing to Althusser we can see that Sharik turns into a consenting subject of human domain. Althusser composes: the individual is

interpellated as a (free) subject all together that he should submit openly to the rules of the subject, i.e. all together that he might (uninhibitedly) acknowledge his subjection, i.e. all together that he might make the signals and activities of his subjection 'all by himself'(Althusser, 1971:169).

Once inside the Professor's flat Sharik, the stray, can never again meander and he turns into a house canine. His underlying disgrace at this loss of freedom is immediately changed into his conviction that the neckline he has been given isn't just an indication of his being claimed, yet permits him access to a world never accessible to him:

Ошейник все равно что портфель, состриг мысленно пес и, виляя задом проследовал в бельэтаж, как барин (Панкрашина, 2009:37).

Translation:

A collar is as good as a briefcase, the dog joked to himself and, wagging his tail, proceeded on up to the first floor like a gentleman (Pyman, 1990:23).

It gives him a specific economic wellbeing, a status denied to the destitute, masterless stray. The household order: hierarchical, human-centric is disguised by the puppy, who at that point, in Althusser's terms, subjects himself. This self-subjection is something that, on a political level, the house panels anticipates from the Professor and neglect to get. What's more, the Professor, similarly, upsets the consensual connection amongst pet and ace that Bulgakov presents. This happens when, following the Professor's test, Sharik moves toward becoming Sharikov: when pooch winds up human. It is not just that obedience has gone:

Разве я вас просил мне операцию делать – человек возмущенно лаял (Панкрашина, 2009:57)

Translation:

Did I ask you to have that operation? - Sharikov barked indignantly (Pyman, 1990:39)

Additionally an implicit law has been violated. Along these lines, when Preobrazhensky plays out a trial on the puppy to whom he has given a home, and to whom he has progressed toward becoming expert, he is upsetting a relationship that

sits at the core of the imagery of that home and that is vital to originations of residential request. The trial itself- not what it accomplishes, but rather the straightforward certainty that it happens - is a demonstration that topples request of nature.

Mondry (1996:9) sees *The Heart of a Dog* as a remark on political thoughts, yet additionally close by Russian people accounts in which pooches and people are connected. She contends for the nearness of a huge enchanted subtext in the novel in which, at the novel's end, the hunt keeps on restoring the puppy and the man to the heaven from which they were both ousted when they were one. What is vital to the content is the religion of the new in the entirety of its structures: mechanical, business, semantic, and stylish. Here, the change of canine into man (and its inversion toward the end) is perused in wide terms to mean not just the social and political subjects, which lie generally near the surface, yet additionally Bulgakov's suspicion about the likelihood of moment, irreversible transformation through the supernatural energy of dialect - which appears as promoting and promulgation (Fusso, 1989:386-7).

Fudge (2009) additionally remarks that other than the political change of the 1920s in the Soviet Union, a specific logical level headed discussion was likewise occurring at the time. The acknowledgment of this profits the pooch to the middle of everyone's attention. The Professor embraces such calling simply because he sees it as prompting a more extensive comprehension:

Неужели вы думаете что я из-за денег произвожу их?
Ведь я же-таки ученый (Панкрашина, 2009:82).

Translation:

Do you don't think that I do these operations for money? I
am a scientist after all... (Pyman, 1990:59).

His investigation on Sharik speaks to the researcher as opposed to specialist at work. By transplanting the pituitary organ and balls of a dead criminal into the body of the pooch, Preobrazhensky is endeavoring to examine something with general ramifications. He was, he states, worried about something very extraordinary, about genetic counseling, about the change of humankind.

Я заботился совсем о другом, об евгенике, об улучшении человеческой породы. И вот на омоложении нарвался! (Панкрашина, 2009:82).

Translation:

I was on the look-out for something absolutely different, for eugenics, for a way to improve human nature. And then I got on to rejuvenation! (Pyman, 1990:59).

But he has come to realise that the experiment on Sharik is just as limited as the rejuvenation work he undertakes, that the pituitary is:

Это в миниатюре сам мозг! И мне он совершенно не нужен (Панкрашина, 2009:82).

Translation:

This is a miniature of the brain itself. And I have no use for it whatsoever (Pyman, 1990:59).

The science aspects of novels need not be true, but they must sound like scientific discourse as noted of science fiction:

But the science that underpins the Professor's work, while exaggerated and altered as is often the case in creative writing, is real. It must be built on logical principles (Roberts, 2000:9)

This is the situation in *The Heart of a Dog*, and Bulgakov's utilisation of contemporary logical thoughts uncovers not only an amusing plausibility in the significance of the examination (progressive process is set against awesome Evolution), yet revival science turns into a methods for investigating the more extensive ramifications for pondering what it is that this thing called the human is in a minute after progressive change.

Novikova (Новикова, 2011) considers Bulgakov's novel *The Heart of a Dog* to represent a combination of two worlds on historical demolition of two vital ways. The author uses the special type of grotesque integrated by a fantasy and possessing comic effect. The grotesque is necessary for the author as a principle for instant revealing of absurdity in a society. The fantasy is limited by research experiments of

the professor. The rest of the story is strictly realistic. The portrayal of grotesque principle is realised in the work at a level of subject line and images of characters.

An anthropomorphic plot permits fantastic, unrealistic bases for the development of a plot. In the best arts traditions of grotesque realism, transition from phantasmagoric scenes over the transformation of Sharik into a human is performed. Absurd from the point of view of any sane person, the experiment maintains features of vital probability. In that, the peculiarity of grotesque is the portrayal of reality - to give out absurdity for a norm, then through comic, to discover that this norm appears as a masked evil.

The textual content of grotesque as a principle uses metaphors and hyperboles as the means that allow the completion of the composition of conflict from different unrelated semantic paradigms to a limit. As it is known, the story begins with a monologue of Sharik, which is presented to the reader to be human with intellectual and emotional qualities. Humanising the dog creates a medium of expressing his human emotions and feelings (crying, fear), knowledge and understanding of material concepts (dining room, apartment, a backstairs, asphalt, etc.) and ideal world (destiny, dog`s spirit, dog`s long tolerance, my dog`s share, god, paradise, happiness, will), skills to read, figurativeness of expression of an idea. Thus, dog Sharik, similar to animals of its world, is humanised. In the context of a fantastic story with a grotesque principle, the textual content of any vital issue is driven to the point of absurdity. From lips of the dog Sharik, such zoomorphical replacements of wool and to drink up which sound comical and natural instead of "human" analogues of hair and to drink. The author shows the reader - that Sharik is much more emotional "as a dog". Bulgakov`s sharp satirical grotesque amazes the reader, both the comical and tragical sides. The external plot is composed of negative issues, which appear firstly in comical features, at the same time their internal composition are more significant and dramatic. For example:

Документ, Филипп Филиппович, мне надо... Как же так без документа? Сами знаете, человеку без документа строго воспрещается существовать (Панкрашина, 2009:58)

Translation:

I need a document, Philip Philipovich... How can one live without a document? But you know yourself that a person without a document is strictly forbidden to exist (Pyman, 1990:40)

In *The Heart of a Dog`s* given example of a grotesque kind shows us priorities of the new time: the document is valuable more than a human life. The categorical point is the satirical effect which is a stamp built upon dialectic contradiction: despite Sharik`s lack of documents, all the same, he exists. Bulgakov uses grotesque in the story mainly as means for disclosing one of the important issues in the work - the responsibility of science. For example:

С Филиппом что-то страшное делается. Когда я ему рассказал о своих гипотезах и о надежде развить Шарика в очень высокую личность психическую личность, он хмыкнул и ответил: “Вы думаете?” (Панкрашина, 2009:52)

Translation:

Something odd is happening to Philip. When I told him of my hypotheses and of my hope of turning Sharik into a highly developed psychic individual, he laughed ironically and replied: "You think so?"(Pyman, 1990:36)

In the given episode, the comical effect brings statements built on the fantastic assumption about the possibility of developing the dog Sharik into “mentally advanced individual”. The absurd idea about such an opportunity is here not an exaggeration. Fantastic character, Sharikov, is an unseen polemic of Bulgakov with the Soviet authority about the embodiment of a slogan in life “Whoever that is nobody, becomes everybody”. The author warns progressive mankind of the danger in the like of Sharikov, which as at yesterday “ran on gates”, and today stands at helm of state`s affairs.

Petelina (Петелина, 1999) assumes that in *The Master and Margarita* appears an opportunity to create symbolic figures. An image of Woland and his "gang" for Bulgakov – is only a symbol of poetic likening. In Woland the author represents some ideas of Bulgakov as well as his outstanding contemporaries who possessed authority. We note that Woland possesses some features. He often shows the knowledge of a human nature, possesses a skill to investigate and open and passions as spiritual, and everything, that is connected with a living human. Woland has come to the earth to

execute and pardon, and he knows, whom to execute and for what, whom to pardon and for what. But the author allows us to guess, that Woland openly carries out his own concealed ideas and desires. Therefore Woland does not have the living characteristic, remaining in images of literary, as though a living symbol, allegory of author's conscience and wisdom.

In the novel two heroes express Bulgakov's positive idea. Naturally, the images of the Master and Margarita, Russian people are created with features of national character. *The Master and Margarita* continues the gallery of the Russian people from the nineteenth century. To understand Bulgakov's heroes, it is necessary to place them alongside with Pushkin's Tatyana, with Turgenev's women, with Dostoevsky's and Tolstoy's heroes in which life is overfilled with searches, doubts, features which give better traits peculiarities of Russian national character. The pureness of the moral shape of Margarita, her fidelity, unselfishness, courage at performing her duty are eternal traits of Russian women, capable to share together with beloved the burdens and deprivations which fall out as their share. The master in Russia for long is the uncommon skillful person in his work.

A master in any work is the most respected person in Russia, and not only in Russia. In the image of Master, it is easy to guess some of Bulgakov's portraits, and some episodes of his literary destiny. The love of the Master and Margarita is genuine, sincere and eternal, is portrayed not only as the fact of personal biography, but also resists in many respects the current of immoral and abominable histories which were greedily told by some writers who have recently gone through "epoch" of free love. In the analysis of image Pontius Pilate, Bulgakov gives great significance to the images of Pontius Pilate and Yeshua. In the image of Pilate, Bulgakov shows the splitting of an individual and a statesman: he has such a bad assignment, that he could do nothing to defend Yeshua, although humanly, sympathises with him, does everything possible to rescue him. Pilate is a tragical hero. and a tragical hero cannot be a coward and a traitor. Bulgakov presents the conflict between the feeling of compassion and official responsibilities of Pilate, and this conflict is tragical. The feeling of compassion develops into torturous and restless suffering, covering the entire subsequent life of Pilate with hopelessness and a gloom. Pilate has broken the moral law by upholding civil law, as a result paid with eternal suffering.

Lavrin (1973:281) views Yury Olesha's *Envy* (*Зависть*, 1927) as a true conspiracy of feeling against a mechanistic or any other ready-made straitjacket imposed upon man's inner life. As one of their victims acknowledges, such basic though irrational human feelings as love, devotion, loyalty and tenderness have not perished, yet they may no longer exist for people like himself. Hence the only feeling he still knows is envy, the main disposition of his old age. The two characters, who want to organise a kind of conspiracy of old feelings against the threatening mechanical age, do not succeed; but this does not mean that they are wrong or that the conspiracy itself is bound to be a failure. Narratives and novels about the transition to a new Russia (or Soviet Union) poured out of the press. A nightmare picture of the famine in Petrograd (Leningrad) is recorded in Sergei Semyonov's *Hunger* (*Голод* 1923): a day to day diary of how a whole family starved during 1919 and drifted to death without any hope of getting food in time to end their ordeal.

Konstantin Fedin scores success with his *Cities and Years* (*Города и Годы*, 1924). This novel (his first) is about the Revolution, but with a difference. A seeker and questioner by nature, Fedin is familiar not only with Russia, but also with the West (with Germany) both of which he tackles with competence. The problem of the Revolution is viewed from the angle of life and civilisation, but with the integrity of an artist who knows how to combine the facts of history with personal destinies in the spirit of humanism, however "engaged" or involved his plot. His main character, the student Startsov is a typical Hamlet-like intellectual, faced by complexities of the Civil war which he is unable to master. He was first a civic internee in Germany where he saw the war from a German angle. Repatriated after the peace of Brest-Litovsk, he is anxious to take part in the Revolution, but is unable to merge wholeheartedly with any cause. His wayward and wavering soul of a Russian intellectual muddles him up even where love is concerned. After numerous adventures he comes to the conclusion that he is "superfluous" even as a revolutionary. In the end he is shot as a traitor by his German artist-friend Kurt Wahn who, during his captivity in Russia, had become a fanatical Communist.

According to Posin (1950), there is one outstanding satirical work dealing with communist days, but it is published abroad. The author of the satirical novel *We* (*Мы* 1920-21) is a Russian writer Evgeni Zamyatin. The target of his work is the avowed

desire of the Communists of that early vintage to equalize everything, to destroy the individual ego, the personal “I”, and to substitute it for the collective “We”. The origin stems from the days of Communist War of 1917-21. The work consists of a series of records in the form of a diary kept by an inhabitant of an imaginary country in a more or less distant future.

In Pasternak’s *Doctor Zhivago* (*Доктор Живаго*, 1957), Lord (1972:153-4) says that there are more searching reflections on revolution in general and the Bolshevik Revolution in particular. The party’s rhetoric is threatening to set humanity back to Biblical times of shepherd tribes and patriarchs: “it’s simply impossible to believe that this is meant to be taken seriously, it’s such a comical remnant of the past”. The real Revolution is happening all right, even if it is beyond the ken of the new commissars and party cadres. It is happening deep down in the social consciousness, and Pasternak is one of the few to realise that his own glimmerings do not match the elemental truth behind the bewildering chaos of events.

The whole of Russia has had its roof torn off Yuri tells Lara, and you and I and everyone else are out in the open...Mother Russia is on the move, she can’t stand still, she’s restless, and she can’t find rest, she’s talking and she can’t stop. And it isn’t as if only people are talking. Stars and trees meet and converse, flowers talk philosophy at night, stone houses hold meetings...All that is left is the bare, shivering human soul, stripped to the last shred... (Lord, 1972:154).

Posin (1950) opines that between 1922 and 1928, a series of misappropriations of funds and embezzlements occurred in the offices of Soviet enterprises. These events are presented in one of the most important of Soviet satires *The Embezzlers* (*Пачканычуку*, 1926) by Valentin Kataev. The period described is 1925/26. In form, *The Embezzlers* is the first of a number of significant Soviet satires. The plot of *The Embezzlers*, the Chief accountant of a Soviet enterprise, Philip Prohorov, and the cashier, Ivan Klukvin, suddenly decide to abscond with twelve thousand roubles of patrol money. Embezzlements had by that time become so familiar and common that the embezzling heroes neither deceive nor surprise anyone, no matter where they go. In provincial hotels they are immediately classified by clerks as “embezzlers from the center” and are accorded service commensurate with their

new social status. The author tells us that since Prohorov joined the reserve, with the rank of a sub-captain, he had spent his days as a finance accountant in different establishments. Thus the chief culprit is not a proletarian by origin, but a former Tsarist officer. The team of Prohorov and Klukvin set out to travel all over Russia, partly in order to cover up their tracks and partly for the sake of adventure. This travel is the really important thing in *The Embezzlers*. The creator demonstrates to us the different seamy sides of Soviet life, being cautious in each case to bring up or to suggest that the people in charge of the short-comings are not simply the high party authorities or Soviet framework itself however the "adversary components" who had turned out to be connected to Soviet life like barnacles to a ship. This treatment denotes the principal distinction between Soviet prose and that of the nineteenth century where there was more prominent flexibility for the expectation and rationale of prose to point specifically at the legislature and in a roundabout way at the Tsar.

According to Posin (1950), another satirical novel, *Twelve Chairs* (*Двенадцать Стульев*, 1928) was written jointly by Ilf and Petrov. The scene of action is the entire expanse of European Russia, from Moscow to the mountains of the Caucasus. The plot is an auxiliary device to permit the chief characters to travel and to meet different people, thus allowing the author to reveal the conditions in the Soviet Union. Its protagonist, Ostap Bender, is presented against the background of Soviet conditions of life. Here is the plot: a former noblewoman (the class-enemy motif), Mme Petukhov, reveals on her deathbed to her father-confessor, the priest Feodor (another class-enemy) and also her son-in-law, Ippolit Vorobianinov (formerly a provincial nobleman of high rank), that at the beginning of the Revolution she hid 150,000 roubles worth of jewelry in one of the dozen chairs which had stood in the family residence.

The Vorobianinovs fled their native town but the chairs remained behind. One of them still contains the treasure. Upon hearing this, Vorobianinov immediately sets out for his native town to find the chair and obtain the fortune. Unknown to him, Father Feodor, using the secret entrusted to him in a confession, starts for the same destination and on the same mission. In the town of Stargorod, his former place of residence, Vorobianinov accidentally meets Ostap Bender, a young man without definite occupation or clearly defined class origin, who worms the secret out of him.

From then on, they hunt for the hidden treasure together, on a partnership basis. Father Feodor, having served the purpose of appearing as an unscrupulous priest, fades out of the picture.

It is obvious from the start that the hunters after the treasure would end up with empty hands, since the class-enemy in a Soviet novel is never permitted to triumph. The book ends with a typical Communist moral: by the time the right chair is hunted down, it no longer contains the jewels which had been removed by proper authorities. A workers` club has been built out of the proceeds. No one can take the treasure and convert it to his personal use. It may be interesting to inquire who bought the jewels? There is no answer to that in the book, but one can guess that they were sold abroad, to class-enemy capitalists. If these had not been available, there would have been no sale, no workers` club.

Posin (1950) further buttresses that in Ilf and Petrov`s second novel, *The Little Golden Calf* (*Золотой Телёнок*, 1931) the protagonist, Ostap Bender, who was killed at the end of *Twelve Chairs* (*Двенадцать Стульев*), resurrects in this novel without explanation. He is again on a treasure hunt. This time, it takes him all over European and Asiatic Russia. He is looking for a man who has at least a million roubles. He intends to take the million away from his unknown and unsuspecting victim. Furnished a clue to the man`s identity and address by one of his confederates, Bender goes after his prey, and after a number of trials and failures he finally succeeds in catching up with him. He relieves the man of his million. Ostap Bender is a social misfit in the Soviet Republic. Although he is energetic and intelligent, he does not wish to work for a collective undertaking, preferring to look after himself on an individual basis. His ideology is wrong, by the author`s design.. Now he has his million, but that is only the first part of the book, designed chiefly to permit Bender to travel.

The second part of *The Little Golden Calf* (*Золотой телёнок*) is devoted to preaching an extended moral, showing what happens to a person who manages to get hold of a million roubles for himself in a collectivist state. Bender soon discovers that he cannot do anything with his million in the Soviet land (the former owner of the million had been working for 46 roubles a month, and his chief preoccupation had

been to keep everybody from suspecting that he was a millionaire). Bender cannot get accommodation on the train from Turkestan to Moscow because the whole train has been chartered for the exclusive use of the officials of the government. He is compelled to buy a camel to take him out of Central Asia. In European Russia, conditions are not much better for the newly-made Soviet millionaire: he cannot find rooms in hotels as he has no official business, and his money does not do him any good. In the restaurants, he has trouble obtaining food as he has no “priority”, he has just a little luck at the theatre where he tries to obtain a seat. He travels on sleeping trains for weeks at a stretch just to have some sort of roof over his head. Bender, we are clearly given to understand, is utterly out of place in the Soviet Republic. In desperation, he tries to sneak across the Rumanian border, but a detachment of Rumanian border patrol catches him, confiscates his wealth, and throws him back across the Rumanian border. Thus, the Rumanian bandits in border patrol uniform help our authors to strengthen the moral. The book ends with the following words of Bender addressed to no one in particular:I did not become a Count of Monte Cristo. I shall have to qualify as a janitor!

Moore, et al. (1974:42) write about Leonid Leonov`s novel *The Thief*, (*Bop*, 1927) which is set during the time of the new Economic Policy. The protagonist`s name, Dmitr Mit`ka, to some extent, is emblematic of the period when the revolution was slowing down and becoming more aware that it existed upon the ruins of the old order. Mit`ka had believed in the revolution and had served with distinction in the civil war, but feels that killing men in battle is one thing and that twisting their bodies in a torture chamber is quite another; so he refuses to work for the secret police. Instead, he becomes the thief, an underworld leader, believing that his crimes are justifiable. He, at the end, turns toward possible regeneration, in this case through a Leonovist solution.

In Leonov`s novel *Skutarevsky* (1932), the main character is an aging professor, a noted scientist who, in his association with factory workers and his love for a young Communist girl, finds a new path in life. The novel contains a great deal of material about the Soviet rural electrification system, and about the problems of sabotage. One of the ironies of the story that Professor Skutarevsky, after becoming converted to the new life of Socialism, is that he discovers that his son is a saboteur.

The tale sounds simple, though somewhat weighted down by the author`s increasing tendency to propagandise in his efforts to show how Socialism successfully wins over the intelligentsia.

It can be deduced from the cited works of the critics that they focus on societal ills, challenges of leadership, and on common attitude of some characters. As stated in (p 14) that the major role of satire consists of deriding the negative features in reality and human defects. Therefore, it is observed that human vices are not peculiar to a particular region, but rather a global phenomenon. Moreover, the narrative strategies such as: irony, sarcasm employed by these critics will to be examined.

CHAPTER THREE METHODOLOGY AND THEORETICAL FRAMEWORK

This chapter discusses the use of Marxism Criticism, Archetypal Criticism and Social Realism. It reflects how Marxism defends the oppressed; Archetypal reveals recurrent character types and images, and the medium Social Realism adopts to unveil social readjustments and maladjustments.

3.1 Methodology

The study is a library based research. The selected texts are subjected to literary and critical analyses. The chosen texts will serve as primary sources through which this work traces the factors that led to the emergence of political satire in Nigeria and Russia. Comparisons are drawn between the selected works of the two novelists to present areas of convergence and divergence noticeable in the novels. Secondary library sources on metaphor, class struggle, corruption would be utilised. This study employs eclectic approach namely: Marxist criticism, social realism, and archetypal criticism to examine satiric representations in the selected novels separately and comparatively. The study zeros in on Aluko's novels which focus on Nigeria's political scene after colonisation, while Bulgakov's novels scrutinise the political experiences of Soviet Russia after the October Revolution of 1917.

3.2 Marxism and literature

For Marxism, literature, like every social appearance, is a result of socio-economic and henceforth ideological states of the time and place in which it is composed, regardless of whether the creator plans it so. Individuals are themselves results of their socio-economic and ideological condition. It is expected that creators cannot resist the opportunity to make works that epitomize belief system in some frame. Literature emanates surely from and reflects genuine material/recorded conditions makes no less than two conceivable outcomes important to Marxist pundits: (1) the abstract work may have a tendency to strengthen in the peruser the philosophies it encapsulates, or (2) it may welcome the peruser to condemn belief systems it speaks to. It isn't only the substance of a scholarly work – the "activity" or the topic – that conveys belief system, yet the frame, too. Realism, naturalism,

surrealism, imagery, sentimentalism, innovation, disaster, comic drama, prose and different kinds and abstract gadgets are implies by which shape is constituted. In the event that substance is the "what" of writing, at that point shape is the "how" (Tyson, 1999:62-63). In spite of the fact that Marxism was not outlined as a technique for artistic investigation, its standards were connected to writing. Writing was connected to the philosophical standards spearheaded by Marx and Engels. The main real Marxist pundit, George Lukas, presented reflectionism, meaning that a content will mirror the general public that has created it. It is rehearsed by the reflectionists to discover how characters and their connections epitomise and uncover class struggle, the socio-economic framework, or the legislative issues of a period and place. Lukas considered writing to be an impression of a society`s awareness.

Barry (1995) states the Marxist artistic feedback sees writers` functions as result of prevailing conditions the journalists got themselves. In the 1920s, amid the early years after the upheaval in Russia, the official Soviet state of mind to writing and expressions of the human experience was extremely illuminated and test, and typically present day types of craftsmanship were experienced. The 1930s the State started to apply coordinate control over writing and expressions of the human experience and additionally everything else. At the main Soviet Writers` Congress in 1934 liberal perspectives banned and another conventionality forced, in light of the works of Lenin instead of that of Marx and Engels. Lenin had contended in 1905 that writing must turn into an instrument of the gathering. Writing, he said must move toward becoming Party writing... Literature must turn out to be a piece of the sorted out, deliberate, and brought together works of the social-majority rule party.

As per Marx, the moving power behind mankind's history is its monetary framework, for individuals' lives are dictated by their socio-economic conditions. A general public, he says, is molded by its "powers of creation" and the techniques it uses to deliver the material components of life. The monetary conditions fundamental the general public are called material conditions, and the ideological climate they produce is known as the authentic circumstance. This implies to clarify any social or political setting, any occasion or item, it is first important to comprehend the material and authentic conditions in which it happens. Subsequently, that socio-economic

framework shapes the general public, the techniques for generation are known as the base. The social, political, and ideological frameworks and the foundations that they produce – the qualities, craftsmanship, legitimate procedures – are known as the superstructure. Different Marxists, who expect that the superstructure is fit for molding the base, perceive that writing (and also workmanship, and amusement) can be methods for the common laborers to change the framework. By advancing their own particular culture, they can make another superstructure and in the long run an alternate base. Marx and Engels conceded that these expressions are generally independent, making it conceivable to utilise them to modify philosophies (Dobie, 2009:87-91).

3.3 Fundamental premises of Marxism

Barry (1995) claims that the point of Marxism is to realise an uncouth society, in light of the basic responsibility for methods for generation, dispersion and trade. Marxism is a realist rationality, that is, it searches for concrete, logical, legitimate clarifications of the universe of perceptible actuality. Different methods of insight just look to comprehend the world, Marxism tries to transform it. Marxism sees improvement as coming to fruition through the battle for control between various social classes. This perspective of class battle is motored by the opposition for socio-economic, social, and political favorable position. The abuse of one social class by another is seen particularly in present day mechanical capitalism, especially in its unhindered nineteenth century.

Tyson (1999:50) states that if a hypothesis does not forefront the monetary substances of human culture, at that point it misjudges human culture. For Marxism, getting and keeping socio-economic power is the thought process behind all social and political exercises, including training, rationality, religion, government, expressions of the human experience, science, innovation, the media, et cetera. Subsequently, socio-economic aspects are the base whereupon the superstructure of social/political/ideological truths is constructed. Socio-economic power in this manner dependably incorporates social and political power, too, which is the reason numerous Marxists today allude to socio-economic class, instead of monetary class, when discussing the class structure. In Marxist wording, socio-economic conditions

are alluded to as material conditions, and the social/political/ideological climate produced by material conditions is known as the material circumstance. Every single human occasion and preparations have particular authentic causes. Marxists examination of human occasions and preparations centers around connections among socio-economic classes, both inside a general public and among social orders, and clarifies every human movement regarding dissemination and progression of monetary power. From Marxist point of view, contrasts in socio-economic class separate individuals in ways that are considerably more noteworthy than do contrasts in religion, race, ethnicity, and sex. The genuine fight lines are drawn between "the wealthy" and "the less wealthy," between the bourgeoisie – the individuals who control the world's normal, socio-economic, and the low class, most of the worldwide populace who live in substandard conditions and who have dependably played out the difficult work – the mining, the manufacturing plant work, the trench – burrowing, the railroad building – that fills the coffers of the rich.

Balogun (2001) opines that Marxism is a prevailing basic hypothesis conceived amidst the nineteenth century and thrived enormously all through the twentieth century. Worried about chronicled and social issues, Marxism recognizes social and socio-economic factors as significant denominators of relationship in the public eye. Karl Marx saw an industrialist society as fundamentally a class society where the mistreatment of a class by another is executed. He was an affirmed enemy of mistreatment in whatever frame. Therefore he joined the low class (common laborers) to advocate for the cancelation of class mistreatment. The theory of Marxism is established in what is known as argumentative realism, which stresses socio-economic determinism (monetary survival) as a record of social battles. The Marxist ideologists trust that every single social battle are economy-based whose determination mixes clashes among the distinctive classes possessing a social milieu. Society is isolated into two expansive classes; the oppressor and the mistreated who, in Marxist speech, are the bourgeoisie and the working class individually. The previous holds the methods for creation, it winds up prevailing and subsequently mistreats the last mentioned. What Marxist authors (writers, dramatists) do is to uncover the oppressors' class and its system of abuse. This is acknowledged as

settings, topics, characters and occasions conflated are talked about, along these lines making the road for the Marxist pundits to show their art.

The enthusiasm of Marxist writing is to shield the reason for the persecuted. Marxist faultfinders trust that the accomplishment of this objective is by advancing a libertarian culture where the perfect is focused. To accomplish this, they investigate society and find wellsprings of mistreatment. They recognise and scrutinise components of misuse, estrangement and different lists of persecution. They go past studying to likewise proffer panacea to the emergencies induced by social divergence.

3.4 Marxism as a social perspective

According to Groden (2005), Marxism is ordinarily connected with legislative issues or political economy. Another essential point to make about Marxism is that it deciphers human social and verifiable experience completely as an experience with material substances of the physical world out of which culture has advanced. Culture is indivisible from dialect, and ongoing Marxist scholars, have progressively come to see dialect as "material" in a literary sense.

Dobie (2009) hypothesises that to some degree, every person influences the world he or she lives in, some in amazing ways. In writing, we can state that they are results of time, place, culture, and an individual, and that they have the ability to influence, and maybe even change, the world into which they are presented. Hippolyte Taine (1828-1893), as indicated by Dobie (2009), is one of the most punctual scholars to investigate this thought. Planning to set up a logical reason for abstract feedback, he endeavors to make elucidations by applying the strategies for organic science to writing. He takes a gander at the generally irrefutable reasons for a content. Three central point, he declares, decide a work of art's extraordinary character: race, milieu and minute. By the term race, Taine alludes to national qualities that are regularly found in centerpieces delivered by the inventive specialists of a given nation. His significance is near what is today called social. At the point when Taine discusses milieu, he is alluding to the artist's condition, the aggregate of the artist's encounter. This incorporates family foundation, training, travel, relational unions and relationships, salary – each one of those powers that join to make the

person as a one of a kind individual. Minute alludes to the less individual impacts in a writer's life, to those things that represent not the individual but rather the age. It focuses to the real educated streams of a period, its representing thoughts and presumptions. Taine's thought is reflected in the classifications into which writing is arranged: traditional, sentimental, absurdist, et cetera. Such names are a method for alluding to a gathering of identifiable qualities that held influence at a specific artistic period.

A sociological hypothesis is an arrangement of thoughts that gives a clarification to human culture. Like all hypotheses, sociological hypothesis is particular. Hypotheses are particular as far as their needs and points of view and the information they characterise as critical. Accordingly, they give a specific and halfway perspective of the real world. There are a wide assortment of sociological speculations, and they can be assembled together as indicated by different criteria. A standout amongst the most vital of these is refinement between auxiliary points of view and social activity viewpoints. Auxiliary points of view and social activity viewpoints contrast in the way they approach the investigation of society. Basic points of view examine the path society in general fits together, while Marxists stretch the absence of fit between the distinctive parts of social classes, which serve as reason for social conflict (Haralambo et al, 2008).

Kennedy (1995:1807) stipulates that sociological feedback "analyses writing in the social, monetary and political setting in which it is composed or gotten," investigating the connections between the craftsman and society. Here and there, it inspects the sociological status of the writer to assess how the writer's status influence what was composed. Sociological feedback additionally examines the social substance of artistic works, that is, what social, monetary or political qualities a specific content verifiably or unequivocally presents. At long last, sociological feedback looks at the part the gathering of people has in molding literature. An powerful sort of sociological feedback is Marxist feedback, which centers around the socio-economic and political components of workmanship, regularly underlining the ideological substance of writing; since Marxist feedback regularly contends that all craftsmanship is political, either difficult or underwriting (by quietness) business as

usual, it is every now and again evaluative and judgmental, an inclination that can prompt reductive judgment, as when Soviet commentators appraised Jack London superior to William Faulkner, Ernest Hemingway, Edith Wharton, and Henry James, since he showed the standards of class battle more clearly. Nonetheless, Marxist feedback can light up political and monetary measurements of writing different methodologies neglect.

3.5 The Ideology in Literature

Selden (1993:70) thinks about the announcements by Marx: "It isn't the cognizance of men that decides their being, however their social being that decides their awareness". Individuals have been persuaded that their thoughts, their social life, their legitimate framework, and their religions were the manifestations of human and perfect reason, which ought to be viewed as the unchallenged advisers for human life. Marx inverts this detailing and contends that all psychological (ideological) frameworks are the results of genuine social and monetary presence. The material interests of the overwhelming social class decide how individuals see human presence, individual and group. Lawful frameworks, for instance, are not the unadulterated signs of human or heavenly reason, yet they eventually mirror the interests of the predominant class specifically chronicled periods. In one record, Marx depicts this view regarding an engineering analogy: the "superstructure" (philosophy, governmental issues) rests upon the "base" (socio-economic relations). Marx is contending that what we call "culture" isn't a free reality and is indistinguishable from the chronicled conditions in which individuals make their material lives; the relations of abuse and mastery which represent the social and monetary request of a specific period of mankind's history will, in some sense, "decide" the entire social existence of the general public. Marx and Engels discuss profound quality, religion and reasoning as "apparitions shaped in the brains of men", which are the reflexes and echoes of genuine procedures". Then again, in a popular arrangement of letters written in 1890s, Engels demands that, while he and Marx dependably respect the monetary part of society as a definitive determinant of different perspectives, they likewise perceive that workmanship, logic and different types of cognizance are "moderately self-governing" and have a free capacity to change men's presence.

The contention of social classes sets up the ground whereupon ideological clashes emerge. Writing and workmanship have a place with the ideological circle, yet have a relationship to philosophy which is frequently less immediate even than that found on account of religious, legitimate and philosophical frameworks. Marx perceives the exceptional status of writing in which the issue of an obvious disparity amongst monetary and creative improvement is examined. Greek disaster is viewed as a pinnacle of abstract improvement but then it harmonizes with a social framework and a type of philosophy (Greek legend) which are never again legitimate for present day society. The "significance" of Greek catastrophe is certainly not an all inclusive and constant actuality of presence, however an esteem which must be repeated from age to age. In his assault on the Russian Formalists in *Literature and Revolution*, Trotsky yields that writing had its own standards and tenets "Masterful creation," he concedes, is "a changing and a change of reality as per the exceptional laws of workmanship". He demands that the "truth" remains the significant factor and not the formal amusements which essayists play. By and by, his comments indicate forward a proceeding with banter in Marxist feedback about the relative significance of artistic shape and ideological substance in abstract works.

Tyson (1999:53) additionally focuses on that for Marxism, a philosophy is a conviction framework, that is, a result of social molding. For instance, private enterprise, socialism, Marxism, religion, crystal gazing, moral frameworks are on the whole philosophies. Not all philosophies are similarly gainful or alluring. Unfortunate philosophies advance harsh political plans and, keeping in mind the end goal to guarantee their acknowledgment among the citizenry, pass themselves off as characteristic methods for seeing the world as opposed to recognizing themselves as belief systems. For instance, "It is normal for men to hold authority positions in light of the fact that their organic predominance renders them all the more physically, mentally, and sincerely able than ladies" is a sexiest philosophy that offers itself as an element of nature, as opposed to a result of social conviction. By acting like normal methods for seeing the world, oppressive belief systems keep us from understanding the material/recorded conditions in which we live in light of the fact that they decline to recognize that those conditions have any bearing in transit we see the world. Marxism, a non-harsh philosophy, attempts to make us always mindful of all the

manners by which we are the results of material conditions and of the abusive belief systems that serve to dazzle us to this reality with a specific end goal to keep us subservient to the decision control framework. The best philosophies are not perceived as belief systems but rather are believed to be regular methods for seeing the world by the general population who buy in to them.

3.6 The Ideology of Colonial State in Nigeria

Zwingina (1992) reports that the imposition of colonial rule in Nigeria was achieved through coercive means. Colonialism required some legitimating ideology to maintain an orderly domination. The period of colonialism was itself very short enough to permit the domination of pre-capitalist economy and rationality in the social formation. British administration was limited to Lagos colony from the conquest of Lagos in 1860 until 1908, when the protectorates of Southern and Northern Nigeria were established and, 1914, when the two protectorates were amalgamated into a single political unit. One of the ideologies used to rationalise colonialism was the imperial doctrine whose notion was that colonialism was, ultimately, in the interest of the colonised and the imperial tax payer. This rationalisation was first directed at the citizens of the colonising nations. Dominant in those ideologies were the themes that Africa was a “white man’s burden”, inhabited by “noble savages” whom fate has given the Europeans to civilise. Having pacified the metropolitan conscience so that domestic opposition to colonialism would not be generated, the imperial ideologies shifted to Africa and adopted the legitimating ideologies that would condition the militarily defeated social formations to accommodate colonialism. Zwingina (1992) further stresses that the most successful and enduring ideology for colonialism was that which declared that Africa’s past was backward, full of heathen ancestor-worship, primitive, and something to be ashamed of. The missionaries pioneered this image of Africa which was later expanded by colonial politicians. Despite the existence of prosperous and powerful kingdoms and states, some of which the British conquered with great difficulty, and which after conquest retained their institutions, the image of backwardness prospered. The administrators of colonialism did their utmost to expand on this atavistic image of the African which, for Lord Lugard, extended beyond the African past to the African

person. This image of the African is sustained when Lugard writes that: he lacks the organisational and managerial skills required to run a business.

Despite the business efficiency of Jaja and Nana (who were African chiefs and merchants), which resulted in their deposition, and political institutions of the Sokoto caliphate, among others, which Lugard left almost intact due to their instrumental efficiency, Lugard could not be dissuaded from describing Africans in the image of animals. These citations go to show the derogatory conception with which the actual administrator of colonialism viewed Africans. These images conveyed a dual purpose for the colonisers. The African, close to the animal, needed redemption, and colonialism was going to do that. On the other hand, being too close to animal or child-like species, he could not be actually redeemed, so he was not to be assimilated, as no amount of assimilation could raise the African to the level of the Anglo-Saxon. In fact, Lugard doubted whether the African had the capacity to operate a capitalist economy and left such a possibility to “the distant future to determine” (Zwingina, 1992:38).

The colonial ideology did have its effect on the western educated elements in Africa. They saw themselves as Europeanised, and distinct from the natives and consequently, were not enthusiastic about building their legitimacy on “backward” traditions, preferring to emulate European political models at all cost. Another colonial ideology of legitimation was the conception that Africans did not contribute to building the Nigerian nation. The history of Nigeria, as it were, began with colonialism. African rivers, which had existed for several centuries, were suddenly discovered by Europeans. Africans were, in essence, invited to look at themselves from the European perspectives through the school system up to the university. The account of the coastal, riverine and hinterland areas of Africa were all written by European “discoverers” and read by African students. While so much had been written about European explorations to the hinterland of Nigeria, nothing was said about the written account of the first Nigerian Bishop, Ajayi-Crowther, who journeyed through the central parts of Nigeria in 1821-22. It did not, therefore, matter that Africans did contribute to their history. The European version was the one emphasised by colonial education.

3.7 Marxism and Social Action in Nigeria

In the view of Dukor (1990), social action, resistance and revolution are subject to the laws of the development of human society. Social action, including violence, force, bloodshed, and wars, is vital given the exertion of the old to look after itself, but these, however, passionately mobilised and supported by the courage and aims of the workers, are destined to utter failure, unless the historical moment is a propitious one. For Marx, therefore, social action in societies is necessary and historical. The common laborers and its requests are vital result of present socio-economic framework, which together with bourgeoisie definitely make and sort out the low class. Secondly, all written history heretofore has been a past filled with class battle, of the progression of the govern and triumph of certain social classes over others. Thirdly, the interests of low class request the annihilation of these establishments, and accordingly the cognisant class battle of sorted out laborers must be coordinated against them.

Marxism not just uncovered the purposes behind expansionism, colonialism, disproportion on the planet monetary request and dissimilarity in wages among people, social orders, and countries; it likewise gave the colonized and underdeveloped nations and the less special (or the working class) in all social orders with the hypothesis and awareness for upset and social activity. Nineteenth century Marxism gave a compelling weapon to quick decolonisation of the colonized world. Various leaders, writers, intellectuals of different nationalities adapted Marxism to their local situations to explain the prevailing injustice. For example, Kwame Nkrumah's *Consciencism*, and Walter Rodney's *How Europe Underdeveloped Africa* are Marxist oriented to promote the rapid decolonisation and transformation of Africa and the third world generally. In these books, Marxism is extrapolated to uncover the bogus convictions of private enterprise, expansionism and dominion which be cloud the instrument of abuse, relapse and enslavement of the underdeveloped nations, and to uncover the ideals of hesitance, opportunity, and equity among people and countries. Marxism, subsequently, offered stimulus to the nationalistic battle; it seemed to be unequivocally on the side of the poor and the developing nations. For example, Marxism and Leninism gave impetus to the Cuban revolution, the decolonisation of Zimbabwe, Namibia and South Africa, among

others. Within nations, and societies like Nigeria, Marxism has been a motivation and weapon for radicals and progressives who couldn't stand reserved to watch the spate of shameful acts and human corruption in the social orders. Some of these Marxist radicals and progressives have led various revolts and resistances against their various governments, and more often than not, these actions have earned them jail terms or detentions. In Nigeria organisations like the Nigerian Labour Congress and Academic Staff Union of Universities are Marxist oriented and always criticise the government and make proposals based on a Marxist developmental framework.

Marxist theory postulated that society follows a progression: slave-holding society, feudalism, capitalism and then the final stages socialism and communism. Communism would be the end of this evolution, as well as the most advanced form of human society. Political and economic changes in Eastern Europe, and introduction of Perestroika and Glasnost in the Soviet Union are admission of the limits of Marxism. While these changes in socialist countries could be an appreciation of both the complexity of human nature and the problem of a proletarian revolution, one must appreciate the ingenuity of Marxism in explaining the causes of social action, violence, wars and crisis in modern capitalist societies.

3.8 Marxism and the Post-colonial Nigerian Socio-economic Formation

Dukor (1990) asserts that the current industrialist socio-economic arrangement of Nigeria is a change from a general public (mutual framework) which don't have classes to a general public which had them. The progress from a collective framework to capitalism is thought to be a social upheaval since it included an essential difference in social relations. The socio-economic development of present day Nigeria gives what Lenin would call a progressive circumstance. Those found in various target conditions, for example, the regularly enlarging hole between the rich and poor people, abuse of the common laborers and the worker, swelling and expanding outside obligation. The ingenuity of Marxist theory lies in predicating these social problems on the material productive forces and relations of production of a definite historical epoch. Marx described capitalism as a stage when there would be upheavals and crisis that can lead to revolution. Nigerian capitalist socio-economic conditions and the associated student and mass social actions are a vindication of Marxist theory's

correspondence with its object. In his economic theory, Marx lays bare the economic laws of motion of modern society in which he sees the introduction of money as exacerbating the exploitation of the masses by the capitalists. As the highest product of the development of exchange and commodity production, money conceals the social link between individual producers united by their labour. In the present day Nigerian capitalist society, "money" has not only abetted corruption but has also encouraged exploitation of workers by the employers. There are thousands of companies and industries owned by individuals, governments, and expatriates which thrive from surplus value accrued from underpayments of the labourers and workers. United African Companies (UAC), PZ Industries, to name but a few, have numerous workers of lower and middle classes that are underpaid monthly. On critical reflection, Marxist theory on the problem of capitalism, corresponds to the realities of the present Nigerian socio-economic formation. Nigerian society is at best ultra-capitalist in view of the fact that surplus value going into the purse of the capitalists come from both the lengthening of the working day and the introduction of division of labour and machinery.

The present conservation practice going ahead in Nigerian enterprises demonstrates the power of Nigerian capitalism and vouches for Marx forecast of the issues and logical inconsistencies natural in private enterprise, cash trade and type of significant worth. Aside from the counter social nature of industrialist abuse, there are again the wrongs of crude amassing, the separation of specialists from methods for generation, the driving of workers off the land and the taking of collective grounds by the business people. As indicated by Marx, "crude collection" makes the free low class at one extraordinary, and the proprietor of cash, the industrialist at the other. These shades of malice of private enterprise clearly exist in Nigerian culture today as can be found in the consistently enlarging hole between the rich and poor people, contrasts in way of life and lodging convenience, defilement, riots, emergency, social change et cetera. The entrepreneur financial arrangement of Nigeria today affirms Marxist hypothesis such that under such conditions, life is hopeless for the basic individual. In Nigeria, the level of the misuse of the common laborers is rising. The disturbance of inconsistencies amongst work and capital builds the class battle and the strike developments. Laborers in the lower and white collar classes are left with

practically zero cash for the sustenance of their life in the wake of paying duties and house rents. Class contrasts are likewise clear in the way of life of the Nigerian people. For instance, individuals in the higher echelon of the general public live in radiant, western styled structures situated in better places in Lagos like: Ikeja, Victoria Island, Ikoyi and may possess at least three autos. Their youngsters go to tuition based schools, government universities and college auxiliary schools. Then again, the laborers, the regular workers and trivial brokers live in ghettos and grimy towns likewise in Lagos, as Amukoko, Mushin and Ajegunle, and their youngsters either go to government funded schools or remain at home. Since few of them own cars, others struggle in public transport known as “Molue”- a name that depicts the inhuman and class significance of those who enter them.

3.9 Class struggle and the Problem of Proletarian Revolution in Nigeria

With reference to Dukor (1990), Marx postulated that in every given society the striving of some of its members conflict with the strivings of others and that social life is full of contradictions. According to him the clashing strivings originate from the distinction in the position and method of life of the classes into which every general public is partitioned. Nigerian society was transformed from a communal system to a capitalist socio-economic formation as a result of the colonialism and imperialism of the west. The present socio-economic formation is characterised by class wars and conflicts. President Ibrahim Babangida acknowledged the existence of classes in Nigeria. He also identified groups joined by the desire to pull down the military, cause trouble, undermine the government and humiliate it out of power. The groups identified by the president are the business community and professional commission agents who had been decreed out of making quick money; the political class, whose members allegedly plunged the country into external debts; professional politicians who want to hold the nation to ransom forever and extremists who must have been offended at being prevented from exploiting religious and ethnic sentiments to further their private selfish interest. So in the present Nigerian socio-economic dispensation, the masses, instead of being alienated and exploited by a particular class, are being alienated and exploited by the military and political class.

In Marxist theory, the proletariat is motive force in revolutionary transformation of the capitalist society. The political tactics and methods of the masses in the May 1989 riot in Nigeria were far from revolutionary. During the riot, most of the rioters among the peasants, the unemployed, working class and students were opportunists who were not really committed to any revolutionary tactics but wanted a better life by joining the band-wagon of the bourgeoisie. In the confusion, some demonstrators forcefully extracted money from motorists, looted prisons, stores of food items, such as gari, rice, tomatoes and beans. Assorted equipment were carted away from offices of International Telephone and Telegraphs (ITT). Even before and after the riot the so called members of the working class took bribes at various points in the discharge of their duties. The fact is that the labourers, the peasants, all want to join the higher class, that is, to move to the next stratum of the society.

One can see that the potential proletariat in Nigeria is not willing to carry out any revolution. The masses are opportunists and bourgeoisified. Marx foresaw this problem of the proletariat when he was writing about the British labour movement in eighteenth century. According to him, industrial prosperity leads to attempts to buy the proletariat to divert them from the struggle. He observed that industrial prosperity at that time demoralised the workers and bourgeoisified them. In Nigeria, the nature and tactics of the May 1989 riot portray them as bourgeois proletariats as Marx would argue. They were demoralised by the quantity of money in circulation and by the life-style of those in upper classes and so wished to join them. It would be possible that if the rioters had overthrown the government, instead of establishing the dictatorship of the proletariat, they would have established themselves as a class and the former ruling class would have become the ruled class.

Marx argued that bourgeois ideology is constituted in such a way that the masses who are the exploited only perceive the phenomenal forms in the relations of production without clearly perceiving the categories like the real social relations of legality, religion, domination and exploitation. This is what Marx calls false consciousness or the opacity of ideology. In the Nigerian context, a change of consciousness could lead to the overthrow of those in power without necessarily establishing the dictatorship of the proletariat.

3.10 Marxism and Proletarian Movement in Russia

Grabovskiy (2011) takes note of that in the nineteenth and mid XX century Russian intelligent people were equipped with awareness created by the works of Marx and Engels and in addition commonsense perceptions of the weaknesses of capitalism in European contextual investigations. The period from the 1880s to the first and second decade of the 1900s was one of simple industrialisation in Russia. The encounters of Marxist developments in Europe educated the Russian communists important exercises about their own position. With the advancement of this awareness, they saw it as altogether conceivable that Russia could be occupied from sliding further into capitalism and rather directed to the track of upset to communism.

The Russian Marxists trusted that the way to effective insurgency lay in as dependable adherence as conceivable to the remedies of the writings they considered. Socialism is the use of Marxist theory in real life. The individuals who viewed themselves as communists could meet up on a state of accord situated in the hypothetical need of a progressive development. In any case, the similitudes rapidly end there. Standard Marxism predicts that socialism will take after capitalism with a break progressive change period. Albeit authentic ages end in advancements, it is private enterprise particularly that prompts the socialist unrest and by nature causes its own downfall. The Communist Manifesto clarifies that the bourgeoisie class in capitalism winds up engaged with a consistent fight. To start with, it must fight the nobility of a past age to guarantee its position. Second, since capitalism is a worldwide phenomenon, it pits the bourgeoisie in rivalry with its partners in different countries. In every one of these fights, the bourgeoisie sees itself constrained to speak to the low class, to request its assistance, and accordingly drag it into the political field. The bourgeoisie itself, in this manner, supplies the low class with its own components of political and general training, as it provides the working class with the weapons for battling the bourgeoisie. The Communist Manifesto minced no words regarding this matter: of the considerable number of classes that stand vis-à-vis with the bourgeoisie today, the low class alone is a truly progressive class. It is fitting, thusly, that the verbal confrontation of this inquiry centers around the condition of these components.

Grabovskiy (2011), added that Giorgi Plekhanov, otherwise called the father of Russian Marxism, tended to the issue of the Russian progressive condition in the 1891 Report by the Editorial Board of The Journal Social-Democrat to the International Congress of Social Democracy. He broadly scrutinised the considerations of people who neglected to lead a watchful perusing of Marxist messages and impugned such endeavors as "fear mongering." In this address, he takes note of that Russia was seeing the engineered development of an entrepreneur class by non-progressive means. The bourgeoisie are viewed as the pointless making of the imperious government which required such a class to frame industry and start contending with different nations. The country trivial bourgeoisie totally rules the lower class while the upper bourgeoisie is purchasing up the domains of the honorability, which more is moving toward destroy. There was most likely that Plekhanov had confidence in the presence of capitalism in Russia. For him, the progressive development relied upon the preface of existing capitalism which, thusly, request a low class: where there is no working class, there is no reason for communism. As a strict Marxist, his contentions were focused on the way that Russia was moving the correct way and the appearance of full private enterprise should be excitedly anticipated. Plekhanov's understanding of the simple condition of private enterprise in Russia managed his conviction that there could be no upset until the bourgeoisie and the low class, with it, developed altogether.

The hypothetical reactions and inquiries of the best possible utilisation of Marxism were vigorously rebuilt following the fizzled endeavor at unrest in 1905. After the killings of honest specialists at the Winter Palace because of the armed force, it was promptly made evident to Russian communists and working class masses that the progressive procedure was fundamental despite such state ruthlessness. For Vladimir Lenin, a protégé of Plekhanov, the experience was enlightening and required an adjustment in his progressive hypothesis, which was already like that of his more established partner. The period from 1905 was set apart by the most definitive split of Marxist level headed discussion into the fundamental gatherings of Bolshevism and Menshevism. They never again observed the low class as a quick prerequisite of the fundamental recorded movement. They had confidence in a two stage approach that would permit a bourgeoisie drive of upheaval to appropriate private enterprise and be

trailed by a lowly revolt to the socialist unrest. Lenin, as a devotee to the Bolshevik development, scrutinized the thoughts of the resistance as being excessively detached and, in pausing, for the further improvement of a bourgeoisie was liable of permitting further abominations. The Bolshevik perfect looked to accelerate the advance of history in a prompt change from a half primitive, half bourgeoisie society straightforwardly to a communist insurgency, without essentially developing, completely, the bourgeoisie organize. Albeit, universal Marxism manages that the bourgeoisie must make its own particular ruin, Lenin trusted that the making of a main progressive faction could guarantee the best possible planning and actuation of the low class. Marxism teaches the vanguard of the low class which is equipped for expecting power and of driving the entire individuals to communism. This develop endeavors to accommodate with the conventionality of Manifesto by proposing that accomplishing the essential component for socialist insurgency, a ready regular workers, isn't really dependant on a tipping purpose of opposition endured because of the bourgeoisie. The savageries of capitalism could be clarified by an illuminated class to the working classes without driving them to encounter it.

As indicated by Lenin, in Grabovski (2011), the ultimate objective of comrade upset could be achieved through administration, fomentation and illumination of a class of scholarly people worried about the welfare of the low class. As opposed to a bourgeoisie unrest which would claim to wage transformation for the sake of all of society as it sets up its own particular authority, their developmental class would regard the autocracy of the working class and its part in building up socialism. Lenin was looked with feedback that it was shocking for communists to expect the administration of the fair insurgency. Nonetheless, he reacted by belligerence that while not sticking to the letter of Marxism, the vanguard-drove transformation held its soul. This is on the grounds that the motivation behind the socialist upset was taking out the discontents of the low class, there was no compelling reason to experience endorsed ventures as long as the objectives of the development, albeit got from hypothesis as opposed to material the truth, were appropriate in the Marxist sense.

3.11 Realism

Scheidenhelm (2007) sees realism as a masterful development that started in XIX century France. Craftsmen and authors attempted to speak to occasions and social conditions as they are, without glorification. This type of writing puts stock in loyalty to fact in its portrayal. Realism is tied in with reproducing life in writing. Realism emerged as a contradicting thought to optimism and nominalism. Vision is the way to deal with writing of expounding on everything in its optimal shape. Nominalism trusts that thoughts are just names and have no useful application. Realism concentrated on the honest treatment of the normal, regular daily existence. Realism centers around the quick, particular activities and their evident outcomes. Realism looks for a coordinated connection amongst portrayal and the subject. This shape is otherwise called mimesis. Pragmatists are worried about the impact of the work on their peruser and the peruser's life, a down to business see. Sober mindedness requires the perusing of a work to have some obvious result for the peruser that will prompt a superior life for the peruser. This loans a moral inclination to Realism while concentrating on normal activities and minor fiascoes of white collar class society. Realism plans to decipher the realities of any part of life, free from subjective preference, optimism, or sentimental shading. It is contrary to worries of the strange, the premise of Romanticism. Tries to treat the typical honestly and utilised characters from regular daily existence.

Also, Taghizadeh (2014) declares that realism is regularly multi-faceted. Artistic researchers in this way properly guarantee that it is account. Another aspect of realism is the connection amongst writing and reality, between what the word says and what the life is. This measurement is typically managed under portrayal which is mental, psychological, and in addition anthropological. Another element of the sensible novel is that it has a tendency to sensationalise the educational encounters of normal people as they are included with the genuine high points and low points of day by day life. Characters in a novel normally speak to the individuals from lower and white collar classes. The portrayal of such individuals in the novel infers, that it talks the lingo, the dialect that individuals know.

3.12 Social Realism

Groden (2005) states that one of Marxism's most interesting duties to cultural and social theory has been the possibility of "relations", the demand that nothing in social life can be conceptualised in stagnant division, anyway ought to be found in intercession with other social wonders and powers. To discuss the "worker" is thusly to discuss the delegate, about social.

Введенский (1955) считает социалистический реализм как вид художественный метод социалистического искусства и литературы, характерно для изображение положительного героя-творца, строителя новой жизни, сатирическое. Обличение всего отрицательного, отживающего, мешающего движению вперёд. Художники социалистического реализма борются за глубокую партийность, народность, идейность искусства, против аполитичности, формалистической изощённости, пережитков теории "искусство для искусства". Искусство социалистического реализма национальное по форме и социалистическое по содержанию, предполагает многообразие художественных национальных форм отражения действительности.

Translation (mine)

Vedensky (1955) regards socialist realism as artistic method of socialist arts and literature which portrays a positive hero, a creator of a new life, that satirically condemns all negative obstacles preventing the progression of the movement. Arts of Socialist realism struggle for deeper party's spirit, national character. Socialist realism is national in form, and socialist in content, which are assumed to have diverse artistic and national forms of reflecting the reality.

Wightman (2011) also suggests that social realism was originally an artistic movement that depicts the daily struggles of the working class. The principal source of the subject matter of works of social realism is made up of problems linked with life, the work, thoughts and actions of the people who are either trying to construct a socialist society or who are struggling for their rights in capitalist, rather than socialist, countries. The literature of social realism, however, portrays the people as a

great, organised force; the creative and moving force of history. This literature shows that the broad masses are those who play the decisive role in historical events. The movement developed largely as a reaction against romanticism.

3.13 Social Realism and Ideology

Adebayo (1983:2) contends that when novels are read in conjunction with histories of the portrayed period, they shed reciprocal light on each other and deepen our awareness that truth cannot be glimpsed from a single perspective only. By describing the historical conditions which cradle the novels and double their meanings, the critic is able to relate the literary works to a particular social perspective so that the relationship of the author to contemporary reality can be clearly defined. A significant part of the task of the literary critic is to elucidate the various ways in which literature assimilates and transmits experience; in other words, he must discover how writings express implicitly or explicitly selected experiences from a specific ideological point of view. It is this specificity which is referred to as the ideology of the literary text in contradistinction to authorial and general ideology.

Ideology is related to particular social circumstances and contains an informative hypothesis of a pretty much extensive kind about human experience and the outside world. Philosophy sets out a program, in summed up and unique terms, of social and political association, in this manner supporting the elucidation of the real world. In addition, it looks for not only to convince but rather to select faithful followers requesting what is some of the time called duty or “engagement”.

3.14 Archetypal Criticism

Abrams (2005:12) opines that in abstract feedback the term prime example indicates repetitive story outlines, examples of activity, character-sorts, topics, and pictures which are identifiable in a wide assortment of works of writing, and additionally in fantasies, dreams, and even social customs. Such intermittent things are held to be the aftereffect of natural and all inclusive structures or examples in the human mind, whose powerful encapsulation in a scholarly work summons a significant reaction from the mindful peruser, on the grounds that he or she shares the paradigms communicated by the creator. A significantly more essential forerunner

was the profundity brain science of Carl G. Jung (1875-1961), who connected the expression "model" to what he called "primordial pictures," the "clairvoyant deposit" of rehashed examples of regular human involvement in the lives of our exceptionally antiquated precursors which, he kept up, make due in the "aggregate oblivious" of mankind and are communicated in legends, religion, dreams, and private dreams, and also in works of writing. Based on the above submission, symbolic items and characters found in some of the selected texts would be analysed.

This chapter shows that Marxism defends the oppressed, archetypal criticism reveals recurrent character, types and images, while social realism portrays social readjustment and maladjustments. As investigation progresses, similar political and socio-economic scenes in Nigeria and Russia would be unravelled.

CHAPTER FOUR

SITUATIONAL IRONY, DISPARAGEMENT IN T. M. ALUKO'S AND MIKHAIL BULGAKOV'S NOVELS

4.1 Situational Irony

4.1.1 Situational Irony in *One Man, One Matchet*

In Dukor (1990), Marx postulated that in every given society the striving of some of its members conflicts with the strivings of others and that social life is full of contradictions. According to him, the conflicting strivings stem from the difference in the position and mode of life of the classes into which each society is divided.

Tyson (1999:50) also claims that in Marxist perspective, the difference in socio-economic class divides people. Conflict arises between the have's and have not's. The interest of the farmers is not well protected, which resulted into a conflict with the British authority due to the order given to farmers to cut down all the infected cocoa trees. One of the farmers, Chief Momo, in *One Man, One Matchet* disallowed the implementation of the order on his farm. His position on the issue eventually leads to an unanticipated scuffle between his family and the Agricultural officials who were on a mission to his farm to cut down the infected cocoa trees. This is what ensued:

Without any formal preliminaries of an argument Momo's household set upon them. They employed a wide range of weapons. His labourers and sons and relatives wielded matchets and clubs dexterously. His wives and daughters flung smouldering wood from the fire, and drenched the invaders with water from their water pots. Dogs barked and bit the bare ankles of the enemy. Momo's infuriated mother-hen pecked the ankles of both friend and foe that stampeded her brood (Aluko, 1964:83).

Chief Momo and his family are not the only group who moved against the exercise embarked upon by the Agricultural officers accompanied by law enforcement agents, there are others not as outspoken as Chief Momo. They express their minds by actions:

One of the two police constables in attendance had fled at the earliest indication of trouble. The remaining one blew his whistle at irregular intervals. The long blasts, however,

evoked not friends of law and order, but the neighbours and comrades-in-anger of Chief Momo. They all joined in the fray – the younger men actual combat. The scene on Momo`s farm developed into miniature chaos (Aluko, 1964:83).

The ugly scene pleases Chief Momo. He feels a lot have been achieved by his action:

There must be a limit to the amount of silly talk – there must be a limit to all this cowardice, and timidity. We have reached the limit to them all, here at Ipaja...Today cocoa trees are sick, that is why we must cut out cocoa trees...Tomorrow the water we drink carries disease – the White man tells us (Aluko, 1964:83).

Another personality in the novel Benja-benja, a primary school drop out, detests the colonial administration including the District Officer (the black-white man) Udo Akpan. He was expelled from school over an allegation of writing a love letter. This experience could have been one of the reasons for the dislike of the colonial system. His thirst for recognition is boundless. The action of Late Chief Momo in fighting against the colonial administration wins the admiration of Benja-benja. In a front page article in National Affairs newspaper the following week after Chief Momo`s death, he demands explanation from the administration over the Chief`s death:

What was the cause of the death of Chief Momo of Ipaja? Did he die of natural causes? Did he take his own life to escape the indignity of a chief of Ipaja being sent to jail? Or was he murdered? These are the questions our Administration must answer, and answer double quick...Our Government must accept responsibility for the safe keeping of Chief Momo the moment the magistrate pronounced the sentence that made him become the guest of the Majesty (Aluko, 1964: 87-8).

Benja-Benja organises a fund raising-campaign in honour of Chief Momo. Ipaja people paid some levies which the administration considered to be illegal. As a result, Benja-Benja and his associates were charged to court under a wrong law. So, at the end of the trial, they were discharged and acquitted. After his release, a large crowd assembled at a lorry park, where Benja-benja addresses the people, to confirm his position against the colonial administration:

It is already eighteen years when I was a schoolboy here in this town of my forbears that I swore to dedicate my life to the service of my native town – Ipaja. It is then that I swore to right the wrongs that the White Man and the agents of the White Man had committed against our native land... We shall from now on take the initiative. We shall from now on dictate the pace of the war, total war, war to finish. And when the time comes for the final assault we shall fight with all kinds of weapons, with all our resources at all hours of the day and all days of the week. Our battle cry then shall be, One man, one machet, One woman, one stick, One child, one stone! (Aluko, 1964:106-8).

Benja-Benja represents the interest of his people, which is confronting the colonial powers. He utilises any opportunity open to him to attack the British authority. For instance, he is privy to vital information regarding a new discovery made about a cure to the cocoa disease even before the the District Officer. He takes this advantage to create an impression to the people that the colonial administration deliberately wanted to punish the farmers over the order to cut down their infected cocoa trees. He is also able to win the trust and support of the people easily, a difficult feat for the British, because of the disaffection Benja-Benja has been able to create.

4.1.2 Situational Irony in *The Fatal Eggs*

The essential feature of irony is the indirect presentation of a contradiction between an action or expression and the context in which it occurs. Situational irony is the contrast between what happens and what was expected, because it emerges from the events and circumstances of a story (Singh, 2012). A similar case could be found in *The Fatal Eggs* where there is an outbreak of chicken plague, which wipes out the entire chickens in Russia. In the novel, the government resolves to revive the collapse industry with the aid of the red ray machine developed by Professor Persikov. The machine is capable of breeding a living organism at a rapid rate. A positive result is expected, but an unexpected disaster emerged instead. This is an outcome of a proactive step taken, without considering its consequence. Bulgakov reveals that the government is responsible for the chaos that takes place after the unfortunate experiment conducted by Phate (manager of the State farm). The Professor is coerced into submission, and he releases his device to Phate, the visitor who came along with

a government`s order. Afterwards, the Professor receives a phone call from an unidentified individual:

Пришелец расстегнул борт куртки и высунул приказ, напечатанный на великолепной плотной бумаге. Его он протянул Персикову (Панкрашина, 2009:136)

Translation:

The visitor opened the flap of his jacket and produced an order printed on excellent thick paper. He handed it to Persikov... (Karpelson, 2010:52).

Persikov reads the note and reaches for phone to call:

Простите... Я не могу понять... Как же так? Я... без моего согласия, совета... Да ведь он черт знает что наделает!!... Извините, я не могу понять... Я, наконец, категорически протестую. Я не даю своей санкции на опыты с яйцами... Пока я сам не попробую их... (Панкрашина, 2009:136)

Translation:

Excuse me...I cannot understand...How can it be? I...without my consent, my counsel...Who the hell knows what he`ll do?...Forgive me, I cannot understand...In the end, I categorically protest. I will not sanction any experiments with eggs...Not until I try them myself... (Karpelson, 2010:52).

After a while he receives a call that puts an end to his protest:

Что-то квакало и постукивало в трубке, и даже издали было понятно, что голос в трубке, снисходительный, говорит с малым ребенком. Кончилось тем, что багровый Персиков с громом повесил трубку и мимо нее в стену сказал... (Панкрашина, 2009:136)

Translation:

Something tapped and croaked in the receiver, and even from a distance it was possible to see that the condescending voice in the receiver was addressing a small child. The conversation ended with a purple Persikov slamming down the receiver with a thunderous noise and speaking to the wall...(Karpelson, 2010:52).

Faced with these two confrontations, Persikov had no option but to give up. However, he gives oral instructions on the use of the device. Persikov is also curious to know why the government became interested in his project, and calls for caution. He asked Phate a series of questions:

Почему вы уцепились за этот луч?... Почему нужна такая спешность и секрет?... И почему при помощи еще не изученного луча?... (Панкрашина, 2009:138)

Translation:

Why have you latched on this ray?... Why all the rush and the secrecy?... Why do you want to use a ray that has not been properly studied?... (Karpelson, 2010:54).

According to this learned professor, adequate tests are yet to be conducted on the device to ascertain the suitability of its product for consumption, but his opinion is disregarded. The Professor exonerates himself from the experiment. He says after the phone call:

Я умываю руки (Панкрашина, 2009:137)

Translation:

I wash my hands off this (Karpelson, 2010:52)

Persikov also turns to his visitor (Phate), saying:

Извольте-с... Пов-винуюсь. Не мое дело. Да мне и неинтересно (Панкрашина, 2009:137)

Translation:

If you please...I obey. Not my business. Frankly, I don't care (Karpelson, 2010:53).

The entire idea of hatching eggs with the aid of the machine originates from the government's agency. Though the failure of the experiment could have been averted if Persikov's view had been given some consideration. His invention is taken and used without his consent, and common people end up becoming victims of the unfortunate venture. Here, we see that the Government's aim is to revive the poultry industry, but that could not be achieved. The disastrous outcome of the experiment was neither intended nor expected, at this point situational irony plays out.

4.1.3 Situational Irony in *His Worshipful Majesty*

Situational irony renders an event as a contrast of what is expected (Singh, 2012). In *His Worshipful Majesty* Oba Olayiwola Adegoke, the Alaye of Aiye Kingdom, wholeheartedly believes that his Kingdom and Britain are partners in progress, whereas Britain relates to Aiye Kingdom as her colony. Aiye kingdom, right from the beginning of its existence, has been under the sole authority of the monarch –Alaiye. The arrival of British threatens the monarchical powers. The British relations with Aiye Kingdom in *His Worshipful Majesty* bears imperialistic nature. Galtung (1971), conceives imperialism as a dominant relation between collectivities, particularly between nations. It is a sophisticated type of dominant relation which cuts across nations, basing itself on a bridgehead which the center in the Center nation establishes in the center of the Periphery nation, for the joint benefit of both. Thus, imperialism is a species in a genus of dominance and power relationships. Dominance relations between nations and other collectivities will not disappear with the disappearance of imperialism; nor will the end to one type of imperialism (political, or economic) guarantee the end to another type of imperialism (economic or cultural). Imperialism is a system that splits up collectivities and relates some of the parts to each other in relations of harmony of interest, and other parts in relations of disharmony of interest, or conflict of interest. The British exercise enormous control in administering Aiye kingdom, to the extent that the traditional authority gradually loses its supremacy. This development was not envisaged by The Alaye. The traditional system of governance has its own challenges. The unexpected outcome of the relationship between the British and Aiye Kingdom, could be viewed as situational irony. The advent of the British into Aiye kingdom is expected to usher in development and respect the traditions of Aiye. This could not be achieved entirely as the British rather succeeds in sowing a seed of discord between the traditional ruler and his subjects.

Balogun (2001) opines that society is divided into two broad classes; the oppressor and the oppressed. What Marxist writers do is to expose the oppressor class and its mechanism of oppression. The economic control of Aiye kingdom drifts to the British. The Oba no longer enjoys the unlimited powers over everything within his domain, as he used to. The control of his territory politically, economically and in

other ways gradually slipped out of his authority. This eventually develops into a conflict between the Imperial power and its colony.

In Aiye kingdom, the colonial powers undermine the traditional authority. The Alaiye has never considered the colonial authority superior to his. The colonial laws mean nothing to him. Mr. Morrison remarks as he reflects on the Alaiye's attitude to Mr. Roberts:

All the time we go to great lengths not to offend the Alaiye.
But how much is he doing not to contravene the local
Government Law?..The Alaiye was in every sense above the
law (Aluko, 1973:50-1)

Aiye Kingdom under the leadership of Alaiye is actually considered by the British authority not to be autonomous in terms of administration. This is made known during the inauguration of Aiye Local Authority, in the comments of the Governor:

When I was in my country I had the very special privilege
of being received by audience by...my own king. I
expressed to him the warm greetings of all the obas and
chiefs, and of all his subjects over whom the obas rule on
his behalf (Aluko, 1973:4)

In *His Worshipful Majesty* there was a tussle for supremacy of power between the British and traditional authority headed by Oba Olayiwola Adegoke, the Alaiye of Aiye Kingdom. Taxes are no longer paid to the king. A notion of the King, that everything within his territory belongs to the Oba, gradually becomes an illusion. His unending demand for cement could not be met. The response he gets is a signal that such requests need to be paid for, implying that he does not have an authority over the goods. An opportunity for a conflict between the modern and traditional authority in *His Worshipful Majesty* arises when a new arrangement is made for traditional rulers to start sharing power with the more educated members of the society. A conflict becomes inevitable, as this new structure means an 'erosion of the powers and authority of the traditional rulers. The new council formed as a result of this union is chaired by a brilliant barrister, Morrison. Morrison who is committed to bringing efficiency and progress into traditional life and eradicating such social ills such as corruption and dishonesty. He rather strives to accommodate their traditional norms.

For instance, during the construction of a building, the adoption of traditional method of spicing work with work-songs, so as to make executing the task faster, less tiring and more efficient is seen. This receives Morrison's endorsement as he says:

Whatever happens to the rest of our customs, this communal labour system must be preserved (Aluko, 1973:28-9)

Traditional methods of maintaining discipline are also borrowed to help maintain a congenial work spirit at the construction site. Those who fail to turn up for work, have to slaughter two goats and the blood is dabbed on the offender's house. For a start, this accommodation of the traditional and the modern administration goes on well. So well, that the traditional authorities themselves become convinced of the need for modernisation. This is the realisation that prompts the Alaiye's suggestion to Morrison to build a new courthouse where lawyers like Morrison himself could work.

4.2 Disparagement from the unresponsiveness of Afromacoland's government in *Chief the Honourable Minister*

Corrupt activities of government officials spark protests from the opposition. Dauda, a leading opposition figure in the novel has been acting as a watchdog of the government's activities in Afromacoland. He takes to the street to protest the reckless spending of public funds on government officials at the expense of the common man. The issue remains unaddressed:

When they came to power, each Parliamentarian earned £400 a year. Each Parliamentary Secretary, £900. And each Minister £1800...What do you think they pay themselves now? Parliamentarians, £900, Parliament Secretaries, £1800... Ministers £3000 a year! (Aluko, 1970:188).

Alade Moses, a former teacher with credible background, suddenly becomes a Minister in Afromacoland. Dauda further presents him as a dishonest man:

Imagine a school teacher earning £390 before election. Now a Minister of State he earns not £780, not £1000. Not 1500. He now earns £3000! (Aluko, 1970:189).

During an organised by-election, unfortunately, Dauda and his family are disenfranchised. He gets to the polling station an hour after it opened. His name and

that of his four wives, including the one that is bed-ridden for months are on the voters register but ticked with a red pencil, indicating that they have voted. This development triggered a fierce reaction. The front page of the opposition paper is filled with reports about the election:

Government party rigged election! They say that he scored 13,684 and that our own candidate scored 8,912. This makes a total of 22,596. But there are only 16,451 names on the Voters list. So more people have voted in Newtown than were registered to vote. The Government party and their stooges the electoral officers had not taken even the most elementary precaution to cover their dirty, hideous trail. This time they will not get away with this daylight robbery (Aluko, 1970:201-2).

After discovering that the by-election is rigged, i.e. the Opposition party did not give up fighting back. A Land Rover 65W17 belonging to the government party, which is on a jolly ride, comes under attack from occupants of a Bedford lorry with an inscription: Trust in God. This truck is hired by the Opposition party. It is parked in the middle of the road, which prevents the on-coming government's vehicle further movement. In another development, when Dauda's men return to their Party's headquarters they discovered that it has been ransacked by the Police. This act infuriated them and they drove to the police station.

Dauda's men ransacked the police station, freed their own men and some other people who were in custody for offences that the police were still investigating. They then drove back in their faithful "Trust in God" (Aluko, 1970:207).

The action of Dauda's group indicates the beginning of anarchy in Afromacoland, which is a great threat to democracy of the young country.

4.2.1 Disparagement in the failure of Militia in *The Master And Margarita*.

Korenman (2006) defined an interest as a commitment, goal, or value held by an individual or an institution. A conflict of interest exists when two or more contradictory interests relate to an activity by an individual or an institution. The conflict lies in the situation, not in any behavior or lack of behavior of the individual. Such instances became obvious during the encounter of Woland and his group with

the residents of Moscow and other people. Anyone who attempts or is considered to be an obstacle to gaining whatever this group wants, is mercilessly dealt with. The militia could not apprehend any member of the group for the atrocities committed. Berlioz's roommate of apartment Number 50, Stepan Bogdanovich Likhodyev (Styopa) wakes up to find Woland in his room. Woland explains that Styopa promised to sign an agreement allowing him to perform at the Variety Theatre for seven performances and to advance payment of 35,000 roubles. Styopa could not recollect having this arrangement. Woland and his retinue Koroviev, Behemoth, Azazello later chase him from his apartment and magically transport him to a jetty in Yalta, many miles away from Moscow. Azazello says:

Разрешите, мессир, его выкинуть ко всем чертям из Москвы? Спальня завертелась вокруг Степы, теряя сознание. Когда он открыл, как следует, глаза... он сидит на самом конце мола, и что под ним голубое сверкающее море, а сзади красивый город на горах (Дмитриенко, 1988:350)

Translation:

Permit me, Messire to throw him the hell out of Moscow? The bedroom began to spin around Styopa...losing consciousness. When he opened his eyes consequently... he was sitting at the very end of a jetty, with a dazzling blue sky over him and a white city on a mountainside behind him (Ginsburg, 1995:92-3).

In another instance, Nikanor Ivanovich Bosoy, the house chairman of No. 302-b Sadovaya Street, where Berlioz lived, enters into apartment number 50. There, he meets Koroviev who convinced him to call the Intourist Office to get clearance for Woland, in order to reside in apartment 50; Koroviev also bribes him with tickets to the theatre and stuffs a bundle of money into his hand. Shortly after he left the apartment, Koroviev informed the Police that Bosoy engages in currency trafficking. He also told them that dollars were kept in the ventilator flue of his toilet. Bosoy's apartment was searched and later he was apprehended by the police, but he could not understand how the money (in local currency – rubbles) which he kept in the ventilator flue had changed into dollars. As a result, he becomes disoriented and was taken to the mental hospital.

Доллары в вентиляции... первый спросил Никанора Ивановича вежливо: Ваш пакетик? Нет! Ответил Никанор Иванович страшным голосом. Подбросили враги! Это бывает, согласился первый и мягко добавил: Ну что же, надо остальные сдавать. Нету у меня! Нету, богом клянусь, никогда в руках не держал! (Дмитриенко, 1988:368)

Translation:

Dollars in the ventilator flue... the first man politely asked Nikanor Ivanovich: Is this your little bundle? No! Bosoy answered in a terrible voice. It was planted by enemies! It happens, then first man agreed, and added softly: well, what else, you have to turn in the rest. I have nothing! Nothing, I by God, I have never held them in my hands! (Ginsburg, 1995:114)

That night at the Variety Theatre, Woland and his cronies put on an interesting and confusing show. Behemoth rips off the head of George Bengalsky, the master of ceremonies, but puts it back on at the demands of the crowd. Koroviev, calling himself Fagot, opens a "ladies shop" on the stage, and all the women in the audience were invited to the stage to trade their own clothes for new, beautiful outfits.

Женщины исчезали за занавеской, оставляли там свои платья и выходили в новых. На табуретках с золочеными ножками сидел целый ряд дам, энергично топая в ковер заново обутыми ногами (Дмитриенко, 1988:395).

Translation:

Women disappeared behind the curtain, left their dresses there and came out in new ones. A row of ladies sat on stools with gilded legs, energetically stamping their newly-shod feet on the rug (Ginsburg, 1995:143)

Woland's group blackmails, in order to restrain whoever that dares to challenge its operation from proceeding on such quest. When Arkady Apollonovich Sempleyarov (guest of honour at the evening performance and Chairman of the Acoustical Commission of the Moscow Theatres) calls out for the trick to be revealed, Fagot replies: I am sorry, but there is nothing to reveal. Everything is clear. He rather reveals the man's extramarital affair instead, in the presence of his wife and the whole theatre:

Позвольте вас спросить, где вы были вчера вечером, Аркадий Аполлонович?... Заседание назначено-то вчера не было. Он отпустил своего шофера у здания акустической комиссии на Чистых прудах и сам в автобусе поехал на Елоховскую улицу в гости к артистке разъездного районного театра Мице Андреевне Покобатько и прошёл у неё в гостях около четырёх часов (Дмитриенко, 1988:397)

Translation:

Allow me to inquire where you were yesterday evening, Arkady Apollonovich?...The meeting was never called for last night. He freed his driver at the building of the Acoustical Commission at the Pure Ponds and proceeded by bus to Yelokhovskaya Street, to visit the actress of the Mobile District Theater, Militsa Andreyevna Pokobatko, with whom he spent about four hours (Ginsburg, 1995:145)

This study perceives the objective of Professor Woland`s visit to Moscow is to cause mayhem. His group succeeded in disrupting the peace enjoyed in the city. The ladies who can be considered to be the beneficiaries of the fashion show held at Variety theatre, have their joy short-lived. The new clothes acquired through an exchange with the clothes they wore to the theatre, suddenly disappeared, and found themselves almost naked. Some of them had on, only their underwear, on the street. Theseladiesarethrowntoconfusion:

Даму в одной сорочке и панталонах фиолетового цвета. На голове у дамы, правда, была шляпка, а в руках зонтик. Даму находившуюся в состоянии полного смятения, то приседающей, то порывающейся бежать куда то... Вторая дама, в розовом белье, прыгнула с мостовой на тротуар, стремясь скрыться в подъезде, но вытекавшая публика преградила ей путь. Жертва своего легкомыслия и страсти к нарядам, обманутая фирмой поганого Фагота. Милиционер устремлялся к несчастной (Дмитриенко, 1988:419)

Translation:

A lady dressed in nothing but a shift and violet panties. Her head was covered by a hat, and in her hands she held an umbrella. The lady, in a state of utter dismay, now crouched, now tried to run... The second lady in pink underwear, had jumped up from the pavement to the

sidewalk and tried to hide in the doorway, but the audience barred her way. A victim of her own frivolity and passion for finery deceived by Fagot and his company. A militiaman hurried to the luckless woman...(Ginsburg, 1995:169-70)

Professor Woland and his group disrupt the existing peace in Moscow by committing numerous atrocities. Bulgakov presents their actions as outrageous, but they could not be arrested by the Militia. Every attempt made by the State authority to arrest them failed. In fact, they are operating in a state of their own, where they have unrestricted control over anything and anyone. Whoever that challenges this authority faces serious consequences. Almost all the officials of the Variety Theatre had a bitter experience with Woland`s group. Series of attempts made by Ivan to apprehend Woland`s group could not yield any tangible result, he rather becomes a patient of Professor Stravinsky's mental hospital. Ivan witnessed the prediction of Berlioz`s death made by Professor Woland and attempts to relay his experience to whoever that cares to listen, but nobody is willing, due to his appearance, he is dressed in rags to the Griboyedov (writers` house). His clothes were stolen while swimming to cool off. He is left in disarray. His condition worsened when his clothes disappeared and all he could find were only rags which he wears. The commander assumed that he is insane and issued a command to his men:

Пантелея из буфетной. Милиционера. Протокол. Машину. В психиатрическую... Грузовик унёс на себе от ворот Грибоедова несчастного Ивана Николаевича, милиционера, Пантелея и Рюхина (Дмитриенко, 1988:332)

Translation:

Get Panteley from the buffet. Get a policeman. A statement. A car. To the psychiatric ward...The truck rolled away from the Griboyedov gates with the unfortunate Ivan Nikolayevich, the militiaman, Panteley, and Ryukhin (Ginsburg, 1995:72)

Any step taken by anyone to expose the true identity of Woland`s group ends up unsuccessfully. Grigory Danilovich Rimsky, the socio-economic manager of the Variety Theatre, and Ivan Savelievich Vareukha, the house manager, are waiting for Styopa to arrive at work, but he never did. Later, they receive a series of telegrams

reporting that Styopa is in Yalta, sent by Styopa himself. Rimsky instructs Varenuvka to deliver the telegrams to the authorities. He receives a warning from Azazello in a telephone call not to take the telegrams anywhere, but he ignored it. Varenuvka is accosted and beaten up by Behemoth and Azazello (Woland's retinue). Then they vanish, and Hella (a member of their group) took over and kissed Varenuvka, turning him into a vampire.

Телеграммы эти никуда не носите и никому не показывайте... Очень, очень приятно, пискливым голосом отозвался котообразный и вдруг ударил Варенуху по уху так, что кепка слетела... Что у тебя в портфеле, паразит? Телеграммы? А тебя предупредили по телефону, чтобы ты их никуда не носил? Предупреждали, я тебя спрашиваю?... А ты все-таки побежал? (Дмитриенко, 1988:378-80)

Translation:

Do not take those telegrams anywhere, and do not show them to anyone... Very, very pleased, the catlike said in a squeaky voice and suddenly swung out and landed Varenuvka a blow on the ear that made the cap fly off... What do you have in your briefcase, parasite? Telegrams? Were you warned by telephone not to take them anywhere? Were you warned, I ask you?... But you ran out all the same? (Ginsburg, 1995:127)

Friday morning in Moscow, the day after Woland's show. Vasily Stepanovich Lastochkin, the bookkeeper, runs the Variety Theatre since all his superiors have disappeared mysteriously. After investigating officials dismiss the staff at the theater, he arrives at the Commission on Spectacles and Light Entertainment to report on the previous day's events. He finds Prokhor Petrovich, the chairman of the commission, have also disappeared; only his suit remains, and it is talking and conducting business as usual. His private secretary, Anna Richardovna, reports that it was Behemoth who is responsible for it:

За огромным письменным столом с массивной чернильницей сидел пустой костюм и не обмакнутым в чернила сухим пером водил по бумаге. Костюм был при галстукe, из кармашка костюма торчало самопишущее перо, но над воротником не было ни шеи, ни головы, равно как из манжет не выглядывали кисти рук (Дмитриенко, 1988:457)

Translation:

Behind the enormous desk with the massive inkwell sat an empty suit and with a dry pen undipped in ink traced something on a sheet of paper. The suit wore a tie, the tip of a fountain pen protruded from its pocket. But over the collar there was neither neck nor head, just as there were no hands showing from the cuffs (Ginsburg, 1995:202)

At the branch office of the Commission, Vasily Stepanovich finds the staff breaking out into song at certain intervals. In between bouts of involuntary singing, they beg for help because they cannot control their voices, and manage to explain that it was Koroviev's handiwork. A young lady behind the table with the theatrical literature meant for sale, says:

Примите меры, доктор, умоляю. Секретарь заикаясь:
Видите ли, доктор, у нас случай массового какого-то гипноза... Так вот необходимо... (Дмитриенко, 1988:460)

Translation:

Do something, doctor, I implore you. The secretary stammering adds: You see, doctor, there's some sort of a mass hypnosis here, and so it is necessary... (Ginsburg, 1995:206)

At the socio-economic office of the Entertainment Sector, Vasily Stepanovich wants to deposit some money meant for the Variety Theater. The packed money has changed into foreign currency, then a voice runs out:

Вот он, один из этих шукарей из Варьете! И тут же
Василия Степановича арестовали (Дмитриенко,
1988:463)

Translation:

There he is, one of those tricksters from the Variety Theater!
And here Vasily Stepanovich was arrested (Ginsburg,
1995:209)

Maxamilian Andreyevich Poplavsky, Berlioz's uncle, arrives in Moscow from Kiev after receiving a confusing telegram from Berlioz, stating that he had just been run over by a streetcar. Maxamilian Andreyevich hurries to Moscow not to attend his nephew's funeral, but his interest lies in inheriting the apartment Number 50 on

Sadovaya in Moscow. He is met with a fierce resistance from another party interested in the apartment (Woland`s group). Here he is chased out by Koroviev and Behemoth, and beaten by Azazello. He returns back to Kiev immediately:

Ваше присутствие на похоронах отменяется. Продолжал кот официальным голосом. Потрудитесь уехать к месту жительства. Азазелло, проводи! Приказал кот и вышел из передней. Азазелло тихо прогнусил: Надеюсь уже все понятно? Он ухватил за ногу курицу и крепко и страшно так ударил по шее Поплавского, что туловище курицы отскочило, а нога осталась в руках Азазелло (Дмитриенко, 1988:469)

Translation:

Your presence at the funeral is canceled. The tom continued in an official tone. Be kind enough to return to your place of residence... Azazello, see him out! The tom commanded and left the foyer. Azazello said quietly: I hope that everything is clear now?.. He seized the chicken by one leg and smacked Poplavsky flat on the neck with it so severely that the chicken`s body flew off, leaving only drumstick in Azazello`s hand (Ginsburg, 1995:215-16)

Soon after, Andrey Fokich Sokov, the bartender and manager of the buffet at the Variety Theater, arrives at apartment Number 50 to complain about the fake money which Woland`s group distributed during one of their shows. Some of the recipients spent it at the bar, resulting to a loss incurred by the bar, due to the money paid out as balance. Information about his fat bank account is revealed by Woland, to intimidate him. The state of his health is also revealed, that he will die of liver cancer in nine months. He is in a state of shock:

Двести сорок девять тысяч рублей в пяти сберкассах, отозвался из соседней комнаты треснувший голос. И дома под полом двести золотых десяток... Умрет он через девять месяцев, в феврале будущего года, от рака печени в клинике Первого МГУ, в четвертой палате (Дмитриенко, 1988:477)

Translation:

Two hundred and forty-nine thousand rubles in five savings banks, a cracked voice said from the next room. And two hundred gold ten-ruble coins at home, under a floorboard... He will die in nine months, next February,

from cancer of the liver, in the Moscow State University Hospital, Ward 4 (Ginsburg, 1995:224-5)

Sokov seeks for the service of Professor Kuzmin, one of the best liver doctors in town, to request that his cancer be removed. After Sokov leaves, Kuzmin is tormented by a sparrow (bird), just to prevent further consultation with his new patient (Sokov). The attempt made by the State`s authority to arrest Prof. Woland`s retinue ends in tragedy. Apartment no 50 in 302b Sadovaya went up in flames. The failed attempt is another proof of the superior power of these people. Even bullets could not bring them down:

Кот плеснул вниз бензином, и бензин сам собою спыхнул, выбросив волну пламени до самого потолка. Загорелось как то необыкновенно, быстро и сильно, как не бывает даже при бензине. Человек сидящий... обстрелял кота, когда тот перелетал с подоконника на подоконник, направляясь к угловой водосточной трубе дома... по этой трубе кот взобрался на крышу... к сожалению, также безрезультатно обстреляла... Пожар! Пожар! Горим! Садовая! Садовая, триста два-бис! (Дмитриенко, 1988:617-8)

Translation:

The tom splashed the kerosene, and it flared up by itself, sending up a wave of flame to the ceiling. The blaze spread with unusual speed and violence, rare even with the use of benzene. A man sitting... sprayed the tom with bullets as he flew from window sill to window sill toward the drainpipe at the corner of the building, then chambered up the pipe to the roof... unfortunately, equally without effect... Fire! Fire! We`re burning! Sadovaya! Sadovaya, 302b (Ginsburg, 1995:358-9)

The uncommon skills of Koroviev and Behemoth bewilder the security personnel who make frantic efforts to arrest these suspects by all means possible, at the Griboyedov Restaurant, but it does not yield any good result. The restaurant was also set ablaze:

Ни с места!...Все трое открыли стрельбу, целясь в голову Коровьеву и Бегемонту. Оба обстреливаемые сейчас же растаяли в воздухе, а из примуса ударил столб огня прямо в тент... огонь поднялся до самой крыши Грибоедовского дома (Дмитриенко, 1988:630)

Translation:

Don't move!...The three opened fire aiming at Behemoth's and Koroviev's heads. The targets immediately dissolved in the air, and a column of flame rose from the primus to the awning...the fire rose to the very roof of the Griboyedov's House (Ginsburg, 1995:366)

The suspects eventually get away unpunished with the crimes committed. They are beyond the reach of the law enforcements agents.

4.2.2 Disparagement of corruption in *His Worshipful Majesty*

In New Standard Encyclopedia (1980) social realism is a keen depiction of social condition. It implies a moral awareness also. One of the moral issues highlighted in *His Worshipful Majesty* is corruption within the administrative system of Aiyem kingdom, which is alarming. It is a challenge that affects the growth of that community. The illegal income that accrue to various individuals who engage in corrupt practices would have boost the state's revenue. It is a practice that is as old as the society itself, which cuts across every group within it. The greed among the traditional leaders and followers and even among the administrators call for scrutiny. The traditional administrative system in *His Worshipful Majesty* harbours a lot of corrupt practices ranging from taking and offering of bribes to boost individual's income illegally, at the expense of developing the State. The Central Department of Agriculture had written reports to show that there was illegal felling of timber, and recommended the retirement of the Senior Forest Guard on age grounds. A bill to increase the tree-felling license fees is lying before the Council for deliberation. The Chiefs who are Council members are not favoured by the new bill due to their involvement in the corrupt practice:

The chiefs did not like the adverse comments about the forest officer, because they were all in the racket of enjoying the fruits of illegal felling, and they understood the increase in license fees to mean a corresponding decrease in the official's fees and their own corrupt revenue, since whoever paid higher license fees would have less money for bribes and gifts (Aluko, 1973:61)

The chiefs traditionally have some civic responsibilities to perform, among which is tax collection within their various communities. By doing so, they receive

commission based on the amount of tax collected. But tax evaders have devised means of compromising with these chiefs. The latter also succumbs:

Each chief is persuaded by tax evaders to accept bribes in lieu of tax, and indeed, the chiefs needed, the chiefs needed no encouragement in a transaction that brought both sides demonstrably large advantages. The tax evaders paid a bribe of a quarter or a third of the flat rate assessment, and the chief was that much richer through a single client only. If both sides were happy, why should anyone worry? (Aluko, 1973:64)

Tax evasion is also engaged in by impostors who parade themselves as “emeses”- King`s messengers, and they reside in the palace but do not have any relationship or business with the monarchy. Their act is perfected by the involvement tax officers who shield them:

The King`s messengers were traditionally entitled to a number of privileges – non-payment of taxes was one of these. But in the last few years it had been customary for a number of the hanger-on at the palace to claim that they were emeses so that they might evade tax. The tax officers usually took a few shillings bribe from them and recorded them in the book as King`s messengers and therefore officially exempted (Aluko, 1973:106-7)

Corruption had eaten deep into the administrative system during the colonial era. It had no barrier, starting from the monarchy. To be precise, during the disbursement of salaries to some Chiefs, some highly placed individuals and government officials deduct illegal commission from such salaries, thereby creating a problem for the payee. A victim of such practice, Chief Losi, exclaims:

But I see only one pound at the end of the month. The clerk and the police orderly who bring the money to my village take ten shillings, and they tell me that Bada, chief of the palace boys, takes ten shillings. I see only one pound after have taken their shares. Do you call that a salary? (Aluko, 1973:64)

The corruption saga extends to the Treasury Department. A contractor, Sebotimo employed dubious means in getting a voucher signed by relevant officials in order to get paid. He succeeds but his success exposes the fraudulent acts in the administrative system and the societal greed. Alaiye`s request for a new court house is

not covered by the budget, and he could not be convinced by anyone not to pursue his aspiration. Activities on the site commences, the contractor requires payment and a dubious medium of payment is devised to ensure this payment by the treasury department:

The treasurer had allowed himself to be persuaded by the sweet tongue and long purse of Sebotimo, the contractor, and of course the illegal orders of the King, to do what he knew was wrong. Sebotimo had bribed the Works Supervisor and one of his assistants... and finally the Treasurer and the paymaster in the Treasurer`s Department... Sebotimo the contractor had spent a substantial fraction of the face value of the voucher in bribing the various people involved (Aluko, 1973:128)

Aluko did not only lay bare how corrupt practices in Aiye kingdom are perpetrated but also present corruption as an end that the beneficiaries are few members of the society, whose aims are for satisfying their selfish desires. For instance, the contractor mentioned above, under normal circumstance will not be able to execute the contract as required, because significant part of the contract fee has been spent on bribery. So he would be left with very little funds.

Weak socio-economic management

The writer decries the poor management of Government`s finances. This is another element of incompetency in the traditional administration of Aiye kingdom. The growth of any community entails the commitment of its people to that cause. In *His Worshipful Majesty* the relationship between the ruler of Aiye and his subjects gradually turns bitter. The people of Aiye kingdom have not been prompt in their tax payments, the primary source of funding its development. The Alaiye is not impressed about the situation, he therefore decides to embark on a sensitisation tour of his district. Whereas the palace messengers are exempted from paying tax, and they are increasing in number. The king is to make his subjects aware of the importance of tax payment and the education levy. Though the motive of Alaiye is good, but very expensive to implement. However, this could not be opposed by anyone.

Four days before the tour was due to start officially, courtiers had started to go to places allotted to them along the royal route. They were followed two days before the

tour by a number of minor chiefs from Aiye. They were in turn followed the day before by a number of more senior chiefs. These waves of chiefs and courtiers were to ensure that the hosts in the various villages knew exactly how and what to prepare fit for the royal guest (Aluko, 1973:70).

How can a community raise the sum of £76,000 and has just £124,10 in its coffers, expected to play host to Alaiye`s large entourage? Balogun (2001) states that Marxist ideologies believe that all social struggles are economy-based, and their resolution stirs conflicts among the different classes inhabiting a social milieu. Aluko has portrayed the local administrators as unserious leaders. The Alaiye rides in his car, but accompanied by a large entourage in several other cars. The cost of hosting such a number of guests, if properly channeled, could have brought relief to the communities having socio-economic constraints.

The Chevrolet was in the middle of a convoy of nine vehicles, three cars carrying chiefs and palace officials in front, and five behind carrying more chiefs, members of the Improvement league, and more court officials (Aluko, 1973:71).

The traditional system of administration is portrayed as not prudent. It is a factor which has been identified as being responsible for its underdevelopment.

4.2.3 Convergence and divergence in the analysed novels

Situational irony reveals the unexpected scuffle between Chief Momo`s family and the Agricultural officers, during their attempt to cut down the infected cocoa trees in *One Man, One Matchet*. The outbreak of chicken plague in *The Fatal eggs* erases the entire chicken in Russia, leading to the use of red ray machine to breed chickens, but produced monsters, leads to an unanticipated violence. The Alaiye of Aiye Kingdom is unaware that the British acknowledges Aiye as her colony in *His Worshipful Majesty* contrary to his impression that have cordial relationship.

Disparagement in the inability of Afromacoland`s government to address corruption of government officials is unveiled, in *Chief the Honourable Minister* is similar to the failure of the militia to arrest Professor Woland and cohort for various offences committed in *The Master and Margarita*. Disparagement of corruption in *His Worshipful Majesty* focuses the corrupt acts of the chiefs and government officials.

CHAPTER FIVE

INCONGRUITY, DEFLATION IN T. M. ALUKO'S AND MIKHAIL BULGAKOV'S NOVELS

5.1 **Incongruity in *The Heart of a Dog*, *The Fatal Eggs*, *One Man, One Matchet***

Incongruity manifests in contrast occurring through images and characters in the above novels. Abrams (2005:12) opines that the term “archetype” denotes recurrent narrative designs, patterns of action, character-types, themes, and images which are identifiable in literary works. According to Thomas (2015), symbolism is a figure of speech that is used when an author wants to create a certain mood or emotion in a work of literature. It is the use of an object, person, situation or word to represent something else, like an idea, in literature. Bulgakov and Aluko apply this concept in their works to portray their respective societies. Some notable characters and objects are found, symbolising different meaning.

5.1.1 **Incongruity in *The Heart of a Dog***

Hallberg (2014) asserts that Dogs are symbolise companionship and guardianship. In a positive light they are symbols of loyalty, faithfulness, honesty and willingness to fight injustice. Dogs are seen as a powerful symbol of loyalty, intelligence and vigilance. As a descendant from the Asiatic Wolf, man's relationships with dogs goes back over 40,000 years and then it was the 11th sign of the Zodiac where it represented symbols both positive and negative. In some ancient civilisations Dogs were a symbol of the underworld. In Egypt, the guardian of the dead was Anubis who was a dog-headed god. The jackal portrayed as black was the symbol of both death and regeneration. The Dog's quality made it associated to a guardian and therefore the protector of souls that entered the underworld. Its ability to see well in the dark makes it a symbol of instinctive knowledge and the Greeks, North American Indians and Romans were said to associate Anubis with a star (Sirius) and called it a dog star. Additionally, in ancient Mexico, a dog is buried with human sacrifice so that it could guide it to the hereafter.

Performing rejuvenation operation on a stray dog (Sharik) by professor Preobrazhensky is strategic. According to the Professor, the process is aimed at

helping mankind. It is also noticed that the dog symbolises a downtrodden man. Based on the plot of the novel, the newly formed man (Sharikov) is expected by Preobrazhensky to be loyal to him. But the innate attribute in Sharik, that is willingness to fight injustice, brought the creator and created into a conflict. The Professor now considers Sharikov to be disobedient and an antagonist. Sharikov has been laying claims to some rights within the Professor's apartment. Issues ranging on name to bear, documents and residential permit have been a basis for disagreement. As a result, Preobrazhensky could no longer bear Sharikov's antics, so he reversed the operation. Sharikov thereafter transforms into Sharik (a dog). Sharik becomes helpless. He is used and abandoned.

5.1.2 Incongruity in *The Fatal Eggs*

According to Shkul (2016), the mystery of egg, with its hidden life yet to emerge, was commonly associated with the creation of the universe in ancient thought: ancient Egyptians believed that gods and creatures alike came forth from eggs of creation, and likewise in Hindu mythology Hiranyagarbha, a 'golden womb' or 'golden egg' was the source of the creation. Jayaram (1999) also attests that egg symbolises fertility, birth and genesis of life. Egg-shaped objects were therefore revered in Hinduism as the symbols of God. The people of ancient India saw hidden in the egg not only divinity but also the whole map of the universe. In Hinduism the egg symbolises the source of life and the entire creation. All living beings are also classified into three groups depending upon how they are born: those born from the germination of seeds, those born from eggs and those born from the womb. Based on these assertions about eggs, the imported eggs into Moscow, in *The Fatal Eggs* are to serve as means of reviving the collapse poultry industry ravaged by the chicken plague. Chicken plague in Bulgakov's *The Fatal Eggs* is the source of the epidemic, on which the novel is centered upon. It serves as a nucleus of a bigger event, that almost tore the country apart. It was an unpleasant development in Soviet Russia, which ought to have been handled with utmost care, but was not. The novel depicts a situation in which there is an outbreak of chicken plague, that lead to a nationwide epidemic of fowl pest. It is a situation that has made the poultry industry to face extinction. It further sets the State's authority and the poultry farmers on a collision

course, due to inappropriate approach applied by the State. The interests of the poultry farmers are not given adequate consideration.

Plague is a term which is usually applied to an infectious disease that spreads easily and which, without antibiotic treatment, can be fatal. Plague has caused more fear and terror than, perhaps, any other infectious disease in history (Velendzas, 2012). In Bulgakov`s *The Fatal Eggs*, the outbreak of chicken plague leads to sudden death of chickens, thereby causing a great set-back to the Cooperators who have invested so much in the poultry business, and also to those who rear chickens. The cause of this epidemic is not known, and in order to curb the spread of this plague, the government confiscates all the poultry products in the country, without holding neither any consultation with them, nor paying compensation to the owners. This step leads to a build-up of tension between the people and the government. There is placement of a notice to that effect:

Под угрозой тягчайшей ответственности воспрещается населению употреблять в пищу куриное мясо и яйца. Частные торговцы при попытках продажи их на рынках подвергаются уголовной ответственности с конфискацией всего имущества. Все граждане, владеющие яйцами, должны в срочном порядке сдать их в районные отделения милиции (Панкрашина, 2009:129).

Translation:

The consumption of chicken meat and eggs is forbidden to the public and will be punished to the full extent of the law. Private merchants attempting to sell these commodities in marketplaces will be subject to criminal prosecution and confiscation of all personal property. All citizens in possession of eggs must immediately surrender them to local police station (Karpelson, 2010:43).

The imported chicken eggs from abroad are meant to revive the poultry industry, but became the source of the upheavals experienced in the novel. This could have been averted if the solution to revive the industry is sourced for locally. Despite this error, Mother Nature (cold temperature) came to its aid. It destroyed all the unhatched eggs and the reptiles:

Их задушил мороз. Двух суток по восемнадцать градусов не выдержали омерзительные стаи, и в двадцатых числах Августа... оставив влагу в воздухе, оставив побитую нежданным холодом, биться больше было не с кем. Беда кончилась (Панкрашина, 2009:169)

Translation:

They were stifled by the frost. The repugnant hordes could not bear two days at eighteen below zero, and when the frost disappeared during the last week of August... leaving the foliage battered by the unexpected cold, there was no one left to fight. The catastrophe was over (Karpelson, 2010:93).

Though the motive for importing the eggs in the novel was to resuscitate the collapsed poultry industry, it resulted into a catastrophe. While the content of an egg remains unknown, the imported eggs in the novel symbolise the uncertainties about the goods imported into Russia.

5.1.3 Incongruity in *One Man, One Matchet*

Farming is the major occupation practiced in Ipaja, while the Cocoa trees serve as the major source of the farmers' income because it is a cash crop. The cocoa seeds are very crucial for the economic survival of Ipaja. The cocoa disease in *One Man, One Matchet* is a phenomenon that has brought a big threat to the livelihood of Cocoa Farmers in Ipaja and the economic activity of the region. The cocoa tree is perceived as a symbol of life to this community. The cocoa tree epidemic depicts a challenge facing all and sundry in Ipaja. Consequently due to the inadequate step taken by authority to tackle the menace, it degenerates into an agitation for independence. It is observed in the novel's plot, that Ipaja is still a British colony. So, the desire for independence is overwhelming. The directive given by the colonial authority to the farmers, urging them to cut down the infected cocoa trees is acknowledged with disgust. This study therefore considers the order to be oppressive, because the interest of the farmers is at stake. The farmers strongly believe that the directive is meant to ruin their main source of income in order to impoverish them. If the tree of wealth is cut down, then their future goes down as well. The farmers' thoughts later metamorphosed into resistance. Although very few among the cocoa farmers, like Chief Ajayi allow the destruction of the infected cocoa trees on their

farms, majority of the farmers for instance Chief Momo resist the destruction claiming that destroying the infected trees is not the solution to the diseased cocoa plantations. Rather, the treatment of the infected cocoa trees should be the solution. Moreover, no kind of compensation is offered to cushion the effects of this destruction.

5.2 Deflation as bravery in *His Worshipful Majesty* and *The Fatal Eggs*; betrayal in *One Man, One Matchet* and *The Master And Margarita*.

5.2.1 Deflation as bravery in *His Worshipful Majesty*

Deflation is the removal of high ranking from the pedestal (Saxena 2005). The Alaiye of Aiye Kingdom is a revered personality in his domain. He is considered as the spiritual and administrative head of his community. However, the signs of uneasiness soon start showing as some workers are torn between their loyalty to the traditional ruler and to the new regulations. The Accounts Department Staff, for instance, were caught between these two conflicting loyalties - loyalty to the new stores regulations and socio-economic instructions, and loyalty to the Alaiye. The Alaiye is the main cause of the conflict. He fails to understand the implications of the new regulations and his new role in the new system. He therefore fails to make the necessary adjustment to fit himself in, thus continuing to behave as autocratically as before. Despite Morrison's effort to remain as reasonable as possible by increasing the traditional rulers' salaries, introducing an entertainment allowance for the Alaiye and giving him a special vote for repairs of his court, the Alaiye still remains difficult. In the end, the conflict results in a confrontation. Morrison then pledges that to avoid a total failure in their assignment, the Alaiye should be made to move with the progressive elements into the future. For such a failure, he realises, will be catastrophic, as there will be a head-on clash between the Alaiye together with his forces, on the one hand, and the progressive elements and the majority of the people who are already showing signs of impatience with his autocratic and oppressive rule, on the other. Morrison stresses:

There must be a change in the people and their way of thinking. Such a change must be gradual and as painless as possible, brought about by those of us chosen to guide them on the new route they have not trodden before. There must

be a change in the attitude and thinking of the Alaiye, who has for generations been the sole ruler of the people. When we undertook this new assignment we all thought that he would understand the need for change and make some effort to change in the interests of the land and of his people (Aluko, 1973:101).

A probe into the Alaiye's unethical and corrupt practices leads to an irreversible position that he takes:

If we do not know where the next step forward leads, we at least know how to retrace our steps to where we started from... Now tell them all to mind their own businesses. We shall mind ours. We do not want Morrison. We do not want the Improvement League. That is our decision (Aluko, 1973:134).

The arbitrary and unilateral decision of the Alaiye to increase the number of council members (Chiefs) soon becomes another source of worry to the British administration, although this demand is met. The uncooperative attitude of the Oba over the eligible tax payers within the palace becomes a "boiling point". The actual number of King`s messengers (emeses) is unknown, thereby making tax collection from the palace impossible. The King`s messengers attack whoever they perceive to represent the British authority, including Mr. Roberts (Sekiteri), the Council`s and Alaiye`s Secretary. He is not spared despite his closeness to the Oba. At this point, Aluko sarcastically exposes the mediums adopted by those defending their tradition as crude and dangerous, in battling the modernists. The clash in the end proves to be very riotous and bloody with buildings destroyed and people assaulted. Jelenke, the King`s masquerade, is not left out in protecting the age long royalty. He unleashes curses upon Morrison:

The dog that follows the track of the wolf is asking for trouble. He is asking for trouble... A commoner that knocks his head against the head of the royalty... He will have his skull broken... And when the skull is broken what comes after?... Madness! That is what comes after the skull is broken. Madness! That is what comes. Jelenke sees one man in chains... Chained to the stake in the lunatic asylum!... That is the man that knocks his commoner`s head against the royal head. (Aluko, 1973:151)

Morrison becomes insane a few days later and eventually dies. The relationship between Alaiye and his subjects becomes deplorable. As noted by Balogun (2001) that Marxism identifies social and economic factors as crucial denominators of relationship in society, therefore the subjects of Alaiye feel overwhelmed by the introduction of a new tax regime and heavy fines imposed on the absentees at communal labour, and the justice system. These resulted into resentment towards the traditional institution, which this study considers to be a conflict. The British administration creates a window of opportunity for them to protest. Agbesse a district within Aiye kingdom, and is one of the areas attempting to denounce the authority of Aiye. The town refuses to engage in communal labour involving the construction of a road to a neighbouring town. The action of Agbesse people is a violation of the existing rule guarding communal labour, but no explanation is rendered, which indicates that trouble is at hand. We are informed that:

The Alaiye had sent two emeses with his royal, beaded staff to the Olu of Agbesse for an explanation of the conduct of his people. Instead of being accorded the respect traditionally accorded the Alaiye`s representatives, the emeses had been beaten up by the people of Agbesse. That was sacrilege. It amounted to beating up the Alaiye, their royal master, himself. The two emeses return to the Afin with swollen lips and bruises on their bodies confirmed to the rest of the royal household that the story was not a fabrication (Aluko, 1973:160)

The rift within the polity of Aiye kingdom metamorphoses into a revolution that gradually leads to the breakdown of law and order, spreading rapidly into other districts. The British authority through the Ministry of Local Government traces the main culprits responsible for the mayhem to the Oba`s household. It therefore deposes the Alaiye from the throne. The Oba, in reaction, commits suicide.

5.2.2 Deflation as bravery in *The Fatal Eggs*

Professor Persikov is a respected and renowned scientist who invented the red ray machine which is capable of reproducing living organism at a rapid rate. In the opinion of the government, the only way to prevent the transfer of the chicken plague unto humans is to stop the entire consumption of poultry products. Enough information was not available for the masses to enable them understand the reasons

for the government`s action. The poultry industry is in disarray; therefore the government decides to resuscitate it as quickly as possible. The possible medium to achieve this objective is by making use of Persikov`s red rays machine. But adequate tests to determine the safety of such experiment are pending. The machines hatched extra-large snakes, crocodiles and ostriches in large number. These monsters produced, devour Phate, the State`s farm manager, his wife and some farm workers. This development angers the people, who decided to take into their own hands. They launched an attack on the Professor`s laboratory. The Special Purpose unit of the Military and State Police detachments participates in stopping the advancement of these animals into the city. Professor Persikov is portrayed as brave scientist, who has an opportunity to flee, but did not. He defends his innocence and laboratory, even at the verge of death. Most of the protesters believe that Professor Persikov is responsible for the disaster, so he must pay for it. The Professor insists and believes he has done nothing wrong. So he needs not to run from anyone. Despite the obvious danger to their lives, Professor Persikov`s aides, Pankrat and Maria Stepanova displayed great sense of loyalty to the scientist. They stood by him. The mob sets for Persikov`s laboratory, and Maria Stepanovna tries to save Persikov, shouting:

Убегайте, Владимир Ипатьич, убегайте
(Панкрашина, 2009:167)

Translation:

Run, Vladimir Ipatievich, run (Karpelson, 2010:91)

The assault continues, but the Professor claims his innocence. After sighting Professor Persikov, the mob advances, shouting:

Бей его! Убивай...
Мирового злодея!
Ты распустил гадов! (Панкрашина, 2009:167)

Translation:

Beat him! Kill him..
Global evil!
He let the snakes loose! (Karpelson, 2010:92).

The mob eventually murdered Professor Persikov and his aides: Pankrat and Maria Stepanova.

5.2.3 Deflation as betrayal in *One Man, One Matchet*

The authors portrayed scenes of betrayals in different forms. Similar cases can be found between Benja-Benja and Chief Olowookere. Benja-Benja betrayed the trust people have in him. He craves for money from unsuspecting victims and swindles them whenever the opportunity opens. He also lusts for women, which is evident in the affair he has with Olowookere's wife. After discovering the escapade, Chief Olowookere shoots and kills Benja-Benja, because he feels betrayed.

Another role Benja-Benja plays in his community is an intermediary. He was in the company of Olowookere (the richest man in Ipaja) when an unscheduled visit is paid to the D. O. Udo Akpan, in the Guest House. The motive of the visit is to entice Akpan to support the candidature of Olowookere for the chieftaincy title of Obanla. The D. O. was presented an envelope by Benja-Benja, but he lied about its content that it is: "some useful information about the Obanla Chieftaincy and related matters". The envelope initially contains Fifty Pounds initially, but have been removed by Benja-Benja and replaced with a petition letter. The duo later celebrated their successful visit, during which a conversation ensued:

Olowookere: Benja-Benja, I confess I was afraid when we were driving up the hill. I said to myself: Supposing he arrests us, what shall we do? But Benja-Benja, you are very bold.

Benja: You see, we must not be afraid of these people. Even when the white D.O. was here you how I treated him. He is a servant of the people. And he must be told always.

Olowookere: And I was afraid he would call the police after you gave him the money. There is nothing that money will not do.

Benja: I told him that the money was for drinks. I told him not to open the envelope till we were gone.

Olowookere: Benja-Benja! You know how to do it. All the fifty pounds was in the envelope?

Benja: All the fifty pounds (Aluko, 1964:27).

Benja is able to gain the confidence of Olowookere further. Olowookere perceives Benja as his reliable link to the D.O. He went as far as adding to given bribe, just to ensure success of his chieftaincy bid:

Here is another thirty pounds. Twenty-five for the D.O. And five for you, Benja-Benja. For all your trouble...I have houses, I have women, and children. I have seven lorries and two cars...The one thing that remains for me to achieve in this world is to become a chief. And whatever it costs me, Benja-Benja, I must become the Obanla, second in rank to the Oba himself (Aluko:1964:27).

Benja-Benja exploited the ignorance of those he had dealings with. The Igbodudu land appeal fund was inaugurated, Benja-Benja was the Secretary-General. The raised fund is to pay for the legal fees of Lawyers to be hired in a legal battle between Ipaja and Apeno over a land dispute. How this appeal fund is managed made it become the most serious form of racket. The D.O. set up an inquiry to access the extent people of Ipaja have been defrauded. Benja-Benja did not show up at the venue of the Inquiry:

The money collected was never properly recorded. The collectors adopted a peculiar system of keeping their accounts which makes it impossible for anyone (including themselves) to discover how much anyone has contributed at any given time (Aluko:1964:99).

The amount estimated to have been collected is between £750 and £1,000 in respect of the fund. Chief Olowookere, the Obanla of Ipaja and the treasurer claimed that nothing is left of the money. Benja-Benja and his cohort are eventually charged to the Magistrate Court at Apeno, but the magistrate discharged and acquitted them, saying:

I have not the slightest doubt in my mind that the first accused is a most evil person, and that he has been most unscrupulous in exploiting the ignorance and credulity of his own people to further his own selfish and wicked ends...(Aluko:1964:103).

Based on the activities of Benja-Benja it is obvious that he is dubious. He betrayed his friend Chief Olowookere by conspiring with the chief's half-brother Joel, and a gang to destroy his house and sleeping with his wife. His crimes costed him his life. He was shot dead. Olowookere attests to the kind of person Benja-Benja is:

I shot him and killed him...And I do not regret killing Benja-Benja. He was a crook. He ought to have sent to jail for seven years for the amount of money he stole from the various amounts collected from the people...Then he double crossed me...(Aluko:1964:142).

Benja-Benja's life is brought to an end due to greed. He climbed the ladder of success which earned him some respect, and to be recon with, even trusted by his people, but betrayed everybody's trust. He proved to be an intelligent person, in spite of his low education. His name could have been written in gold, in Ipaja, but this could not be, due to his lustful and discontentful life style.

5.2.4 Deflation as betrayal in *The Master and Margarita*

The interest of Yehuda lingers around money and lust for women, which leads to his death. His quest for money is boundless, unlike Matthu, whose aspiration for peace and justice cannot be compromised for money. Yehuda betrays the confidence repose in him by Yeshua, whom he hosted. Yeshua reveals his mission of spreading the gospel of truth. Yehuda collected some money from the High Priest, and gives information on Yeshua which leads to his arrest. These two characters have opposing background. As revealed later, Matthu Levi abandons his profession of tax collection and follows Yeshua about. But Yehuda's allegiance is bought at the rate of 30 tetradrachmas, and later lured into a trap, in Gethsemane, by a woman, Niza. He offered the money in exchange for his life, but alas! It was too late. He is confronted by two attackers. One of them inquired:

Сколько получил сейчас? Говори, если хочешь сохранить жизнь! Иуда вскричал: тридцать тетрадрахм! Все, что получил, с собою. Вот деньги! Берите, но отдайте жизнь! Передний человек поймал его на свой нож и всадил его в сердце Иуды. (Дмитриенко, 1988:587-8)

Translation:

How much did you receive just now? Tell me, if you want to stay alive! Yehuda cries out: thirty tetradrachmas! I have it all with me! Here is the money! Take it, but spare my life! The man in front caught him on his knife and plunged it into his heart. (Ginsburg, 1995:331)

When Matthu Levi met Yeshua he was a tax collector. He becomes convinced about the just course Yeshua is threading, and so joins him wandering. Yeshua explains how he met Matthu Levi to Pilate:

Первоначально он отнесся ко мне неприязненно и даже оскорблял меня... Однако, послушав меня, он стал смягчаться. Наконец бросил деньги на дорогу и сказал, что пойдёт со мною путешествовать... Он сказал, что деньги ему отныне стали ненавистны. И с тех пор он стал моим спутником. (Дмитриенко, 1988:289)

Translation:

At first he treated me with enmity and even insulted me... However, after listening to me, he began to soften. And finally he threw his money away on the road and said that he would come wandering with me... He said that money had become hateful to him. And ever since that day he has been my traveling companion. (Ginsburg, 1995:22)

Yehuda could be seen as a character that lust for money, who does not consider his desire to be absurd, while Matthu does not lay any importance to money. Through Matthu`s action money is viewed as an obstacle capable of preventing him to live righteously. Matthu Levi keeps allegiance to Yeshua while Yehuda betrays Yeshua.

5.3 **Incongruity of the judiciary in *His Worshipful Majesty* and in the housing scheme in *The Heart of a Dog*.**

5.3.1 **Incongruity of the judiciary in *His Worshipful Majesty*.**

With reference to New Standard Encyclopedia (1980), in social realism the novelist aims to present the multifarious aspects of society and its complex functioning, by choosing an appropriate story, characters, language and fictional technique. In this vein, Aluko focuses on the judicial arm of government in Aiye Kingdom. In the kingdom, there are traditional ways of settling disputes. This practice guarantees peaceful coexistence among the people, and respect for traditions, but came under a serious criticism, by the exposure of its inadequacies. For instance:

First the head of the family heard both sides to a family dispute at dawn and decided who was right and who was wrong. In the same way the quarter-head listened to disputes between neighbours in the same quarter, and decided who was right and who was wrong. Regardless of who was right or who was wrong both sides made gifts to the chief – a cock or yams, nothing more than that at that time. A token of appreciation of the way the chief had exerted himself in the cause of peace and order in his ward (Aluko, 1973:130).

This traditional justice system comes under threat with the advent of the British administration. The development could be considered to be a stain on Aiye`s culture. Selden (1993) states Marxist claim that legal systems ultimately reflect the interests of the dominant class in particular historical periods. In *His Worshipful Majesty*, Aluko puts the process of the traditional justice system in Aiye kingdom into ridicule by exposing its flaws which are absent in the British system. This system is quite different from the modern judicial system introduced by the British authority, its emergence has rendered the traditional courts redundant. Consequently, the interests of the Chiefs who act as judges in the traditional courts are weakened. The punishments imposed upon offenders tend to be harsh in the traditional courts, when compared with the judgment passed in courts established by the colonial administration. Aluko exposes the weakness of the traditional judicial system. As a result, preference for the modern courts by litigants gradually grow.

People are now against both the Alaiye`s and the chiefs` courts because of the fines they impose. And the fines are heavy and unfair in a number of cases. (Aluko, 1973:130).

There are situations whereby accused persons are not given adequate opportunity to defend themselves in the traditional courts, especially in issues concerning the Alaiye. It is observed that there is a conflict between the two judicial systems and the supporters. For instance, Kabaka Joe, a resident in Aiye and kinsman of the narrator, is accused of inciting people not to pay the ten shillings education levy. Even though he goes to the palace of his own free will, neither forced, nor invited, he is not permitted to make any comment:

“Hold your tongue”, thundered the Alaiye from the dias as Kabaka Joe was beginning to make a statement. So it is you who said that the people should not pay the ten shillings tax which we say they should pay for education? It is you who has been going round saying bad things against us, and against the councilors who assist us in our administration? We see, we see...(Aluko, 1973:47)

On sensing danger, Kabaka Joe makes frantic efforts to get out of the palace. This is in order to avoid the severe consequences of the allegations levelled against him. The manner Kabaka Joe is treated is in contrast to the notion popular in the modern times that “an accused person is innocent until proven guilty by a law court”. Kabaka Joe`s failure to turn up for the community work also earned him a penalty. Though the reason for his absence from the work is not known, he is not asked before being ordered him to pay for the cost of goats slaughtered on his behalf to serve as fine:

The young men were running in different directions in pursuit of sheep and goats... In front of the mud house of Kabaka Joe`s father, the first goat was slaughtered by a hefty man, with a knife he produced from under his garments. After the unfortunate animal had stopped the involuntary twitching of its limbs following the first stroke of the knife, it was carried to the door of a house, and its blood sprinkled both on the door-jamb and on parts of the wall. A second goat was similarly despatched and its blood sprinkled on the door and walls of the same house. (Aluko, 1973:30-1)

Mr. Morrison who witnessed the scene asked about what would happen to the absentees. The pastor responds: They will pay the owners of the goats whatever price they ask for them (Aluko, 1973:31). In a Council meeting, Chief Eketa, a member of advisory council to the Alaiye, has a contrary opinion regarding the increase in Alaiye's salary. He is not permitted to defend his view when he shows up at the palace. The Alaiye judges him thus:

You Eketa, you call yourself a chief in our domain... You, Eketa, you call yourself a chief in our domain, the Alaiye repeated... You, Eketa, you drink of the water of the streams that flow in our territory... And you eat of the oil that is extracted from the nuts of the palm trees that grow in our domain... Now you went to the Council meeting to say bad things against us... We do not want you to attend the meetings of the Council any more. (Aluko, 1973: 62)

Besides the pronouncement of Alaiye, the Eketa was stricken with paralysis of the right arm and leg two days after, which is the consequence of the curse Alaiye places on him. The modern courts introduced by the British face some challenges during the course of discharging its duties. The system deprives the quarter-heads and chiefs their rights to perform part of their responsibilities. Aluko succeeds to depict the fallout from the traditional judicial system in *His Worshipful Majesty*.

5.3.2 Incongruity of the housing scheme in *The Heart of a Dog*

In an attempt to provide Sharikov an accommodation, the housing committee, in charge of the house in which Professor Preobrazhensky resides advised him to forfeit two rooms, out of seven, but he refused. His refusal leads to the inability of Sharikov to be given his own accommodation. This incident sarcastically unveils the plight of a common man in getting shelter. An aspect of social realism emerges here, in which its subject matter is made up of problems linked with life, the work, thoughts and actions of the people (Wightman, 2011). In the novel, Preobrazhensky has shelter while Sharikov does not. Professor Preobrazhensky is a privileged citizen who could also be assumed to belong to the elite group. This observation is based on his conduct. He is portrayed as an individual who enjoys special privileges due to the kind of service that he renders to his community. This enables him to access some benefits that ordinary citizens could not have. He exhibits this during his encounter with the

new house management committee for the block in which he resides. The comments of Preobrazhensky focus on the effect of social changes taking place in the country:

С тысяча девятьсот третьего года я живу в этом доме. И вот в течение времени до апреля тысяча девятьсот семнадцатого года не было ни одного, случая – подчеркиваю красным карандашом – ни одного, чтобы из нашего парадного внизу, при общей незапертой двери, пропала бы хоть одна пара калош... В апреле семнадцатого года, в один прекрасный день, пропали все калоши, в том числе две пары моих, три палки, пальто и самовар у швейцара. И с тех пор калошная стойка прекратила свое существование. Я не говорю уже о паровом отоплении! Не говорю! Пусть. Раз социальная революция, не нужно топить... Почему калоши до сих пор нужно запирасть под замок? Почему пролетарий не может оставить свои калоши внизу? (Панкрашина, 2009:31)

Translation:

Since 1903 I have been living in this house. All this time until April 1917 there was not a single case — and I underline this in red pencil — not one case that a single pair of galoshes disappeared from our front hall, even though the door was never locked... In April 1917 all the galoshes vanished in a single day, amongst them two pairs of my own, three walking sticks, a coat and the porter's samovar. And that was the end of the galoshes rack. I won't mention the central heating. I won't mention it. Let us make allowances: when there's a social revolution going on one does without central heating... Why, to this day, do we have to keep our galoshes under lock and key? Why can't the proletariat leave its galoshes downstairs? (Pyman, 1990:19)

Professor Preobrazhensky`s action portrays him as not an ordinary citizen. It is obvious that the housing committee which is also a Government agency could not control him. His adamancy is further displayed during the visit paid on him by this committee. He makes his position clear to his guests:

Вам известно, что поставлением от двенадцатого сего августа моя квартира освобождена от каких бы то ни было уплотнений и переселений?... Я один живу и работаю в семи комнатах... и желал бы иметь восьмую. Она мне необходима под библиотеку (Панкрашина, 2009:24)

Translation:

You know that according to the resolution of 12 August of this year my flat is excepted from any and every reallocation and resettlement?.. I live alone and work in seven rooms... and I should very much like an eighth. It is quite essential to house my books. (Pyman, 1990:14)

The proposal to give up two rooms out of seven that he occupies is unacceptable to him. So he contacted one of his clients on phone saying:

Виталий Александрович, ваша операция отменяется, совсем отменяется, равно как и все остальные операции. Вот почему: я прекращаю работу в Москве и вообще в России... Сейчас ко мне вошли четверо, из них – одна женщина, переодетая мужчиной, и двое вооруженных револьверами и терроризовали меня в квартире, с целью отнять часть её... Поэтому я прекращаю деятельность, закрываю квартиру и уезжаю в Сочи. Ключ могу передать Швондеру, пусть он оперирует (Панкрашина, 2009:25-6).

Translation:

Pyotr Alexandrovich. your operation will have to be postponed, indefinitely, I'm afraid, just like all the other operations. This is why: I am giving up my practice in Moscow, in Russia in general... Four people have just come in to see me, one of them a woman dressed as a man, two armed with revolvers, and are terrorising me in my own flat with the idea of taking part of it from me... So I shall cease my activities, close down the flat and leave for Sochi. I can leave the keys with Shvonder. Let him take over the operations (Pyman, 1990:15)

After the telephone conversation, Preobrazhensky is left alone by the house committee. This study observes that the Soviet authority`s housing scheme is lopsided. Not everyone is benefitting equally from the housing scheme.

5.4 Incongruity of dynamic characters in *Chief the Honourable Minister*, *The Heart of a Dog* and *One Man, One Matchet*

According to Dobie (2009:60), there are many different archetypes. Some of which are characters, situations, and symbols. Characters could be heroes. The heroes are distinguished by several uncommon events, including a birth that has unusual circumstances (such as a virgin mother), an early escape from attempts to murder him, a return to his homeland where, after a victory over some antagonist, he marries a princess, assumes the throne, and only later falls victim to a fate that may include being banished from the kingdom only to die a mysterious death and have an ambiguous burial. Such heroes could be found as dynamic characters in *The heart of a dog* and *Chief the honourable minister*. A Dynamic character is a person who changes over time, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters (Welch, 2011). In the aforementioned novels Alade Moses and Sharik fall into this category. The change in Sharik is scientifically influenced, while Alade's metamorphoses is politically driven.

5.4.1 Incongruity of dynamic character in *Chief the Honourable Minister*

In *Chief the Honourable Minister*, Alade Moses is nominated as a minister, his status is elevated from a teacher to a minister. Though this could be perceived as a violation of the electoral law. He has never been a party member before this nomination, a condition which ought to be met. Alade Moses's principles of uprightness are challenged. He could not correct the rot existing in his ministry. He also engages in bad practices in order not to lose the affluence attached to the office.

The nomination of Alade Moses as a minister is the decision of the party in government. Here, Aluko presents the flaws in the electoral process in Afromacoland, and the perpetrators. He portrays the country as immature for self-rule. He also exposes electoral malpractices ranging from electoral rigging, ballot box stuffing, sales of ballot papers. During a bye-election these practices are exposed. The agents of Freedom for all party intimidate some voters into taking oath of allegiance at the Owari shrine. By taking this oath, the voters will be bound to vote for their party. The priest in the shrine reveals the details of the oath thus:

It is I, so-so-and-so, calling oh owari. If on the day we are to elect a man to speak for our town in the big meeting at Victoria I do not cast my vote for Moses then my will be as black as night. My way will be as bushy as the thickest forest. May my house become desolate and be overgrown with weeds. May I die a violent death with no sons and daughters to mourn my death! (Aluko, 1970:192).

The government party (Freedom For All Party) does everything possible within its might to remain in power. It recruits a lot of people to carry out its plan. One of them is Lola, a respectable lady in town. On the bye-election day, Lola voted five times. At each polling station, she votes using a different name. Alade Moses is aware of this plan. Though opposed it, he could do nothing about it. In another plan, votes are purchased from voters. Advance payment is made to a voter after reaching a bargain, while the balance is given after the voter hands over his ballot paper:

On the election day the voter went to the polling station at which his name was on the register... he was given a ballot paper which he was to take inside the polling booth and drop inside one of the two boxes on which was pasted a picture of the candidate for whom he wished to vote. The honest voter dropped his ballot paper in the box of his choice. But the bribed voter voter dropped his ballot paper in his pocket. Some hundred yards away he entered a house owned by a Party supporter. There he met Party officials. He brought out the ballot paper in his pocket and handed this over to one of these men. In return he was given the balance. (Aluko, 1970:197)

In the plot of *Chief the Honourable Minister* the newly independent African country, Aframacoland requires serious political enlightenment. The novel centres around Alade Moses. He is in England on a five-weeks' tour of British Grammar Schools organised by the British Council, and is suddenly recalled, informed by cable that he has been appointed Minister in the new government. Aframacoland is the imaginary country in which the novel is set. The new Prime Minister wants "only men of ability and character" in his cabinet, and Moses fits in. Moses accepts the appointment, though he is somewhat disappointed that he is named Minister of Works and not, as would seem more sensible, Minister of Education, his field. He believes he has a duty to his country, and he wants to do what is best. But it turns out there are a number of questions regarding how he got his appointment. Supposedly elected by his

hometown constituency, questions of election fraud and indeed whether there even was an election are raised. This view is published in an opposition newspaper during Alade Moses` visit to First Methodist Church, Newtown, for a thanksgiving service:

It is bad enough for these men without conscience to associate the name of God of Truth with the fraud that they have committed in their mad ambition to rule this nation at all cost. It was bad enough for them to say that it was God that gave them victory when in fact they know what we know and what the omniscient God knows that they had raped the electoral regulations and bullied corrupt and weak-minded electoral authorities into declaring their candidate returned unopposed (Aluko, 1970:9).

Moses himself had nothing to do with the election, but he is naturally tainted by association (especially since he is the main beneficiary). Moses is fundamentally honest, and he tries to do what is right and best, but party politics and his semi-corrupt fellow ministers constantly undermine his good intentions. The government needs him, he is an intellectual, with an important constituency. Norman Bruce (a Briton and the Chief Accountant of the United African Enterprises) and Geoff Shephered (a Briton and Senior civil servant in Afromacoland Government) buttress this fact during a discussion focusing on Alade Moses. Norman recalls Alade`s comments over his involvement in politics:

If you leave politics to the professional letter-writers and semi-literate men who live on the ignorance and misfortune of the masses, how can you ever expect the country to be properly administered? (Aluko, 1970:125)

There are tensions between the new order and the British bureaucrats still working in the system. The Africans who have gained power assume they are worthy and deserving of their new roles, despite the fact that they are often unqualified for their duties. There have been unnecessary interference by the government over the implementation of state`s projects. Norman Bruce during a chat with George, remarks:

Haven`t you heard the things I`ve been saying? Issuing crazy instructions from Headquarters. Registering barbers and tailors as road contractors and giving them culverts to construct? (Aluko, 1970:151-52)

Moses understands the need for a transition in which education and training of local talent must figure especially high, but the government has no patience for this. Moses is admired by some of the so-called expatriates -- the foreigners working in the bureaucracy -- but even he cannot stem the tide of corruption and incompetence that prevails.

Aluko shows what happens in so many new democratic countries in Africa. He presents Moses as a hero, who is forced to make difficult choices. The ugly side of politics is also exposed: the negative influence of corrupt party members on government officials. The opposition figures are not left out, their struggle with the government are well portrayed. Aluko presents a good picture of the difficulties encountered by many post-colonial governments in Africa. Alade Moses is appointed as a Minister in Afromacoland, and being a well-educated native of Newtown, his contribution, in terms of service to his community is required to enhance its development. Even though he is an educationist, he is serving as a Minister of State. His academic background enables him to function in the new position. He has now attained a new status. Formerly a teacher and now a minister, he becomes a treasure to Newtown, his origin in Afromacoland, and as a source of knowledge that will be beneficial to his society. The Prime Minister confirmed this notion during a visit paid to him by Alade Moses:

I admire your devotion to the school for which you have done so much in so short a time... It is precisely your success in the management of this comparatively local institution that has pointed to the need to use your great talent and energy for service at the national level (Aluko, 1970:2)

His new status is also appreciated by Gorgeous Gregory, Secretary General of the Newtown Improvement Union during a reception organised by the union to honour Alade Moses thirteen days after his arrival from Britain:

We are already seeing the benefits of the appointment of our Principal as a Minister of State (Aluko, 1970:13).

Illegal steps are taken to legitimise the appointment of Alade Moses. The Prime Minister confirms this during a chat with Alade Moses:

I told the party boys to shut their traps when someone quoted Article 3a of the Party's Charter in respect of ministerial appointments. In normal circumstances, you could not be appointed a Minister of State without your loyalty to the party having been tested over a minimum period of three years (Aluko, 1970:5).

The existing rule meant to sanitise the selection process of ministerial nominees, is not followed. Eventually, there was a political turmoil, in which Alade Moses lost his life.

5.4.2 Incongruity of dynamic character in *The Heart of a Dog*

Sharik's role (Dog) in the plot is very crucial, especially during its transformation into human. While a human (Sharikov) he demanded for some basic rights such as: a name which is meant to prepare a document for him, and accommodation. His demands are perceived as a threat by his creator, Prof. Preobrazhensky. The famous doctor finds a stray dog (Sharik) that he takes into his home. Based on the preparations Professor Preobrazhensky and (his assistant) Dr. Barmantov make in *The Heart of a Dog*, it is obvious that the duo are getting ready to embark on a serious feat. Sharik is placed on non-diet regime and its movement restricted. These steps indicate that Sharik is to undergo a surgical operation, but the plan is unknown to Sharik. From Marxist perspective, difference in socio-economic class divides people. The "have nots" are left with little choices to make on issues bordering on their well-being, especially when the "haves" dictate the tune. Based on this notion, Sharikov is left with no choice when he is operated upon by Professor Preobrazhensky. Nobody seek for his permission before and after he is operated upon.

The Professor transplants human testicles and a human pituitary gland into the dog and watches as Sharik the dog becomes human who names himself Poligraph Poligraphovich Sharikov. Meanwhile, as Sharik is becoming Sharikov, the house committee of the building in which the Professor's apartment block is situated, is at loggerheads with the scientist because he has more rooms than he is legally allowed under the new socialist regime. The Professor regards the changes they are attempting to impose with horror: they would bring into existence not a new order but a new disorder, a world turned upside down:

Филипа Филипповича приняла несколько сероватый оттенок: В спальне принимать пищу...в смотровой читать, в приемной одеваться, оперировать в комнате прислуги, а в столовой осматривать (Панкрашина, 2009:25)

Translation:

The Professor notes of the committee's requests: To partake of food in the bedroom... to read in the consulting room, to get dressed in the reception room, to perform operations in the maid's room and to examine people in the dining room (Pyman, 1990:15)

The committee is not interested in interfering with the domestic arrangement of Preobrazhensky's apartment. But it uses the arrival of Sharikov as a way of continuing to undermine the Professor's domestic life, by demanding that Sharikov be given identity documents (and thus officially have an identity). It also wants him to become a good Soviet citizen. Finally, having put up with Sharikov's increasingly destructive behaviour, and having seen his flat almost destroyed in a flood, an incident caused when Sharikov chased a cat into the bathroom. An animal behaviour retained by Sharikov. There are series of confrontations between the Professor and Sharikov, bordering on the reckless life style of Sharikov. Sharikov is gradually getting out of control. The Professor, the expert in rejuvenation, decides to reverse the experiment and to return to the order of things before the experiment. He replaces the dog's testicles and pituitary gland in Sharikov, and at the end of the text Sharikov the man has gone and Sharik the dog has returned.

Professor Preobrazhensky's feat on Sharik in *The Heart of a Dog* is borne out of the desire to be a pace setter in scientific advancement, which will promote his status as a scholar. Though, the objective of Professor Preobrazhensky in performing the operation on Sharik is quite different from the achieved result. Pyman (1994:31) states:

Показание к операции: постановка опыта Преображенского с комбинированной пересадкой гипофиза и яичек для выяснения вопроса о приживаемости гипофиза, а в дальнейшем – о его влиянии на омоложение организма у людей. (Панкрашина, 2009:47)

Translation:

The aim of the operation: the mounting of an experiment by Preobrazhensky of a combined transplant of the hypophysis and the testes to explore the acceptability of hypophysis transplant and its potential for the rejuvenation of the human organism.

An amazing discovery is made:

Филипп Филиппович, как истый учёный признал свою ошибку: перемена гипофиза дает не омоложение а полное очеловечение (Панкрашина, 2009:50)

Translation:

Philip Philipovich, like a true scholar, admitted his mistake: the transplant of the hypophysis gives not rejuvenation but total humanisation (Pyman, 1994:34)

As a result of this development, Sharik evolves into human.

Шарик прошелся по квартире. Смеялся в коридоре глядя на электрическую лампу. Затем в сопровождении Филиппа Филипповича и ...он проследовал в кабинет. Он стойко держится на задних ногах и производит впечатление маленького и плохо сложенного мужчины (Панкрашина, 2009:50).

Translation:

Sharik took a stroll about the flat. Laughed in the corridor at the sight of the electric lamp. Then, accompanied by Philip Philipovich and ... he proceeded to the study. He stands firmly on his hind paws legs and looks like a small, ill-formed man (Pyman, 1994:34)

During the period that Sharik (dog) metamorphosed into (Sharikov) human, he attempts to lay claim to his rights and freedom. His reaction to the challenges that he encounters proved that he is very conscious of his status and events taking place around him. His demands made Professor Preobrazhensky become uncomfortable, therefore, he decides to reverse the operation. The operation return Sharikov (human) back to Sharik (dog), his former repressive state, in which he loses protection, his rights, and subjected to abuse.

5.4.3 Incongruity of dynamic character in *One Man, One Matchet*

Benja-Benja is a self styled journalist and human rights activist in Ipaja. He was dismissed from elementary school a few months before taking Standard VI examination over writing a love letter to a girl in the same school. His action was considered to be immoral, so got punished. He has been searching for a job in Apeno, but fraudulently secured one at the news department of a local newspaper National News. He reports social functions such as: weddings and funerals. Arrivals from leave or from studies overseas, departures on transfer of personalities. He gradually migrated into writing on national issues. In one of his articles, he libelled everyone from the Colonial Secretary and the Governor to the Chief Justice and Commissioner of Police – Dick Battersworth. Benja was sentenced to six months imprisonment. The sentence rather turned him to a martyr. While in jail, he read a lot about the formation and organisation of political parties, the history of underground movements and techniques of guerrilla warfare. These materials were smuggled in to him by his newspaper friends and prison warders.

After serving the jail term, he continued working for the local newspaper. He has worked his way to be recognised as an intelligentsia, in the community. He serves as the unofficial interpreter of Oba of Ipaja during important meetings especially those involving the colonial government or its representative D O. The chiefs and elders were invited to a meeting by the Oba in his palace. The Oba says:

I sent for you all, Elders of Ipaja, that you may hear the angry words that the District Officer has written to us. I also sent for Benja-Benja, to read the letter to us. He has much greater learning than the Clerk (Aluko:1964:13)

Benja-Benja proceeded, very noisily to the foot of the dais. He did so deliberately to attract the attention of on-lookers.

He demanded the letter from the clerk, produced from his breast pocket a pair of glasses which he adjusted precariously on the bridge of his nose. For a moment he read through the letter in silence, ostentatious nods and frowns indicating his appreciation of an important matter of state. He then read aloud the letter in English (Aluko:1964:13)

Afterwards he translated it to the best of his knowledge into the vernacular. The debate was opened by the Apaja.

5.4.4 Incongruity of womanhood in *The Master and Margarita*

Bamfo (2011) states that women play a crucial role in human progress and occupy an important position in the society. They have always actively participated in the development of a nation. In the early days of Islam, women worked as nurses in the battlefield, and in some cases fought as soldiers. In this vein, the roles of Margarita are significant in *The Master and Margarita*. She is a companion to her husband, lover to master and comforter Professor Woland. The heroine in the novel, Margarita Nikolayevna is childless and has been married for thirty years. She found true love in Master, who suddenly disappeared. Unknown to her, Master has become a patient at the Psychiatric hospital. In a bid to find master she accepted to become the mistress of Professor Woland, during Satan`s Baal who promised to assist her to achieve this aim. Margarita is portrayed as a strong willed woman who abandons her loveless marriage for another man that she truly loves. She sacrifices her wealth and pride for the sake of love. She leaves a note for her husband declaring:

Прости меня и как можно скорее забудь. Я тебя покидаю навек. Не ищи меня, это бесполезно. Я стала ведьмой от горя и бедствий, поразивших меня. (Дмитриенко, 1988:499)

Translation:

Forgive me and forget me as quickly as you can. Do not search for me...I have become a witch from all the trials and tribulations that befell me (Ginsburg, 1995:250).

Margarita extends her love not towards men in her life, but also to her maid, Natasha. She maintains a very good relationship with her, and gave her clothes and perfumes as parting gift, before leaving:

Берите все тряпки, берите духи и волоките к себе в сундук, прячьте. Но драгоценностей не берите, а то вас в краже обвинят (Дмитриенко, 1988:499)

Translation:

Take all my rags, take my perfumes and put them in your trunk, hide them. But don't take any jewelry, or they will say you stole it (Ginsburg, 1995:251).

5.4.5 Convergence and divergence of Aluko's and Bulgakov's novels

Incongruity in the symbol of a dog reveals that in some traditions, a dog is perceived as a symbol of loyalty, intelligence and vigilance. On this premise, in *The Heart of a Dog*, Sharik (Dog) abandons these norms after transforming into a human (Sharikov). His creator (Prof. Preobrazhensky) expects Sharikov to be submissive, but is wrong. Prof. Preobrazhensky views Sharikov as a threat, therefore he reversed the operation. A dog in this novel symbolises a helpless common man who is deprived of freedom.

In Hinduism the egg symbolises the source of life and the entire creation. On this assertion, the imported eggs to Moscow, in *The Fatal Eggs* are meant to serve as means of reviving the collapse poultry industry ravaged by the chicken plague. Chicken plague in the novel, is the source of the epidemic, which the novel is centered upon. The incidence serves as a nucleus of a bigger event which almost tore the country apart. Cocoa is perceived as a symbol of life in *One Man, One Matchet*. The cocoa disease signifies a big threat to the livelihood of Cocoa Farmers in Ipaja and the economic activity of the region. Due to improper handling of the crisis, it degenerates into an agitation for independence. Deflation as bravery in Alaye's decision to commit suicide in order to avert dethronement, being the motif for his action in *His Worshipful Majesty*. Alaye, the paramount ruler of Aiye kingdom has to preserve the revered throne due to threat from the British. Similar bravery decision is taken in *The Fatal Eggs* by Professor Persikov, as his laboratory comes under a mob attack. The Professor defends his innocence and laboratory. He awaits death, even though he could have run away.

Deflation as betrayal in *One Man, One Matchet* reflects in Benja-Benja, as he betrays Chief Olowookere and those who trust him in his community. He swindles his people under false pretence, and has an affair with Chief Olowookere's wife, who shoots him. Deflation as betrayal is common in *The Master and Margarita* as Yehuda

betrays Yeshua whom he hosts. Yehuda is paid collected 30 tetradrachmas from the High Priest Kaiyapha to give information leading to Yeshua`s arrest. Matthu Levi on the other hand, vowed to kill Yehudah of Kerioth, in order to avenge Yeshua`s death.

Incongruity of the judiciary in *His Worshipful Majesty* reveals the imbalance in Aiye`s traditional justice system in comparison to the British court. Litigants prefer the British courts due to prompt judgment at low or no cost. Unlike in *The Heart of a Dog*, Professor Preobrazhensky is potrayed as an elite who threatens Russia`s housing policy, through his indifferent attitude towards Sharikov

Incongruity of dynamic characters as Alade Moses in *Chief The Honourable Minister*. Alade Moses a teacher becomes a Minister, soon changed into fraudulent and insincere personality. His social status changed from proletarian into ruling class, but soon lost his life during a riot. Sharik (dog) in *The Heart of a Dog* transforms into Sharikov (human) through the effort of Prof. Preobrazhensky in a surgical operation. Sharikov now seeks more freedom. But Preobrazhensky feels Sharikov deserves limited freedom. He considers Sharikov as a threat to him, therefore the surgeon reversed the operation. Sharikov is returned to a dog (Sharik). In *One Man, One Matchet* Benja-Benja, from a humble background, has recognition in his community, and is perceived as a friend to both the rich and common people. He becomes the unofficial interprteter of Apaja of Ipaja, dined and wined with the important personalities in his town.

CHAPTER SIX

CONCLUSION

This chapter summarises our findings. This study has been able to establish the common ideas expressed by T. M. Aluko and Mikhail Bulgakov. Satiric narrative strategies found to have been applied are: situational irony, disparagement, incongruity and deflation. Situational irony is the contrast between what happens and what is expected, as an unanticipated scuffle between Chief Momo's family and the Agricultural officials erupts in *One Man, One Matchet*. Chief Momo disallows the implementation of an order on his farm on cutting down the infected cocoa trees. Similarly in *The Fatal Eggs* where there is an outbreak of chicken plague, which wipes out the entire chickens in Russia. The government resolves to revive the collapse industry with the aid of the red ray machine developed by Professor Persikov. A positive result is expected, but an unexpected disaster emerged instead. Likewise in *His Worshipful Majesty* Oba Olayiwola Adegoke, the Alaye of Aiye Kingdom, wholeheartedly believes that his Kingdom and Britain are partners in progress, whereas Britain relates to Aiye Kingdom as her colony. Aiye kingdom, had been under the sole authority of the monarch: Alaiye. British threatens the monarchical powers, which is beyond Alaiye's comprehension.

Disparagement from the unresponsiveness of Afromacoland's government in *Chief the Honourable Minister* over the reckless spending of public funds by government officials at the expense of the common man spark protests from the opposition. A similar disparagement is found in the failure of Militia in *The Master and Margarita* to apprehend Professor Preobrazhensky or any member of his group for the atrocities committed. Woland and his retinue are interested in Berlioz's apartment, but the deceased roommate Stepan Bogdanovich Likhodeyev (Styopa) poses as an obstacle, conflict of interest sets in, over apartment Number 50. He was magically transported to Yalta, many miles away from Moscow, in order to enable them have their way. Similarly, Maxamilian Andreyevich Poplavsky, Berlioz's uncle, arrives in Moscow from Kiev after learning about Berlioz's death. He is interested in inheriting Berlioz's apartment. His desire conflicts with the interest of Satan's group. He is met with a fierce resistance from this party and chased out by Koroviev and

Behemoth, also beaten by Azazello. He returns back to Kiev immediately. Nikanor Ivanovich Bosoy, the house chairman of No. 302-b Sadovaya Street, where Berlioz lived, enters into apartment number 50, as his duty, to have the record straight about the present occupant. He meets Koroviev who bribes him with tickets to the theater and stuffs a bundle of money into his hand, so that they can continue to stay in the apartment. Koroviev immediately reports Nikanor Ivanovich to the Police, accusing him of currency trafficking. The police found the money in his apartment, but Bosoy could not understand how the money (in local currency – roubles) he kept in the ventilator flue changed into dollars. The event influenced his state of mind, and he is taken to the mental hospital.

Woland's group blackmails whoever that confronts them. This is to prevent any form of challenge from anyone. After Koroviev (Fagot) opened "ladies shop" on the stage, all the women in the audience were invited to the stage to trade their own clothes for new, beautiful outfits. Then Arkady Apollonovich Sempleyarov (guest of honour at the evening performance and Chairman of the Acoustical Commission of the Moscow Theatres) calls out for the trick to be revealed, Fagot rather reveals the details of how Arkady was involved in extramarital affair, in the presence of his wife and the whole theatre. Professor Woland and his group are interested to remain elusive. But the interest of the State authority is to arrest them, but they failed. Almost all the officials of the Variety Theatre had a bitter experience with Woland's group. Series of attempts made by Ivan to expose Woland's group were unsuccessful. He rather becomes a patient of Professor Stravinsky's mental hospital. Nobody believed his story that he witnessed the prediction of Berlioz's death made by Professor Woland, due to his appearance, in rags to the Griboyedov (writers' house). His clothes were stolen while swimming. All he could find are only rags which he wore. He is perceived as an insane person.

Andrey Fokich Sokov, the bartender and manager of the buffet at the Variety Theatre, craves for money, but does not want to loose any. He arrives at apartment Number 50 to complain about the fake money which Woland's group distributed during one of their shows. Part of the money is spent at the bar. The bar had incurred losses, due to the money paid out as balance. Details of his secret bank account, state of health and the time of impending death, to be caused by liver cancer are revealed to

intimidate him. He was thrown into a state of shock, which led him to Professor Kuzmin, one of the best liver doctors in town, to seek for medical aid. After Sokov leaves, Kuzmin is tormented by a sparrow (bird), a threat to prevent further consultation with Sokov. The attempt made by the State's authority to arrest Prof. Woland's retinue ends in tragedy. Apartment no 50 in 302b Sadovaya went up in flames. The failed arrest attempt proves ingenuity of Woland's group.

Disparagement of corruption is discovered in *His Worshipful Majesty*. Some of the factors responsible for underdevelopment in Aiye Kingdom are identified such as corruption and socio-economic recklessness of the traditional administration. There is greed among the traditional leaders and their followers and even among the colonial administrators. The traditional administrative system harbours a lot of corrupt practices ranging from taking and offering of bribes to boost personal income at the State's expense. A bill to increase the tree-felling license fees is lying before the Council for deliberation, which the Chiefs who are Council members are not happy about. The bill will simply reduce their illegal income.

Incongruity in the symbol of a dog reveals that in some traditions, a dog is perceived as a symbol of loyalty, intelligence and vigilance. Based on this understanding, in *The Heart of a Dog*, Sharik (Dog) deviates from these norms after transforming into a human (Sharikov). His creator (Prof. Preobrazhensky) feels that Sharikov still ought to possess these innate features of a dog. The Professor expects Sharikov to be submissive, but his attitude contravenes the expectations of the Surgeon. Prof. Preobrazhensky considers Sharikov as a threat, therefore he reversed the operation. A dog in this novel symbolises a helpless common man who is subjected various sorts of contempt that are beyond one's imagination. He does not have access to basic privileges, necessary for living. He encounters serious difficulties in attempting to live comfortably.

In Hinduism the egg symbolises the source of life and the entire creation. Based on this assertion about egg, the imported eggs into Moscow, in *The Fatal Eggs* are meant to serve as means of reviving the collapse poultry industry ravaged by the chicken plague. The ravages of chicken plague is endemic to Russia, which the novel is centered upon. The incidence serves as a nucleus of a bigger catastrophe which

almost tore the country apart. Cocoa is perceived as a symbol of life in *One Man, One Matchet*. The cocoa disease is a phenomenon that has brought a big threat to the livelihood of Cocoa Farmers in Ipaja and the economic activity of the region. The epidemic of the cocoa depicts a challenge facing all and sundry in Ipaja. Consequently, due to the inadequate step taken by authority to tackle the menace, it degenerates into an agitation for independence.

Deflation as bravery in Alaye`s action in *His Worshipful Majesty* reveals the motif. The Alaye, a paramount ruler, commits suicide to avert dethronement. It is a hard decision, but had to be taken, to preserve the tradition that has come under threat from the British. Such bravery is also demonstrated in *The Fatal Eggs* by Professor Persikov, when his laboratory comes under severe attack from a mob. The Professor is accused to be responsible for the production of monsters that have killed people. He could have run to save his own life, but did not. He waited to be killed. Deflation as betrayal in *One man, One Matchet* is seen in Benja-Benja, a close companion of Chief Olowookere. Benja-Benja betrayed the trust reposed in him by his community. He deceived his people by collecting money to under false pretence to pay legal bills for Igboodu land tussle with Apeno community, and has an affair with Chief Olowookere`s wife, who shoots him. Common in *The Masters and Margarita* is deflation as betrayal of Yeshua by Yehuda whom he hosts. Yeshua reveals his mission of spreading the gospel of truth. Yehuda collected 30 tetradrachmas from the High Priest Kaiyapha and gives information which leads to the arrest of Yeshua. Unlike Matthu Levi who abandons his profession of tax collection and follows Yeshua about. Matthu Levi vowed to kill Yehudah of Kerioth, in order to avenge Yeshua`s death. Matthu Levi intends to return the money to the High Priest with a note: "Take back the accursed money". Yehuda`s sold his allegiance to Yeshua and is later lured to death by a woman, Niza.

Incongruity of the judiciary in *His Worshipful Majesty* reveals the flaw in Aiye`s traditional justice system in comparison to the British court. Its process of operation is smeared with unhealthy practices. Litigants prefer the British courts due to prompt judgment at low or no cost. The traditional justice requires payment of different charges (either in cash or material) to elders who serve as Judges. As in *The Heart of a Dog*, Professor Preobrazhensky, who occupies seven room apartment is

potrayed as an elite who threatens Russia`s housing policy, by not being considerate towards Sharikov.

Incongruity of dynamic characters change as a result of a conflict or crisis. There are prominent personalities that fall into this category, such as Alade Moses in *Chief The Honourable Minister*. Alade Moses is a professional educationist, but becomes a Minister. Uprightness, honesty and hard work are the major attributes that he possesses. These soon changed into fraudulence and insincerity. His social status changed from proletarian into ruling class. He joins in the abuse committed by ruling class, such as electoral fraud, but soon lost his life during a riot. Sharik (dog) in *The Heart of a Dog* transformed into Sharikov (human) a result of Prof. Preobrazhensky`s feat through a surgical operation. The exercise altered his status. He now seeks for more freedom. But Preobrazhensky feels that his freedom should be monitored. He considers Sharikov to be arrogant and a threat to him, therefore the surgeon reversed the operation. Sharikov is thereby returned to its former state as a dog (Sharik). In *One Man, One Matchet* Benja-Benja, a self-styled journalist and human rights activist, from a humble background, earned himself some recognition in his community, and is perceived as a friend to the common people. He became the unofficial interpreter of Apaja of Ipaja, dined and wined with the important personalities in his town. We observe that the main character in Aluko`s *His Worshipful Majesty* is a king. The most powerful individual in Aiye Kingdom. He plays an important role in the novel by protecting her traditions and belongs to the ruling class. Also in *Chief the Honourable Minister*, Alade Moses belongs to the ruling class. His role is to represent the interest of his constituency in the cabinet. Similarly in Bulgakov`s *The Heart of a Dog*, Professor Preobrazhensky, a surgeon is on the peak of his career. In *The Fatal Eggs*, Professor Persikov, a popular inventor of the red ray machine, capable of reproducing living organism at a rapid rate. Professor Woland in *The Master and Margarita* is an experienced magician, and global entertainer. These characters attained professorial cadre in their respective fields, and members of the upper class in the society. The choice of these writers to engage characters of the ruling and upper classes could be, in order to present a true reflection of the relationship with lower classes in Nigeria and Russia.

In *The Master and Margarita*, the importance of women is demonstrated through the roles played by Margarita. Her perseverance in the failed marriage is worthy to commend. In order to experience happiness, she has an affair with Master, whom she could no longer locate. Meeting Professor Woland excites her. The desire to find Master is revived.

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