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**Title:** Satirical Mode in the Post-Independence African Novel: A Study of the Selected Works of Chinua Achebe, Ngugi Wa Thiongo and Ayi Kwei Armah.

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### **Abstract:**

The deployment of satirical mode for creative articulations is aimed at course- correction. The efficacy of this mode is understood in terms of the success achieved by the literary artists across cultures and continents to effect necessary changes. As a form of human expression, satire is often used as a powerful weapon to undermine power, expose injustices and social vices. It is used as a tool for generating an essential consciousness among the audience aiming at truthfulness, justice and collective well-being. In African context, satire has often remained as an essential ingredient of oral as well as written literary expressions. The praise singer known as *imbongi* in southern Africa and *griot* in West Africa has not only been a source of entertainment, but has been instrumental in speaking truth to power by using humour. Similarly, the other performative acts in Africa like the vernacular plays and festivals have often been marked by satirical intent. As the post-independence African leadership has faltered in their resolution to convert the objectives of hard won freedom into reality in the form of social justice and economic prosperity, satire has proved to be a viable medium to question the same.