

THE MAKING OF AN AFRICAN GOD: MWANGI'S APOTHEOSIS OF HARAKA IN *CARCASE FOR HOUNDS*

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DOI: 10.13140/RG.2.2.14770.12482

Abstract

Of all the few commentators on Meja Mwangi's Carcase for Hounds, none has approached the explication of the text from the perspective that Mwangi created a god out of his major character in this novel. Why did Mwangi assign such super human qualities to the character of Haraka? Why is Haraka's gun so powerful that it equalizes, if not surpasses, Haraka himself? And why was Haraka's lieutenant (Kimamo) so devoted to the services of his principal until death? This paper sets out to explore all these issues and goes ahead to argue and demonstrate that given the treatment of Haraka, his gun (the patchett), and Haraka's over all relationship with his lieutenant, that Mwangi created a god out of Haraka. The text Carcase for Hounds will form the primary text for explication. There shall be references to other works that are ancillary to the job the author intends to do in this paper. Given the foregoing therefore, the author shall explore the space within which Haraka operated by describing the texture and structure through which Mwangi has created and concretized human action. The paper concludes that given the interplay between Haraka, his lieutenant, and his gun, that Mwangi created a god out of a human being - Haraka.

Keywords: God, Apotheosis, Mwangi, Haraka, African

Introduction

In Judeo-Christian culture, human beings have been known to be made into gods. Apart from the Supreme Being, Jehovah that is said to be non-senescent, omnipotent, omnipresent and omniscient, other gods do not possess all the qualities mentioned above. Humans such as Elijah, Moses and Jesus Christ who has been a subject of controversy because of being born in human form, have all been said to be made into gods.

In the *Bible* account of Moses, God said to Moses concerning Pharaoh, "I am going to make you like God to the king and your brother Aaron will speak to him as your prophet." (Exodus 7:1) Elijah was a man like every

other man but God endowed him with supernatural powers such that he would issue an order and the heavens will obey. When king Ahab had become too wicked, Elijah locked the heaven's to protest his evil rule and rain did not fall for three years in Israel. Elijah said to King Ahab, "I tell you that there will be no dew or rain for the next three years until I say so." (1 kings 7:1) and it was so. Jesus Christ was born the natural way like any other human being but performed actions beyond human capacity. He died and was raised to heaven. He is touted to be the second person of the Godhead in Christianity. The Holy Spirit of God, active force with which Jehovah works, is said to be the third.

In my approach to the explication of the trinity in *Carcase*, Haraka the protagonist of the novel will be looked upon as the leader of the godhead. Kimamo, his companion and first lieutenant will be looked upon as the son and Haraka's gun, the patchett, will be discussed as the spirit behind the super human qualities of Haraka. Since this is the case, I shall attempt to describe the novel used in this paper, *Carcase* according to the different modes of expressions through which its author, Mwangi, has achieved his aim - the creation of Haraka as a god who fought the occupying white settlers in Kenya. It shall not be out of place, therefore if in the process of my discussion, issues of form and texture come into play. This is because, over the years, I have come to realize that there is no way form is discussed without touching content, and vice versa, in a given novel.

Mwangi wanted us to see his images as something to be understood and this we could achieve only through an additive manner. The task I have undertaken is therefore to teach the reader how this has been made possible by the author, Nwangi. And how his additive system finally leads to the making of Haraka a god is the burden of this paper; and I shall validate this assertion by giving specific quotations from my primary text, *Carcase*.

Definition Of Operative Terms

God: The term God has been viewed from different perspectives and among different cultures and belief systems. Some people view God from a monotheistic context. In this context, or thought, God is seen as a Supreme Being, creator deity and principle object of faith. Swinburne (1995) argues that in a monotheistic context that God is usually conceived as being omniscient (all-knowing), omnipotent (all-powerful), omnipresent (all-present) and as having an eternal and necessary existence, and that God is

often held to be incorporeal. Bordwell (2002) corroborates this claim when he argues that God is “often held to be immaterial.” (p.84).

In monotheism, its adherents refer to their gods by using names prescribed by their respective religions, with some of these names referring to certain cultural ideas about their god’s identity and attributes. This view is attested to by Assmann (2005) when he argues that in the ancient Egyptian era of Atenism, possibly the earliest recorded monotheistic religion, that their deity was called “Aten” as a result of it being seen as the one “true” Supreme being and creator of the universe (p.59). Watanabe (2006) argues that in Chinese religion, Shangdi is conceived as the progenitor (first ancestor) of the universe, intrinsic to it and constantly bringing order to it, that other religions have names for the concept of God, including Baha in Bahai faith.

In Judeo-Christian religion, the names Adonai, Elohim and Yahweh or Jehovah are used to refer to God, the Supreme Deity. In Christianity, there is a Christian doctrine of the Trinity - God existing in three “persons”, categorized as God the father, God the son and the Holy Spirit. God the father is the creator of the universe; he is non-senescent, omnipotent, omnipresent and omniscient. Jesus is referred to as God the son who was made man so that man can, through him, attain divine status. There was nothing that was created that he did not participate in its creation. He is said to be co-equal with the father; the Holy Spirit is the divine force with which the father operated and at his baptism, Jesus Christ was endowed with this active force.

I shall discuss Mwangi’s *Carcase* from the perspective of the Christian Trinity of God the father, the son and the Holy Spirit, and explicate the complex relationship, between Haraka - God the father, Kimano - God the son, and Haraka’s gun - the patchett - as the active force with which Haraka operated and relate this to how Mwangi has made a god out of Haraka in *Carcase*

Apotheosis: The term apotheosis has its origin from Greek apotheo and simply means “to deify” its latin equivalent is *deification* which means “making divine”. The English equivalent is divinization or deification. Put together, apotheosis simply means the exaltation or glorification of a subject to divine level or status. It is the treatment of a human like a god.

Apotheosis has meanings in theology and in art. In theology, it refers to the idea that an individual has been raised to godlike stature, even though

most Christian commentators argue that Christ was a preexisting God who undertook mortal existence and not a mortal being who attained divinity, some commentators argue that Jesus Christ was made God as a result his super human qualities.

In Art, the elevation of a figure to divine level entails certain conventions. The artist sees the subject as possessing and exhibiting super human qualities that finally aligns him in death, with heroes and gods. Fox (1973), argues that in the Greek world, Phillip II of Macedon was the first to accord himself divine honours, that at his (Phillip's) wedding to his sixth wife, Phillip's enthroned image was carried in procession among the Olympian gods, that "his example at Aigai became a custom, passing to the Macedonian kings who were later worshipped in Greek, Asia, from them to Julius Ceasar and so to the emperors of Rome" (p.20) Fox (1973) goes further to argue that such Hellenistic state leaders might be raised to a status equal to the gods before death. He gave example with Alexander the Great who was apotheosized, or that they (Hellenistic state leaders) may be apotheosized after death. He argues that members of the Ptolemaic dynasty were accorded this honour after death

Haraka in Mwangi's *Carcase* is a deliberate creation by the author in the making of an African god; how this has been made possible is the burden of this paper.

Literature Review

Meja Mwangi has had a series of literary achievements attached to his name. He won the Lotus prize for literature in 1978. *His Kill Me Quick* (1973) won the Kenyatta Prize for fiction in 1973 and so did his *Carcase For Hounds* (1974) in 1974.

Mwangi has a considerable experience in film and television. He worked for the French Broadcasting Corporation in Nairoabi and has turned *Carcase* (1974) into an adventure film. (See the blurb of *Carcase*). At present, Mwangi has many books to his credit. They are in order of publication: *Kill Me Quick* (1973), *Taste of Death* (1974), *Carcase For Hounds* (1974), *Going Down River Road* (1976) and *The Bush Truckers* (1979). Others are *The Cockroach Dance* (1979), *Bread of Sorrow* (1987), *Weapon of Hunger* (1989), *The Return of Shaka* (1989), *Striving for the Wind* (1990), *The Last Plague* (2000) and *The Big Chiefs* (2008) There are also children's books written by Mwangi. They include *The Hunters Dream* (1993), *The Nzunga Boy* (2005), and *The Boy Gift* (2006).

Carcase and *Taste of Death* explore the trying period of the Mau - Mau struggle for independence in Kenya . The author in these books writes from the angle of a film producer hence the cinematographic nature of his works.

Carcase is centered on the Mau - Mau struggle in Kenya during the colonial period. The book explores the relationship between Haraka - the protagonist of the novel- and his trusted lieutenant Kimamo, and the war that raged on between the Mau -Mau and captain. Kingsley's colonial forces and why it took so long before the defeat of the freedom fighters. The values analyzed in these works - that to achieve success, sacrifice is important while sabotage is evil - are narrow, and the spectrum of events covered, limited. While highlighting the characters of the two chief actors in the book , the socio-economic issues that gave rise to these struggles were subtly discussed.

Carcase mainly explores the exploits of General Haraka, a one -time Chief of Pinewood Forest and an ex home guard. Haraka lives his position as chief of pinewood forest station and runs into the jungle to lead the Mau-Mau. Haraka considers the white man a colonial misanthrope, land grabber, liar and mindless exploiter. For this, the whiteman and anybody supporting him is an enemy including his childhood friend now turned collaborator chief Simba, and all must die.

Taste of Death is all about the period of emergency to independence in Kenya in 1963. The central focus is on Kariuki the freedom fighter with the will of iron, and Kitango with Dewis the colonial officer. Neither torture nor isolation could make Kariuki renounce the struggle for freedom until independence was finally granted to Kenya.

Kill Me Quick and *Going Down River Road* are set in Nairaobi, Kenya and they explore the dehumanization of the African by the white colonialist. Meja and Maina are the Chief characters in *Kill Me Quick* who, irrespective of their possession of the school certificate, finally became robbers who torment the Kenyan society.

Going Down River Road tells us about the degeneration of Ben and Ocholla and the racial factors responsible for this degeneration.

The Bush Trackers explores the exploits of two rangers who in a game reserve, try all they can to thwart the designs of a mafia-organized team of poachers and extortionists. The overall design of the novel follows the thriller tradition and is directed at the popular market.

Bread of Sorrow (1987), *Weapon of Hunger* (1989), *The Return of Shaka* (1989) *Striving For the Wind* (1990), *The Last Plague* (2000) and *The Big Chiefs* (2008) all have vivid naturalistic narration. The books are protest books but hilarity abound in this works.

Palmer (1979), argues that *Carcase* has a setting that reinforces the hardened nature of the book's characters. That Haraka and company could afford to move through such queer space because their nature has been nurtured by the environment through which they operate (p.310).

Knight (1983) while highlighting the environment of *Carcase* and *Taste of Death* as a mirror of reality argues that the most enduring feature of the two novels is the persistent use of nature to mirror and intensify the feelings of the actors. She goes further to say that the lives of Kimamo and Haraka are seen to be transient as opposed to the great Liki, the rainbird and the Hyena which "laugh closes the novel (p.146).

Eko (1986), studied the relationship that exists between Mwangi's characters in the author's novels. In *Carcase*, she examines the relationship that exists between Haraka and his lieutenants and especially Kimamo. She tries to ascertain the degree of loyalty between the two in a command and obey relationship. She is of the view that Kimamo gave an excessive hero-worship of Haraka, and this finally leads to the death of the lieutenant, Kimamo. Eko does not sanction this kind of relationship in which one (Kimamo) would obey even unto death. It is not surprising that Eko thinks this way. If she has been aware, she would have realized that Mwangi made a god out of Haraka and he (Haraka) is in a father/ son relationship with his son Kimamo in whom he is "well pleased" and who would obey his father even unto death.

Nwulu (2013), while writing on the technique of Mwangi (as a modern novelist) traces the origins of the cinematic technique in fiction from the 19th century in the novels of Joyce and conclude, that Mwangi writes in the tradition of a cinematographer. Her analyses are based on two of Mwangi's novels *Carcase* and *Kill Me Quick*. She argues that because Mwangi writes as a cinematographer having studied the film technique and having studied the modern practitioners of the technique in fiction especially Joyce, *Dos Passes* and *Hemmingway* that there is so much to be seen in the novels of Mwangi and that this makes Mwangi an avant-garde African writer that employs the film form in crafting his novels.

Textual Analysis: The Apotheosis Of Haraka

At his first presentation of Haraka, Mwangi presents the Mau- Mau leader as one kind of anthropomorphic god moving through queer space and filled with a welter of inanimate objects and environmental detail:

The ground was wet underfoot. The two men kept away from all beaten tracks to avoid leaving prints. The smaller of the two was leading, his 1913 Winchester carbine slung by a leather thong, over his right shoulder. In his left hand, he carried a deerskin bag. The long, stringy hair fell to his shoulders over the tattered, dark great coat. At the bottom of his baggy, ragged trousers, so that they seem to peer out from under them were his oversized army boots, lashed to the small feet with leather thongs. The trousers were held in place round the waist by a leather cord.

His companion was an immense, huge man, over six feet of tough muscle and bone. The massive chest was covered by a Khaki shirt and an old jungle -jacket. He wore a patched -up pair of trousers and very old jungle-boots. On his large head, covering it so that the long hair flowed out from under it in pigtails was a black cap and had once belonged to a police officer. The police officer had lost his head and no longer needed the cap (p.1).

This descriptive lust fills everywhere in *Carcase*. The second man in this movement through the jungle is no other person than Haraka. He is immense; his immensity does not stop only in his physical structure or body geometry; it is carried over to his uncanny ability to organize his band of freedom fighters and in his confrontation of the colonial army with its vast array of men, weapons and fighter - bombers. His "tough muscle and bone" equals his rigidity of spirit as we shall see later in our discussion.

The "black cap" he wears is the booty he got from his decapitation of a "police officer". This man is therefore no ordinary man, he is a special kind, the kind that obtains his weapon of war from the enemy since he has none ab-initio . The "Smith and Wesson revolver" he possesses is "acquired from a white farmer, the victim of one of the dreaded Haraka swoops out at Timau (p.1). This same man, a walking dynamite , is in possession of a "Sinister British Patchett" (p.1)

Why did Mwangi introduce his hero amid a welter of inanimate objects that spit fire and death? This man materializes before us, a nameless, inanimate male form in military costume and jungle bric-a-brac. Mwangi, from the

beginning, wants us to know that this human freak is the god who would spread death and destruction not only to the colonial misanthrope but also to all African collaborators with the whiteman.

After the raids that led to the seizure of the guns and caps in possession of Haraka and his trusted lieutenant Kimamo, captain Kingsley now amasses a vast array of soldiers well equipped with rapid-fire guns and helicopter gunships against Haraka's little army:

"The captain stacked his gun and pack in a corner of the room. He proceeds to undress and take a bath...

The rugged windsock rose and fell lazily. Aircrafts of various types were assembled near the large hangers. Men were busy refueling while repair work went on inside the hangers.

As he watched, a light plane, the property of the Kenya Police Reserve Air Wing, touched down... An aviation ranker came into view in the direction of the fuel depots behind the workshop (p.10)

Captain Kingsley's troop, assisted by air power, goes on the hunt for Haraka and his rag-tag army. The result? Total failure:

"Captain Kingsley Speaking."

"Any luck, any action?"

"No contact whatsoever the captain told him

"..We worked fifteen miles north of the Liki from Timau. Three miles in the jungle along the ridge. No sign of him or anybody".

"There couldn't have been," the other said..." while you were up north looking for him, Haraka was down south at Naromoru. Mr Whitney of Springbok farm was murdered together with his family last night. They set the house on fire too... Somebody has got to put an end to this camage captain (p.12).

There is no doubt that Haraka is an immensely rough character endowed with super human capacities. This is why everybody in the camp of the Whiteman is apprehensive, and this is why the commanding Officer (CO) Brigadier Thames instructs that the Haraka group not be allowed to join with the Aberdare bands. "The result could be disastrous (p.12)" according to Brig. Thames. Because Haraka is evasive and destructive, the Emergency Committee, according to Brigadier Themas, has its doubts whether Captain Kingsley could nail the "terrorist". It is this ugly situation that makes Captain Kingsley remember who Haraka is, " a brawny giant with cunning

calm eyes that seemed to hide all feeling” (p.13). This Haraka, “ is not the same Haraka anymore,” (p.13) he reasons , and how on earth could this freak move through the dense and thick of the Oldaiga Hills circumscribed by Mount Kenya without leaving any trace to enable his (Kingsley’s) troop catch him?

Thousands of Streamlets Flowed through the Mount Kenya Forest combined into rivulets such as Naromorou and Timau, which either ran themselves dry in the thorn - tree covered Laikipia plains or combined and formed tributaries to the Liki and Nanyuki... how the devil I did the notorious Haraka live through that? (p.16).

The thought of Haraka, to all appearances, eluding and outwitting him “was most painful” (p.16) to the captain.

The raids carried out by Haraka and his men have come to deplete the freedom fighters stock of ammunition. Weru was sent out to look for ammunition he didn’t show up. The rest of the groups are afraid of the situation but in a paternalistic tone, Haraka reassures them “Don’t worry, all will be well. We shall have the arms soon. (p.18) Nguru is confused by the assurance and calm equanimity in the voice of the General. That night, Haraka takes his men, finds Weru the deserter and decapitates him. In the morning, Weru’s headless body is found and the refrain, in the village, among villagers and whites alike, is “Haraka again?” (p.32) like a god Haraka is invisible to his non-followers.

The story when it was unfolded turned out to have no complication at all. The home-guards had just heard shots from the village. When they went out to investigate they came across the body. The murderers were gone. Simple as that. It was a straight forward Mau- Mau killing. A Haraka thing (p.33)

Stealth and speed are therefore part of the qualities that Mwangi endows Haraka with in the character delineation of the protagonist of the novel, *Carcase*. Haraka exhibits the same quality during the raid of Timau Police Post by Haraka’s gang. Haraka has taken his men out of their hideout for a raid at Timau Police Post. The mission is to get more arms and ammunition to fortify his gang with. The expectation of Haraka on the night of the raid is that the approaching vehicle heading towards the gate of the police post will pass and he would use its light to see clearly the environment and give the signal required in the storming of the police post;

Then it happened. Instead of the car going past the police post as they expected, it slowed down on the approach and turned in. Its

lights played on the gate and on the sentries as the driver waited for the tall gates to be opened.

Haraka's spirit sank in disappointment and rage. His heart beat fast and his bared teeth emitted a low snarl. The vehicle would not stop him. Nothing would...

General Haraka got on to one knee, the patchett at the ready... He leaped forward and ran... The vehicle was through the gate and the sentries were pushing back the doors. He gave the signal then, at ten years away.

The two policemen screamed and died at their posts.

Haraka went after the car.... He shot a burst into it, shattering the glass and killing the three men inside (p.36).

The result of this stealthy and speedy movement is the total devastation of the Timau Police Post and more than enough arms and munitions including grenades in the hands of General Haraka and his men. Captain Kingsley is devastated at the hearing of this sad news: "The whole crazy attack smelt Haraka, Haraka? In the rain, across the plains all the way from his mount Kenya Sanctuary? Damned insanity" (p.39). The Emergency Committee in charge of this operation was furious. Brigadier Thames is furious: their fury is the more amplified because on the same night that Timau Police Post was raided, Kimamo, Haraka's 1st lieutenant led another band that stormed Ol Pejeta Post and made a mess of it. According to Brigadier Thames, the "Ol Pejeta Post attack was a complete job, a total massacre... And they fairly cleaned up the armory. (p.45)

The Emergency Committee now decides that Haraka should be dealt with once and for all. The fighting force of the Whiteman is beefed up: more Helicopter gunships were supplied; the army is beefed up. New weapons were put into the hand of the soldiers. But first Haraka would be asked to surrender on his own before the final onslaught on him and his men. The government forces now prepares and bombs the entire circumference of Mount Kenya Area with surrender leaflets bearing the picture of Haraka. He is asked to surrender by the 23rd of October.

Nguru burst into the general's hut, his rifle slung over his shoulder and a white leaflet in his hand...

What is it. He did not look up "A letter", the other said, from the government.

"What do they want this time?"

“Surrender that is what they want us to do”

“So that is what the aeroplane was up to this morning,” the general drawled. “well what about it? You have seen the letter before (p.49)

General Haraka is not moved by the surrender paper. He cannot be moved. God’s are not ruffled under any condition. Haraka is a god and cannot be moved, “ if the government wants to throw away paper, “ it’s their paper... let them (p.49).

Kimamo is back from the rail of OI Pejeta Post. His report on the general situation of the Mau-Mau struggle in Kenya is not an edifying story to hear,” they said, “ he shook his head to clear the fog, “ they said the fight is lost in the South. General Jembe is dead. And General Karanga has surrendered to the white soldiers. It is very bad down South. And it is getting worse” (p.51).

The news could make any steel-hearted general melt but not General Haraka. For him, “the tide will turn” ...(p.51). Even his trusted lieutenant Kimamo is of the view that they surrender. Haraka cannot, instead let him die fighting the exploiters: “you know I shall not surrender, don’t you?” Kimamo nodded, “never, the General affirmed “(p.52)

The bargain the government wants to enter with Haraka is considered a “cruel bargain. The devil’s bargain (p.54) Instead of entering into it, Haraka’s mind is somewhere else, the administration of the oath of allegiance on the people of Pinewood and Acacia before the surrender date, 23rd October, to win them over to the struggle. It is in the process of carrying out this administration of allegiance oath that he was mortally wounded at old Mwaniki’s compound.

Corporal Njoro (of the white army) has come out to urinate during the second night of the administration of the oath of allegiance and discovers that Haraka is in town.

“At the sight of these men and the thought of Haraka, the urine that has frozen in his system thawed out and warmed its way.

Down his legs.

He retraced his way slowly, silently on trembling legs, glancing back every now and then, when he was safely out of earshot, he ran. A few Huts up the pathway he slipped and crashed to the ground losing his rifle in the dark. He nearly screamed with fear and could have

sworn that someone tripped him. He got up on his hands and knees and looked around (p.76)

There is no doubt therefore that the presence of Haraka instills morbid fear into the collaborators and their white masters alike. To confront Haraka is to engage the devil in a fight and the fear of Haraka is the beginning of wisdom in the collaborator camp: "The corporal sincerely hoped that Haraka was nowhere near the village and that that was not his gang in the village. He did not want to have anything to do with Haraka, never. He would gladly forfeit the Chevron" (p.76).

It is this urge to have an extra stripe that propels him to report Haraka's presence in the village to Chief Simba, and the subsequent gathering of the guards to take on Haraka in a surprise attack. Haraka is wounded but not killed. He flees to his hideout, the cave in the Mount Kenya area.

One man that stands out in Haraka's camp is his lieutenant Kimamo – a son in whom Haraka is well pleased. It is Kimamo's leadership capacities and in his unwavering support, obedience and loyalty that Haraka's prowess finds its final expression. Right from the beginning of this novel, *Carcass* to its final pages, Haraka stands out as a bulwark upon which Haraka's strength is supported. At our fight seeing of these men,

"The smaller of the two (Kimamo)" (p.1) was leading the movement of the two in the jungle. It is Kimamo, who after Haraka as Chief of Pinewood forest station slaps back at Captain Kingsley then District Commissioner, that advises Haraka to run away and join the Mau- Mau struggle otherwise Captain Kingsley would have murdered him. Sometimes, Haraka relishes having Kimamo as his second in command:

Haraka sighed. Kimamo, so reliable. It was he who had persuaded Nguru (Haraka) and the others to flee to the forest with him. It was Kimamo too who urged him to meet the forest fighters in old Mwaniki's hut... there he had met the little leader and his band. A small ragged man.... he was a good fighter, though (p.19).

The leader of the gang talked about land and the exploitation of the Whiteman. It was the talk of the former leader of the Mau- Mau that finally

makes “Haraka the Chief” turn “into a militant” (p.19). Unlike his second lieutenant, lieutenant Nguru:

Kimamo was the man. Hard, brave, commanding and yet understanding. He could keep the fighters in a group and that was the aim for survival Kimamo was made purely of officer material just what a general, any general wanted. He wished he had a hundred Kimamo (p.21)

When Haraka wanted more arms and ammunition, he divides his soldiers into two: one under the command of Kimamo, and the other under his own command. While the father was at Timau Police Post causing destruction and looting the government armoury, Kimamo the son was at OI Pejeta Police Post raining sulphur and brimstone. The father is apprehensive that his son is not yet back from the raid.

“Now he had arms. More arms than he had hands to operate them. If only those fighters from the south, from the capital, would come now. And what was keeping Kimamo and the rest of the gang? They should have put in an appearance last night as planned. Unless, unless....Then there was commotion outside the hut and Kimamo walked in, wet, muddy and exhausted.

The general’s heart lit up (p.49).

Kimamo and his father in the jungle are one. His fearlessness, tact and obedience to instruction given by the general is second to none. He is not given to worry in any situation but when the white government gives orders for surrender, Kimamo becomes afraid. He is afraid because the overall situation in the Mau- Mau struggle has become so bad. He saw the gangs running away and the report of the death of General Jembe and General Karanga’s surrender is not good to their cause. He wants his general to surrender:

But General, these ones have your name on them” he made no indication of having heard. He finished cleaning the guns first. If Kimamo was worried; maybe there was something in it after all Kimamo was not one to scare easily. (p.15)

The general knows that his lieutenant is saying the truth. But real generals never surrender easily even though his "lieutenant was speaking a lot of truth" (p.53).

Haraka's wounds sustained during the night of the administration of oath of allegiance begins to weigh him down. Captain Kingsley plans a final onslaught on the hideout of the general. The stage is set, to be or not to be, that is the question now. Kimamo suggests that they move out of the hide out to a new place but could the badly wounded Haraka manage? There is no doubt that, "The fighting had reached a turning -point one that was not in the list in their favour. Great changes were afoot" (p.98). Kimamo then musters the courage and tells his commander -in chief. "I wish we could leave now Now!" (p.98). But his general is not an ordinary being. He is not in a hurry for anything." There is no hurry" he said quietly. "We have enough men, enough guns, and enough food. We could hold our own" (p. 98).

The band finally did not move. Haraka's health has gone down too low such that when more men from the villages come to join him in his camp, he orders Kimamo to let them go. But Kimamo knows the quandary the men are in. he tells his general, "General They are from Acacia Ranch" (p.99). The pleading of god the son to god the father softens the heart of the father and he orders that the men stay and be fed. "Give them some food and fire, he said to Kimamo (p.101).

Now the storm gathers greatly against Haraka and his group. Captain Kingsley plans a final hunt for Haraka and his group and the elements that have helped Haraka's group evade capture and total annihilation - the rains, the rivers etc - seem now to turn against him:

Even more, now, he could feel the forces, his enemies closing in on him the rivers the home-guards and the soldiers. The soldiers! He remembered the amnesty. The vultures were hovering and waiting for his *Carcase*. Only two days to go and they were soaring lower, closer to his life. Yes, they were coming, and this time, he felt they were serious (p.101).

God the son is concerned that they move the men under them to safety now that the river, "has gone down" (p.103). Even though General Haraka accepts that they move, his (Haraka's) condition cannot allow them. He is dying, he is now delirious. Captain Kingsley's search party now closes in on him. While in his final fission Haraka is reduced to a dehumanized grotesquerie: "the

wound was swollen ugly. Gangrene had formed and now blood mixed with the dark green mess oozing out.... A fowl stench of rotten flesh wafted to their noses' (p.122). Here Haraka's graphics and the ugly mechanics of his body cannot allow him organize his men nor fight the enemy. All the men Kimamo sent out to fight did not come back. In his delirium, Haraka murders his trusted son, Kimamo:

I am not Njogu... I am Kimamo. Your lieutenant. The other stared icily back at him over the menacing revolver with no sign at all at recognition. His lips tried to form the name Kimamo but quivered to a voiceless stop half- way through. Kimamo's head throbbed. The images formed in front of his eyes, blurred, weird and frightening: The biting pain washed over his body in a continuous wave. His heart went into a wild gallop that caused warm blood to flow faster from the wound on his forehead. (p.134).

In that instant that Kimamo died, Haraka finally gives up the ghost. He joins his beloved son to the other world:

In the dark he was alone, cold and lost. And then suddenly he (Kimamo) was not alone. Through the gloom he saw a tall, powerful phantom glide over to where he sat worn and lost. The ghost placed its hand on his weak shoulder and said comfortingly, voicelessly:

let's go!

'Where?' Kimamo's lips moved but no sound came.

"The gate! horsley (p.134)

While both men lay dead in the cave, the greatest blunder occurred in Kingsley's search party:

"Captain Kingsley gradually drifted into a shallow disturbed sleep....

At the precise moment the Captain closed his eyes, the greatest blunder in operation Haraka occurred. Four miles up the jungle into the forest, a tired and careless soldier drifted past the hideout where the wounded and dying general Haraka lay half asleep waiting For the darkness to fall. The innocent private passed by the cave, his automatic rifle in hand... Thinking about his girl back home in Liverpool (p.130)

Mwangi tells us that no one knows about this slip excepting the jungle, the birds and trees. These are all totemic items of the sacred and they could not tell about this "gigantic slip" (p.130). This is so because Mwangi wants us to see Haraka as a god, something that is sacred and the sacred will not tolerate too much human understanding of its forms and operations. When a mystery is seen (and to the Whiteman, Haraka is a mystery) and thus understood, it is no longer mystery, and the understanding of the sacred is its profanation. This is why only the birds, the jungles and the grove should know but could not tell that Haraka is dead. The context of mystery that Mwangi wishes to create concerning Haraka will be punctured if the soldier had seen and kills Haraka himself. Even though Haraka is dead, the Whiteman does not know and still lives in fear of him.

The third aspect of the godhead in Mwangi's creation of Haraka as a god is the aspect that deals with the force with which Haraka operates - his gun, the patchett. Spiegel (1976) argues that in Post-Joycian Fiction, "things increase in symbolic value as they stand equal to man, representing him in the world of the narrative, made resonant and animate by his living presence in them... for things to surpass humanity, for things to go off, as it were, on their own. (p.185).

The patchett acts as the totemic double of Mwangi throughout *Carcase*. Right from the beginning of this book, Haraka's Patchett stands out as a weapon of immense destruction, a revelation, a myth and transcendence. The gun is in fact Haraka's psychology made manifest in a machine. In its introduction the gun is seen as "a dark Sinister British Patchett" (p.1). Whenever Haraka is angry, he shows his emotion through the use of this gun. At this instant, both man and material vie for expression. The gun, like its possessor is a messenger of death to every opposition. It does no other thing than the expression of the inner feelings of its possessor. When the general raided Timau Police Post, the gun was brought to its internal use:

"The guns? General Haraka asked. The constable who looked like throwing up moved. He came closer, slowly, menacingly.

"The guns, where are they?"

The police man had his back to the wall. The General jabbed him with the patchett. He pointed into an inner office too scared to speak. Haraka pushed the man into the inner office (p.36)

The very sight of the gun (patchett) strikes the policeman dumb and releases the emotion of fear in him. As Haraka ransacks the inner office, the

constable takes to his heels. His escape means trouble for Haraka and company. Haraka brings the patchett to its murderous use to stop the escaping constable, "Haraka let him have it. He fairly flew into the air, then crash - landed in a mess of flesh and bones. (p.37)."

The patchett, the active force of its carrier is a loaded death that strikes at the heart of the offender. The gun, as can be seen, is employed by Mwangi to express an aspect of Haraka's psychology. The expressiveness of the gun, its killing, is therefore the link that binds the human to it, the link that equalizes the one with the other. In this relationship however, we can still perceive the separatist strivings of the gun, for as Haraka associates himself with it, he relinquishes that much of his power to act to the gun which proceeds to function, as it were, on his own behalf.

It is the gun that always saves Haraka (apart from Kimamo, god the son) in every difficult situation. The gun was brought to its murderous use when the party was attacked at old Mwaniki's hurt and the wounded Haraka escapes from the attack. "The murderous racket of the damned patchett" (p.82) is its epiphany, the showing forth, the outward sign of its struggle to realize itself as that thing which it is and no other. It is the sound of the gun that informs Captain Kingsley that Haraka's party is in town but before he could reach the scene, the party disappears. The gun has become as mysterious, cunning, enigmatic and aloof as its possessor.

When Haraka could no longer use the gun and lies dying in the cave and Kimamo uses it in his final attempt to kill Chief Simba the government forces attribute the raid to Haraka. This is the reason why Lieutenant Peter's exclaims, "Haraka" (p.131).

The gun here is memorable because its constant possessor has always been Haraka. But now Kimamo is in possession of it. The gun has been employed in the narrative in an Eisenstein manner, "pars prototo" (p.14). That is a part - a part of the hero (the gun) - is used to represent the whole (the hero himself). The gun is therefore a kind of emblem the material signature of the character himself. (Haraka's Holy Spirit). But one essential feature of Haraka's gun is that it becomes so powerful that it finally detaches itself from its possessor and assumes a life of its own.

The shooting of the patchett represents its logical extension and conclusion of its animation - that autotelic condition that every other object in the book seems to strive but rarely attain. With Haraka's gun, we enter into a world of demonology, a world where things seem to represent the locks and keys of darker, deeper forces just beneath their surfaces. This is

why Haraka rarely talks but kills with passion. This is why he stands or sits aloof from the rest of the characters in his group except his son Kimamo whom he cherishes and discusses within one line sentences. It is Haraka's patchett that complete the union of the trinity in Haraka, Kimamo and the patchett. One depends on the other for sustenance and survival yet each achieves a life distinct from and yet dependent on the other.

Conclusion

Human beings have been made into god's both in the Judeo-Christian cultures and other cultures of the world especially in Hellenistic times. Elijah, Moses and Jesus Christ were heroes and gods of the Judeo-Christian culture Alexander the Great was said to be a god and was so pronounced during the Hellenistic period. His father king Philip II pronounced himself a god: in Rome Julius Ceasar was pronounced a God by pompey who died before he could explain his reasons for pronouncing him such. In China, members of the Taoist Patheon and descendants of the Ming dynasty were accorded the status of gods. Most of these men were accorded such status because of the super human qualities they exhibited.

In *Carcase*, Mwangi made a god of Haraka and goes ahead to argue that the Man Man struggle took so long to defeat because their leader had super human qualities. This is the reason why Haraka is never ruffled under any condition and his presence in the enemy's camp instills boundless fear into the collaborators as well as the Whiteman.

Haraka's frame is superhuman, "an immense huge man, over six feet of tough muscles and bone" (p.1), he is elusive, "an immensely rough character. Very elusive (p.12), he is a constant pain to the colonial misanthrope captain, Kingsley for he (Haraka) is always "outwitting him" (p.16). His organizational ability is second to none. He has a band of only eighty soldiers at the most yet he deals devastating blows to the occupying army.

The sophisticated war machines of the Whiteman does not perturb him and he therefore speaks with assurance all the time. He tells the lieutenant Nguru, "don't worry.... we shall have the arms. Soon "(p.18).

He takes on the occupying forces by raiding their Police Posts- Timan and OI Pejeta and thereby collects as much arms as he needed. When the

occupying forces asks him to surrender, he did not but prefers to die while fighting them.

Attached to the help of Haraka is his first lieutenant Kimamo, brainy, organized, loyal unto death and merciful like Jesus Christ who cares for his followers. He is the second person of the god -head.

Mwangi further endows Haraka with a gun as sinister as the man who uses it. The gun is sinister and is the psychology of its owner- the intention to main, kill and destroy. This gun finally, struggles for its autotelic existence until finally the inevitable happens: the gun, now more powerful than its owner detaches itself from Haraka and assumes a life of its own. To ordain the gun in order to have a life of its own as an active agent- the force with which Haraka operates - Mwangi imbues in it a Lukacsian tenor "Lukacs (1964) argues that:

objects come into life poetically only to the extent they are related to men's life: that is why the epic poet does not describe objects but exposes their function in the mesh of human destinies, in introducing things only as they play a part in the destinies, action and passion of men (p.15).

The gun - the active force of Haraka - is as much powerful as the possessor if not more.

Thus, Mwangi through a combination of the activities of these three - Haraka, Kimamo and the patchett - builds Haraka into a god such that when Haraka died, his corpse was not seen and until today, he remains a mystery to the Whiteman. This is why Mwangi allows, or brings in, the surface ward of chance and mistake, to come into play in the search for Haraka. Human mistakes sometimes turn personalities into gods and Mwangi knows this. Could the author give up Haraka the man he wants to make a god so easily?

The context of mystery that Haraka wanted to create would have been punctured if the soldier had seen Haraka as he lay dying. Part of Haraka's mysterious nature lies in the fact that even as he lies dying in the cave, his active force -the gun is still put to use and its further use by Kimamo is attributed to Haraka. By so doing Mwangi places Haraka the African alongside heroes, and gods: Moses, Elijah, Jesus, Brahma, etc.

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IGWEBUIKE: An African Journal of Arts and Humanities. Vol. 7. No. 5. (2021)
ISSN: 2488- 9210 (Print) 2504-9038 (Online)
Department of Philosophy and Religious Studies, Tansian University,
Umunya

Annual Conference of English Language Teachers Association of
Nigeria, University of Port Harcourt, September, 2013.

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