

The satirical portrayal of Africa's development issues: Examples from Kiswahili short stories

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Abstract

The 20th and now 21st centuries have witnessed the outpour of satirical works that are purported to be portraying and discussing Africa's development problems. Certainly this is the case in East Africa where, for example, cartooning, comedy shows and oral and written literary satires are flourishing. While this paper uses Kiswahili literary satire to make some theoretical deliberations on what satire is, it also discusses the place of two popular Eurocentric satirical traditions propounded by Horatio and Juvenal. Several questions are raised and an attempt has been made to answer them regarding the satirical mode and its place in examining issues that affect the people of Africa: What is the nature of African/Kiswahili literary satire? Can we formulate our own theories regarding African satire that aid in portraying and discussing Africa's development? Why has satire become a dominant artistic mode in the portrayal of Africa's development path? Of what practical use are wit/humour, irony, and sarcasm – the main ingredients of satire, in exposing and discrediting vice and folly in Africa? In short, using examples from Kiswahili short stories, the paper examines the relevance or, indeed, irrelevance of satirical mode and traditions to Africa's development and the discourse of such development in deliberating on the future of Africa.

Key words: development, irony, Kiswahili short stories, sarcasm, satire, satirical mode, traditions

Introduction

Different scholars have defined the concept "satire" differently. For example, satire is defined as a genre of literature and sometime graphic, performance arts, in which vices, follies, abuses, and shortcomings are held up to ridicule, ideally with the intent of shaming individuals, corporations, government, or society itself, into improvement. Although satire is usually meant to be humorous, its greater

purpose is often constructive social criticism, using wit as a weapon and as a tool to draw attention to both particular and wider issues in society.

According to this definition the intention of using satire in literature, is to shame the targeted person or institution due to their misbehaviour, with the aim of making such person or institution, change their behaviours.

Abram (1999), defines satire as a literary art of diminishing a subject by ridiculing it and evoking towards it attitudes of amusement, contempt or scorn.

Traditionally satire has been classified into Juvenalian and Horatian categories. Meyer H. Abrams suggests that satire must be classified according to its tone and aim. Senkoro (2008) explains in detail about the Horatian and Juvenalian satirical stances as follows:

Most western literary historians and theorists do classify all satire into two traditions: the cheerful Horatian and the embittered Juvenalian. While Horace was a cool stand-up who commented about life with gentle pokes and a smile, lampooning and ridiculing such follies as uncouth and ill-mannered behavior or propensity and predisposition beyond tolerable limits, more so in sexual issues; in contrast, Juvenal, who was Horace's contemporary, ferociously and ruthlessly exposed the vices of Roman society and contrasted them with the honesty and tranquillity of rural, small-town life. Juvenal deemed overindulgence, acquisitiveness, gluttony, corruption, theft, forgery, uncontrolled luxury, murder, certain sexual practices, perjury, and the pretensions of the rich as kinds of peccadillo and wrongdoings of identical scale and enormity.

Basically, Juvenalian satire that was named after the Roman Satirist Juvenal is more contemptuous and obsessive than the Horatian. Juvenalian satire addresses social issues using abusive ridicule and harsh language. In this type of satire irony, sarcasm and moral indignation which are used do not emphasise on humour. Horatian satire was named after the Roman satirist Horace (65-8 BC). Unlike Juvenalian satirists, Horatian satirists criticize various social issues through gentle, mild and light-hearted humour. The general features of this kind of satire include the use of humour, sarcasm, and strong irony.

We term this kind of classification of satire Eurocentric in the sense that its theorization was basically based on European satirical works and standards. In this paper we try to see how applicable or inapplicable this kind of classification is when theorizing African and, specifically, Kiswahili literary works.

Kiswahili Literary satire

As found in literatures of various societies in the world, satire has also been commonly used in Kiswahili literature. We can even argue that the genre has been used since the beginning of Kiswahili literature. Since in Kiswahili literature oral literature is older than written literature, we can argue that the use of satire is also older in oral literature. In his analysis Senkoro (2008) used riddles as one of the oral literary sub-genres to explain how people used satire to address various issues that arose within the society.

Even before colonialism, the traditional ruling system during that time was satirically portrayed in different genres of literature, graphics and arts in general. For example people used drawings in a satirical way to ridicule and mock over the weaknesses of the ruling system on various issues that arose. In Kiswahili literature such colonial system was also ridiculed, especially in riddles. But because of the rude and brutal nature of the colonial government, it was not easy to express openly about the harshness of the colonial government officials. That is why satire proved to be a better means and an equally harsh weapon against colonial administration. A good example that comes to mind is that of Shaaban Robert's two novels, *Kusadikika* and *Kufikirika*, in which the brutality of the colonial government was portrayed through the satirical mode.

With regard to the Horatian and Juvenalian traditions of satire, it would seem that in early Kiswahili writings, such as in the two novels by Shaaban Robert, Horatian satirical stance was used more than the Juvenalian approach. The reason behind the use of such kind of satire could be the fear against the colonial government during that time. However, since this kind of satire had also manifested itself in African (including Kiswahili) oral literature, it only befits to hypothesize that Horatian-like satire was common in African literature, and that there is a need to research into the nomenclature of such kind of literary approach as used by the people of Africa. This is, however, beyond the confines of the present paper.

Talking about the reception of satire, Senkoro (2008, p. 25) has the following to say:

Satire in its various shapes is a form of literature that has delighted and at times repelled men throughout history. As one looks at it one discovers how in some periods in the history of the African people satire has flourished while in others it has either been subdued, repressed, forced into disguise, or even driven to operate underground .

Focusing on the flourishing use of satire in Kiswahili literature, Senkoro (2008, p. 25) has gone on to say:

The aim of the satirical mode as used in Kiswahili literature is to make all of us laugh at ourselves at some point, and laugh at our vices and corruption. We look at ourselves and at the ridiculousness of those who lead us, and as we laugh, the laughter turns into a kind of psychological panacea, which makes us reflect on ourselves and on those around us.

The oppressive social, political and economic environment in any society leads to social, political, and economic challenges that in turn enhance the production and use of many literary satirical works that suitably portray such problems. This is the case the world over. If we may use the example of Tanzania in which various development policies that were initiated by the government after independence have been satirically criticized in many works of oral and written literature - especially in written literature, political agendas that were pompously announced by politicians on platforms, including those of Socialism and Self Reliance, the Arusha Declaration, Nationalisation, and Economic Sabotage Policy, among others, proved to be ready material for satirical portrayal due to their being trampled upon by the very politicians who had announced them. When all these issues appeared in Swahili literature they were satirically portrayed. Such literary works like *Harakati za Ukombozi* (Liberation Struggles) *Lina Ubani* (There is Panacea for any Rot) and *Kichomi* (Heartburn) were quick to point out satirically that the envisaged development of the people of Tanzania was hampered by the very politicians who, through corruption, went against those policies.

From then on, including the present times, Kiswahili Literature has used and continues to abundantly use satire in addressing various social, political and economic issues and the accompanying problems that face the people in their endeavors to try to achieve development. While such use of satire is abundant in various literary genres, in oral literature, and in other art forms such as cartoons, the current paper uses Kiswahili short stories to analyse, albeit in a summary form, the need and relevance of the use of satire in Kiswahili literature.

Satire in Kiswahili Short Stories

Among the different Kiswahili literary genres, that of short stories lack rigorous analysis as many scholars seem to be interested mainly in the Kiswahili novel, poetry and plays. This is one of the main reasons for choosing to analyse Kiswahili short stories in this paper. The other major reason for choosing to analyse Kiswahili short stories is that a closer look at the stories indicate that quite a handful of the stories use the satirical mode as their storyline's approach. In this paper we use four short stories written by different authors. These short

stories are E. Kezilahabi's *Magwanda Kubilya na Vyama Vingi* (Magwanda Kubilya and the Multi-party System), M. Mulokozi's *Siri ya Bwanyenye* (The Secret of the Bourgeoisie); G. Ruhumbika's *Wali wa Ndevu* (Rice Left-Overs on Beards) E. Kezilahabi's *Cha Mnyonge Utakitapika Hadharani* (You Will Vomit in Public What You Took from the Poor)

***Magwanda Kubilya na Vyama Vingi* (Magwanda Kubilya and the Multi-party System)**

In this story the author is ridiculing the multi-party system as he compares it with an old empty tin container. To the author the system is as useless as an old empty tin container that under normal circumstance cannot be used anymore. He also likens the political parties with firewood. Basically firewood is used for making fire. In this story the main character, Magwanda Kubilya, is trying to put firewood into that old tin container. However, the shape and nature of the firewood did not allow it to fit in one tin container. Although Magwanda Kubilya tried several times, he was unsuccessful. In literary terms, firewood can be symbolic of the different political parties that fail to fit in one old tin container, which in itself represents different "old" countries of Africa. All this symbolizes the social, political and economic situation in Africa where the multiparty system was prescribed as the ready remedy for all the heretofore unresolved development problems. It is argued in this story that multiparty system cannot, on its own, meet the expectations of the society, and that in practice such a system has been creating chaos and political instabilities. The author is ironically saying that while firewood is used for making fire that helps a person to deal with his/her needs such as those of cooking, heating, and so on, the political firewood resulting from the multiparty system is the source of a fire that creates problems, including those of irresolvable political conflicts that plunge African societies into chaos and further underdevelopment.

Magwanda Kubilya in this story represents the normal citizens who are the victims of the situation caused by the firewood-old-tin complex. When political conflicts arise it is the normal citizens that are negatively affected. The author is, thus, satirically viewing the political parties and the multi party system in general as the source of political instabilities in many African states. To him trying to reshape these political parties (like Magwanda Kubilya who was trying to arrange the firewood in a small tin container) is like a waste of time because by the nature of these political parties, nothing good will emerge from them.

In this story also Magwanda Kubilya asks Mzee Magambo how that type of firewood was brought into their midst. Mzee Magambo responds that someone

brought the firewood in the old tin container. He also says that the one who brought the firewood was typically tired when he reached where they are, and that is why he failed to take the firewood and the tin into the compound and rather decided to leave the items outside.

If we can relate this statement to Tanzania's political context, the person referred to in this story (i.e. the one who brought the firewood) could be Mwalimu J.K. Nyerere - the first president of Tanzania. This is due to the fact that even though the results of the 1992 referendum votes showed that many people (80%) did not want multiparty democracy in Tanzania, only 20% the votes were considered, and therefore the government decided to implement the system regardless of such results and, as Nyerere said, sometimes it is good to hear the voice of the minority too.

In this short story therefore, Kezilahabi is saying that it is due to the fact that many people opposed the implementation of multiparty democracy that now it is very clear that multiparty system is not productive in not only Tanzania in particular but in Africa's development in general. This observation is, of course, open for discussion.

Multi-party system as one of the indicators of democracy is deemed to be unsuccessful in many African countries. That is why to the author of this short story, this system is like an old tin container which cannot be used to hold any worthy thing. Instead it has created political conflicts, especially during general national elections whereby many political parties initiate riots when they do not win the elections.

In further satirizing the general elections in Africa, the author shows how even though the normal citizens are involved in general elections through voting, the final decision about the results and the winners do not come from such citizens' votes. Although people are mobilized to vote for the political parties that they like, when it comes to the election results, the top government officials, especially from electoral committees and the ruling parties are the ones with the final say and decision. It is in this state that corruption takes the upper hand. This is the case in many African countries where after general elections, the losers (mainly opposition parties) complain that the elections were not free and fair and that corruption such as bribery was used by the powers that be to win such elections. Kezilahabi employs satire as he ironically calls these officials "common people" when he writes:

'Mzee, wananchi wenyewe ndio watakaotoa uamuzi juu ya chama wakipendacho sasa... "Mimi!" Mzee Magamgo alimkatisha tena. "Ukiniita

mwananchi mwenyewe unanikebehi na unanitukana. Wananchi wenyewe wanajulikana.

(Mr. old man the normal citizens are the ones that will decide on the political party that they like now.....`Me`! The old Magambo interrupted, "If you call me a real normal citizen you are insulting me. The real normal citizens are known.)

The author is using the character Mzee Magambo who in real senses is a normal citizen to mock the top officials who are, in actual fact, not 'real normal/common citizens'. And indeed those who belong to the top class are the "real citizens" due to their power to decide on various issues of the state, including election processes and results.

In his other short story, *Cha Mnyonge Utakitapika Hadharani*, E. Kezilahabi uses Malyangu as a character to represent senior government officials. Malyangu is a permanent secretary at a Ministry. Through fun or the language of mockery the author explains the physical appearance of Malyangu, an overblown lump of fatty flesh resulting from his high, lavish living. The author turns Malyangu's fatness into ridicule as he states:

Katibu Mkuu Malyangu alikuwa mtu mwenye mwili mzuri ulionenepeana toka mashavuni hadi miguuni. (The Permanent Secretary Malyangu had a beautiful body that was fat from head to toe)

Usually a body of that type is hardly beautiful, and such a body normally makes a person to be seen as an ogre. But through the language of mockery and ridicule, the author of this story is pouring scorn on Malyangu. The name Malyangu literally means "my property/wealth". It is, thus, a name that is to be satirically viewed and interpreted. Malyangu referred of himself as a revolutionist and an advocate for weak and wretched people. All these credentials are put by the author in a satirical manner, and they are, in fact, meant to be the opposite. Satire is, basically, the art of stating or portraying the opposite of what is meant to be portrayed. The conduct and acts of Malyangu are totally inconsistent with the credentials of a public figure. Malyangu is an extravagant person who only cares about his personal ambitions and interests. Again, it is in this character's name that the author highlights the gluttonous hunger for power, and the selfishness of those who are supposed to speak against these vices. Alongside this name, Malyangu is also described in the story as a **wild cat** and a **Casanova** - names that symbolize bad habits of the supposedly clean political leaders. The habits include misuse of public offices, adultery, theft and gluttony.

In this story common people are ejected from their daily activities on the streets as they are deemed to be loiterers. They are then bundled and transported to places where there are no public or social services. This is an exercise that is typical in our capital cities when foreign dignitaries are visiting a country. The relocation, which is often by force, is taken under the pretext that most of those destitute people are vagabonds and criminals. The author shows that in spite of the good intentions of the villagization policy, the government seems not to have been aware of its implementation problems. It is very likely that the author is satirizing the villagization policy that was introduced by the Government of Tanzania in 1967/68 where people, in particular peasants and other *common people*, were forced to relocate, live and settle in what were known as *Ujamaa villages*. The satirist's pen is showing how, in spite of the good intentions that envisaged a society in which people would live and do productive work together while getting all necessary social services for free, the implementation of the policy proved to be counterproductive. The government did not lay out enough appropriate plans and awareness campaigns that would have benefitted this exercise. These socialist villages disintegrated side by side with the huge costs involved and spent to accomplish this policy.

Kezilahabi's pen is intended to use the 1967 incident to represent the current situation whereby our governments have been initiating various policies and programmes, the majority of which are dictated from outside via such agencies like the IMF and the World Bank, foreign governments and multinationals, which fail in the course of implementation. Such sugar-coated policies like the Structural Adjustment Program were so good-sounding with excellent and convincing policies in the theoretical arena, but their implementations were abortive and very negative to Africa's development.

As Senkoro (2008) aptly explains, satire is "the art of mockery in which wives beat husbands, traffic policemen politely greet and hand out ice cream to drivers, and workers cry for more working days and less pay." It is only in the satirical world that this kind of world is possible. In *Cha Mnyonge Utakitapika Hadharani*, that world is well portrayed when the Permanent Secretary - a very senior leader in the government, is beaten and defeated by a common (*yeoman*) called "*Brazamen*". In usual circumstances as Malyangu was a senior leader in government he ought to have enough power and security. But he has been made to be beaten as he groans aloud in derision, by common people. This is a typical satiric ridicule and mockery. However, the reverse may as well be true, that perhaps the author wants to tell us, that there will come a time when frail and wretched people will become conscious, gain momentum, power and ability to make leaders accountable.

It seems that the author is saying that for development to happen, a country needs strong, committed and humble leadership, unlike the leadership of people like Malyangu who are an epitome of spite against the wretched and frail people who are branded as vagabonds, hoarding of wealth, over-ambition, adultery, blindly received and implemented policies, gluttony, and corruption in general.

In a nutshell, using the case study of Tanzania, Kezilahabi is of the view that real development in Africa is in the hands of wretched and poor people, and that if they unite they can force corrupt governments out; they can, and will, literally force a corrupt government to vomit all that it has taken and eaten from the people – thus the title, *“You Will Vomit in Public All that You Stole From the Poor”*. The story scoffs also at intellectuals and politicians who, for all purposes and intents, are unconscious and blind to the plight of the poor people in their midst. The message is that real revolutionists are born from the poor and humble people, and they are the ones who will lead society to development.

In a very interesting article titled “Whither the Satirical Mode as Popular Public Sphere in Tanzania”,¹ Senkoro had these words to say which we think summarize the stance of Kezilahabi’s satirical short story and others that we discuss below:

With gentle pokes and a smile, this satirical public space lampoons and ridicules such follies as uncouth and ill-mannered behaviour or propensity and predisposition beyond tolerable limits, more so in sexual, social and political issues. At times this public sphere ferociously and ruthlessly expose the vices of Tanzanian politicians, contrasting them with the honesty and tranquillity of rural, small-town life. This sphere deems overindulgence, acquisitiveness, gluttony, corruption, theft, forgery, uncontrolled luxury, murder, certain sexual practices, perjury, and the pretensions of the rich as kinds of peccadillo and wrongdoings of identical scale and enormity. The sphere vehemently decries the brutality of the state organs supported by the top enchilada against the citizens.

Wali wa Ndevu

In this story various development issues are satirically discussed. The author frames his characters in a satirical manner shown through their behaviour,

¹ A version of this paper was first presented at the 12th General Assembly of CODESRIA, in December 2008, Dakar, Senegal.

positions, and names, among others. Their names satirically represent their political positions that they hold in the story. The meanings of the given names tell us more about the behaviour of the political leaders. We have such names like Hon. Mr Shibe Zalendo which means a *Mr. Well-fed Patriot*, Professor Tumbosasa (*Professor What Matters is The Stomach Only*), and Mr Hamis Maghorofa (*Mr. Real Estate Hamisi*). Similar to Malyangu in the story that we just looked at, the names that the author gives his characters in this short story are meant to satirically and symbolically represent corruption, adultery, ill-obtained wealth and richness. All these behaviours hardly make us believe that there is any good leadership in our societies. Those in power are using their political positions for their own benefit by enriching themselves, embezzling money, corruption etc. Thus, the leaders who call themselves men of the people, such as Malyangu in *Cha Mnyonge Utakitapika Hadharani*, and Niyetu who we will meet in the story of *Siri ya Bwanyenye*, are no longer men of the people; they are leading society for their own personal gains.

In this story, the characters who are said to be government officials are praising the country (Zanzibar) that after independence it has achieved a lot of development while in real sense there are no notable changes. The people, through Mzee Mtambuzi (who represents the common people and whose name literally means *the conscious one*) are complaining of the situation that has turned out to be the same as it was during colonial times. It is said that while during colonial rule people used to eat *wali wa ndevu* (rice left-overs from the beards of the slave masters), now after independence they continue eating *wali wa ndevu*. *Wali wa ndevu* is a satirical phrase in this story representing various social and economic problems that the common people encounter. Such problems include corruption, lack of, or poor, social services, severe poverty, and poor infrastructure.

In the story, the so-called commoners are complaining that, during colonial times people were forced to eat *wali wa ndevu* by the Sultan's government, and now, surprisingly, even after independence, the government led by natives, has forced them to eat similar crumbs, and this time from the beards of the local masters. Even though the writer of the story is using the terminology of "Rice Crumbs from the Beards of the Masters" which needs interpreting, when one contextualizes this puzzle one discovers that it symbolizes the difficult social-economic conditions that the poor people encounter. While the upper, bourgeois class is busy enriching itself and lives in luxury and abundance, the poor are suffering from poverty and poor living conditions. It is clear that in this kind of society where classes and poverty are rampant, to attain development as the wish of many poor people is not an easy task. No development can be acquired in a society where rulers are cheating the people that they are working for the interest of the society

while in real sense they are serving their own interests. As Wamitila (2008) argues, the flourishing of satirical literary works has been facilitated by the increase of oppression, suppression, and poverty. *Wali wa Ndevu* results from inequalities and the oppression of the poor people in society; and it had to be told satirically because it questions the deeds of the powers that be that deter the people from real development that would bring the desired changes and meaningful life.

Siri ya Bwanyenye

In this story the author is narrating how the people, led by Mr. Niyetu, are celebrating after the acquisition of freedom and revolution. Mr Niyetu whose name means “*It Belongs to Us*” is a member of the parliament, whose lifetime dream had been to become a minister, even though his past background shows that he was just an uneducated person. In the story we are told also that the government is running a campaign called Nationalisation Policy by which entire assets such as big buildings that were owned by a few rich people had to be nationalized and turned into public property. This practice was purported to bring equality among the citizens. In contrast, the author shows that among those assets that were intended to be nationalized, some were now owned by government officials, including Mr Niyetu. Mr Niyetu calls himself ‘*mtetezi wa watu*’ which means a person who defends the people, a person who speaks up for the people. However, in reality Mr Niyetu is in that position not for the service of the people but for his personal gains and glory.

The title of the story, *Siri ya Bwanyenye*, means the secret of the bourgeois. The story is a satire against leaders who pretend to be defending the people while in practice they are mere bourgeois leaders who are enriching themselves by embezzling public funds through the back doors of the very policies, like that of nationalization, that they are so keen to announce. This situation represents that pertaining in many African countries, where some of the policies or projects that are conducted by governments, through which some government officials use them as a means of enriching themselves. The story satirizes the 10% syndrome through which government officials are corruptly earning money that they did not sweat for. The short story is a satirical piece on how public officials receive bribery so as to allow the so called investors to use the country’s land for their own interests under the umbrella of “investment and privatization”. In so doing in some areas this situation has led to land conflicts among the people and foreign investors because people are forced to leave the mineral-rich or fertile land without or with little compensation. The stance of this story does not differ much from the other stories that we have looked into. It decries the low position given

to the majority of the people while the minority composed of politicians and business people live in luxury.

In 1967, Mwalimu Julius Nyerere listed four main prerequisites for development. These are: people, land, good polices and the best leadership. Generally, it seems that the Kiswahili short stories that we have analysed have some joining threads among them that deal with the four prerequisites as stated by Mwalimu Nyerere. The first thread has to do with issues of leadership. Authors appear to share the same views when portraying development problems. *Wali wa Ndevu*, *Siri ya Bwenyenyeye* and *Cha Mnyonge Utakitapika Hadharani* have characters that represent leaders who vie for leadership positions with the sole intention of accumulating and hoarding wealth or properties for their well-being and the well-being of their families.

The second thread, which is closely linked to issues of leadership, is that of poor policies lacking vision and serious commitment in supervising government projects. For example in *Siri ya Bwenyenyeye* the government is contesting against economic sabotage, but those who are accused are actually the political leaders themselves. Ironically, the exercise of nationalization is supervised by those who own nationalized properties. This is very good material for satire and that is why many Kiswahili authors seized the chance to use their pens against the vice.

The third thread is that of land issues in which through satire, the *villagization* policy is looked at as an exercise that removed the people from their land only to dump them in barren lands with no social services or infrastructure. This thread ties in well with issues of democracy that the authors are portraying. Among the criteria used to measure or assess stability of democracy in Africa, is the presence of multiparty system, and free and fair elections. In the short story of *Magwanda Kubilya na Vyama Vingvi* the author satirizes this matter showing how the presence of multiparty system has made the situation worse since the different parties are busy at each other's throats in the struggle for power. This is contrary to real democracy that was hoped to be demonstrated in a strong multiparty system. The symbolic act of Kubilya trying to arrange firewood in an old tin is indicative of the vain situation which shows or reveals the failure of the multiparty system.

Tentative Conclusion

Despite the application of satire as it has been explained above, the important question that we have to raise as a way of concluding the present presentation

is how relevant the satirical mode in literary outputs is, and how it relates to society's real life. Perhaps this is nowhere else expressed so succinctly than in the cautionary words of Isidore Okpewho, whom we quote below as he was talking about the role of satire.

But it would be foolish to expect that everyone in the society would heed these lessons. It would also be unsafe for society in the hands of tales and proverbs, which in many cases tell how to conduct oneself only by implication. Society therefore has more direct methods of enforcing conduct and punishing actions that violate the established codes of behaviour. Although there are more formal instruments of punishment such as fines, banishment or even execution, a large number of moral lapses committed in the society are usually denounced by satirical songs or lampoons which are meant to bring shame on the culprits and so discourage future misconduct.

From Okpewho's point of view, satire does have moral or social correction as one of its primary objectives. It reveals the misbehaviour that is found in societies in which sometimes direct methods of punishment cannot help. Through satire those individuals who are accused of being culprits are shamefully ridiculed for the intention of changing them. Even where the targeted groups do not change as expected; the role of satire remains to shape the society for future utility value.

Wamitila (2010), on the other hand, emphasizes that:

"Tashtiki katika fasihi au usemi huchochewa na mazingira ya ukandamizaji au kuwepo kwa harakati fulani.

(Satire in literature is facilitated by the presence of oppressive environment or occurrence of certain struggles)

The use of specific nomenclature in Kiswahili short stories, especially the names given to the main characters and which have been analyzed in this article, is meant to drive a satiric outlook home. These names satirize particularly those characters that represent the ruling class and their political leaders.

Satire is meant to make people laugh and even laugh at themselves and at the institutions that they may be leaders of. Through satire, many issues pertaining to social, economic, and political life of a people are revealed and understood better through the laughter that satire typically produces. It is interesting that the satirical mode as used in Kiswahili short stories does not have the divide between Juvenalian and Horatian approaches. Rather, one can find, within the same piece, both elements of satire according to Juvenal and Horatio intermixed. Satire appeals to certain deep-laid elements of human persona, to anger and

contempt, to the love of mockery and of laughter while interfacing wit and intellect. These combined elements of the satirical short stories that we have examined make the pieces interesting to read while they reveal Africa's development problems that include those of bad leadership, land problems, bad policies that are sometimes dictated from outside; and wrong project/policy implementation strategies. All these are portrayed satirically, and the authors show to us that they are done at the expense of the development of the people.

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