

Research Article

Political Oppression and the Role of Intellectuals in Obi Egbuna's *The Madness of Didi*

Mandirann Ablavi Amegnonka

Lecturer, Department of Anglophone Studies, University of Kara, Togo

Email: victoireamegnonka5@gmail.com

Article History	Abstract
Received: May 24, 2026 Accepted: June 17, 2026 Published: June 23, 2026	Power abuse and political oppression are the ruling strategies implemented by some rulers in postcolonial African societies. Thus, the masses feel oppressed and subject to creeping social injustice. In <i>The Madness of Didi</i>, Obi Egbuna depicts these different situations while imagining, however, that the solution could come from African intellectuals. He therefore depicts his intellectual characters as guides and revolutionaries who could lead Africa out of the deadlock in which it finds itself. This thus creates a conflicting relationship between the political authorities and the intellectuals in the novel. Drawing from the postcolonial critical approach, this article explores how the abuse of power operates in Obi Egbuna's fictional society and then the role and responsibility of intellectuals in raising awareness and educating the masses. The work analyses how Obi Egbuna portrays the relationship between political oppression and intellectual engagement in <i>The Madness of Didi</i>. It further shows that intellectuals can serve as agents of resistance and social transformation in Africa. Keywords: Intellectuals, Power, Political Oppression, Postcolonial.

Introduction

The relationship between political authorities and intellectuals has long been a subject of debate in literature. These sometimes-conflictual relationships reflect the role that each of these two groups plays in society. In his novel *The Madness of Didi*, Obi Egbuna depicts this conflict-ridden relationship in which political authorities abuse their power to subjugate the poor masses, whilst intellectuals take up the cause of defending the latter's interests. The political characters created by Obi Egbuna are all too full of power and, for the most part, prone to abusing it. This results in a deep sense of unease within society. In contrast, the intellectual characters act as guides for the masses, fighting alongside the people to eradicate social injustice and the abuse of power. Their role is not limited to theoretical reflection; rather, they are at the heart of the social and political change taking place in the novel. In contemporary Africa, political oppression appears as a disease that threatens the development of the continent. The very foundations of the countries are laid on an inherited supremacist ideology of the ruling elite over the ruled class. In the same perspective, Thiong'o has it that: "It has been very much in character with them, who are themselves the product of imperialism because their image of power derives from the colonial past and their exercise of power is therefore modelled on colonial practices." (1993: 85). Hence, most political rulers consider themselves as legitimate decision makers who have no account to give to anybody and they run the countries as it pleases them. They have no concern for the welfare of the people they are ruling over and such words as human dignity and human rights are bare of any sense in their understanding. In *The Madness of Didi*, Obi Egbuna seems to transport his readers into contemporary African societies, where the ruling class uses its privileges and power to persecute intellectuals who swim against the tide and aspire to bring about change.

The aim of this work is to analyse how Obi Egbuna portrays the relationship between political oppression and intellectual engagement in *The Madness of Didi*, and to show how intellectuals serve as agents of resistance and social transformation in the novel. The analysis in this paper is carried through postcolonial literary criticism which defines as: "the critical analysis of the history, culture, literature, and modes of discourse that are specific to the former colonies of England, Spain, France, and other European imperial powers." (Abrams, 2005: 245).

The Madness of Didi is set in the years following independence in Africa, at a time when the newly independent countries were grappling with the political challenges of nation-building. This theory will allow the analysis of the relationships between the political authorities and intellectuals, because as Dar underlines, “when we do a postcolonial reading of any texts we search for how the marginal and disadvantaged characters are treated. How stereotypes and expletives are hurled against the less powerful.” (2019: 36). The paper is divided into three sections: the first section explores how power abuse functions in a postcolonial African society through the analysis of some characters. The section discussion discusses the crucial role played by intellectual characters for the awareness raising and the third section shows how the masses can react to power abuse in their communities.

1. Power Abuse in *The Madness of Didi*

According to *The Oxford Advanced Learner's Dictionary of Current English*, to abuse power is “to use power or knowledge unfairly or wrongly” (Hornby, 2000: 5). Here, power is to be understood in political terms; in other words, the power vested in those who are entrusted with governing the public and political life of a community. According to Iwata, “Power has been the engine of politics (...) more critically, power affects people's behaviours, especially those of political actors, and leads to crucial consequences. It is a prominent character of power in African politics” (2024: xv). Political power is therefore the ability of political leaders to use their authority to make decisions or take actions that affect the public sphere. It is up to them, depending on their individual personalities or convictions, to use this power for good or for ill. When this power is used for personal gain to control or harm others unfairly, this is referred to as power abuse. In *The Madness of Didi*, Obi Egbuna depicts several characters to show how power abuse functions in contemporary Africa. In fact, Obi Egbuna has created in his novel a deeply diseased society whereby those who have power abuse it in order to satisfy their own needs and aspirations. The narrative shows how the powerful ones have set up the law of the jungle as a ruling strategy. As in the jungle where the most powerful has the last word, in the *Madness of Didi* too those who have power and who are supposed to protect people, rather misuse their power to abuse them.

The life story of little Nkechi is very illustrative in this respect. In fact, Nkechi is a little orphan who lives with her mother. Before his death, her father owed money to a very powerful man, the Igwe Chief Jesus Osisioma. This man is a powerful politician who is able to do anything for money and power. When Nkechi's father dies, her mother continues paying her late husband's debts but when she dies at her turn, Chief Osisioma almost destroyed Nkechi's life, forcing her to marry him as a means to settle her parents' debt. Hence, Nkechi, a young girl who could be the same age as Chief Osisioma's own granddaughter is forced into marriage through threats. She eventually marries out of desperation and finds herself condemned to a life of misery and pain. Furthermore, when Nkechi, overwhelmed by the physical and emotional abuse, tries to escape, Chief Osisioma has her only friend, Peter, murdered. When she finally manages to escape from this cruel man, she finds refuge with little Obi's family. There, Didi, who acts as the family's guardian, also protects Nkechi from the Igwe, but as soon as he dies, Chief Osisioma returns to arrest her and she is sent back to the hell she had been living in, until the day she takes a drastic decision: to turn to prostitution. The following lines from the novel illustrate this:

Nkechi finally came to the conclusion that the only way to rid herself of the Chief for good was to become a prostitute, because being a proud man, the Chief would not want her again even as a servant, let alone as his wife. It worked. And a sad world it has become where, to avoid dirt, one has to wear the evil of dirt. To avoid being trampled, the flower has to trample herself, by falling off the tree of innocence into the slot of sluts. (Egbuna, 1980: 223)

As this extract shows, little Nkechi's life path is derailed by Chief Osisioma's authority. This extract sheds light on how this little girl is forced to make a wrong choice for her life. This entire sequence points to an abuse of power on the part of Igwe Chief Osisioma. It is important to emphasise at this point that Osisioma is a political and public authority, as the title 'Igwe' he holds is that of the traditional chiefs among the Igbos, as highlighted by Nwaogaidu:

Various leadership institutions exist in Igbo society such as the traditional rulers or community chiefs or Igwe, council of elders, Onyishi traditional institution, Umuada and age grades. They are very much active in the administrative roles they play in the society. They have such benefits like enhancement of socio-economic life, maintenance of law and order, settlement of disputes, construction and maintenance of roads and markets, custodian of truth, equity, and justice. (2023: 4)

As this quote suggests, the Igwe is a traditional ruler who represents the community's authority and acts as the guardian of morality and security. As such, Chief Ossisioma ought to have protected the young orphan; instead, he used his authority as chief to force her into marriage, to kill her best friend, and ultimately to ruin her life. Chief Jesus Osisioma is a greedy person who can do anything for money and as Owusu states: "Power becomes an instrument, a means to more wealth" for him (1970: 4). Through the character of Jesus Osisioma, Obi Egbuna has an intention that deserves to be analysed. Just like Nkechi in the story, many people in real life suffer the same fate: they are forced to abandon their ideals by the abuse of power wielded by those in authority. People are silenced whenever they say something that displeases those in power; that is how many people who are not of the same point of view as those in power are simply imprisoned or murdered in cold blood.

Another key character who exemplifies the idea of the abuse of power in the novel is Chief Ndumezay. The narrator describes him as follows:

He was lawyer and a businessman and had taken the title of Chief in a ceremony where, according to eye-witnesses, he slaughtered over twenty cows and three horses. He was so rich he had now given up going to court himself. With so many young lawyers working for him, he had left all the legal to-do to the 'kids', to allow himself more time, to devote to his business, and 'count my moneys', as he had been quoted saying. (Egbuna, 1980: 91)

Ndumezay holds a high position in society because, as the above extract indicates, he is a lawyer and the owner of numerous houses, estates and plots of land in town. Many streets are named after him, and he has also served as head of the government. Overall, he is a prominent political figure in his community. He is regarded as the number one enemy of Didi, the protagonist of the story, and together with his wife, Golda Ndumezay, they plot to assassinate him following a series of events in the narrative. He has a deep-seated hatred for Didi because of the role the latter plays in society. As a matter of fact, Didi is an intellectual who shows a deep concern for the fate of the vulnerable people in the community. Thus, as a teacher and a person who is very close to the youth because of the job he does, he instils good values and morals to the young people who spend time with him. He achieves this through awareness raising of the youth. He teaches them to be responsible and to make choices for their lives. Didi's actions are not to the liking of those in power, as they pose a threat to the implementation of their evil plans. That is why they have made life unbearable for Didi in his own community.

Chief Ndumezay relentlessly attacks Didi and spreads rumours about him in an attempt to turn the people against him. He has made people believe that whilst Didi was in England, he did something terrible that had led to his deportation back to Africa, and also that Didi was a madman. And some people believed him. This is indicative of a strategy employed by those in power to abuse their position in order to prevent those who genuinely wish to help the masses from doing so. In this case, Chief Ndumezay achieved his goal, as he succeeded in making Didi hated, as the following lines from the novel show:

Chief Ndumezay was behind it all. He even spread the story into the neighbouring villages and towns. And before long, people were coming to the village to have a look at the 'mad man'. Many of them were friends of Chief Ndumezay. Mostly big people like him... Sometimes they threw things at him. When it came to this point, some of our villagers stopped their kids going to see uncle Didi, either for fear of them being hurt when the spectators threw things at him, or simply because they didn't want their kids seen in his company. (Egbuna, 1980: 96)

Another key aspect to consider in the novel, with regard to power abuse, is the unfair dismissal of Didi from his teaching post at the college. Indeed, Didi is dismissed without prior notice or warning; and when he tries to understand the reasons behind this unfair dismissal, the Principal of the College replies as follows: "They said your lectures are political." (Egbuna, 1980: 126). The 'they' in the principal's response refers to the political authorities. As can be understood from the reading of this passage, Didi is subject to restrictions because of what he teaches to students. Here too, Chief Ndumezay is behind this dismissal, and he has achieved it by abusing his power.

In *The Madness of Didi*, The hostility towards Didi who stands as the guardian of the masses reaches its peak in his murder. Didi is opposed by Chief Ndumezay for his ideas and his actions on behalf of the poor masses,

to the extent that the latter has him murdered because of his convictions. But even his death does not put an end to the hostility, for after his death, his most loyal students, who try to continue the struggle, are hunted down and unjustly imprisoned by the political authorities. It is the case of his most loyal disciple, St John who is arrested at the hospital after Didi's death. As the following lines from the novel put it, he is arrested and wrongly charged with the murder of Didi and Oputa:

He was still speaking when a car suddenly pulled up, an two plain-clothes detectives stepped out. And walking straight up to St John, they arrested him for malicious arson, and for the wilful murder of both uncle Didi and Oputa the cripple.... Obviously, someone was desperately trying to get St John locked up and silenced for good: probably the same man who masterminded uncle Didi's fire and death. (Egbuna, 1980: 219)

Obi Egbuna thus uses this situation to illustrate the extent to which some intellectuals can feel constrained and even in danger in their own countries. History also bears witness to this, and Ngugi wa Thiongo questions the conditions faced by writers (intellectuals) in such societies in the following terms:

How does a writer function in such a society? He can of course adopt silence or self-censorship, in which case he ceases to be an effective writer... Or he may risk jail or exile, in which case he is driven from the very sources of his inspiration. Write and risk damnation. Avoid damnation and cease to be a writer. That is the lot of the writer in a neo-colonial state. (1993: 72-73)

What applies to writers may apply to intellectuals to some extent. It is understandable from this statement by Ngugi wa Thiongo, that it is not easy for intellectuals to live in African societies, especially if they want to edge their ideals towards the people. Through the character of Didi, Obi Egbuna has presented African intellectuals who have the will to change things and institute revolutionary actions; but as the analyses show, they do not have the chance to do so. They are considered as dissidents and are condemned either to live in their societies in silence, or leave to live in exile elsewhere.

2. Intellectuals and Social Awareness in *The Madness of Didi*

Throughout the story in *The Madness of Didi* Obi Egbuna is exposing an African postcolonial context whence the political elite has favoured the building a seriously diseased society. He depicts a society in which the masses endure unprecedented poverty and suffering, languishing under the weight of misery, whilst political leaders live in opulence and remain utterly indifferent to the suffering of the masses. He then portrays intellectual characters acting as guardians of the people, standing alongside them and fighting for their emancipation. They play a key role in raising awareness, enabling the masses to take control of their own lives and fight for their emancipation. They call for a profound paradigm shift in the relationship between those in power and the people. For as Makgetlaneng points out: "African intellectuals are the dominant social forces in the production of knowledge vital to the development of Africa and its people. They are leaders in the production of knowledge the continent requires to concretely understand its problems and the opportunities it is enjoying in its struggle for sustainable development." (2022, 2).

The intellectual characters created by Obi Egbuna are characterised by a sensitivity to the problems of the masses and an ability to remain in constant contact with ordinary people. Unlike many other fictional works where intellectuals are unable to cope with the common people, in Egbuna's novel, intellectuals know that it is only while melting themselves with the common people that they will create the atmosphere conducive to the advent of a change. In this sense, the narrator has this to say about Didi: "In a society where people would punch you in the teeth if you forgot for one moment that they had passed even standard six, this degree of modesty in a man with no less a degree than PhD struck me as almost obscene." (Egbuna, 1980: 85). This passage suggests that people used to boast with their degrees and some even use them to ridicule illiterate others. But what Obi Egbuna is promoting in his novel is the ability of intellectuals to connect with ordinary people. To illustrate this, Obi Egbuna chooses to set Didi's life in a rural setting, in a remote village where he is closest to vulnerable people. Although he teaches at a university in a nearby town, Didi decides to live in the village of Aguma on a hill known as 'Haunted Hill'.

On returning from England, where he had obtained his PhD, Didi set himself the goal of fighting to defend the poorest members of society, but also of providing them with the tools they need to combat ignorance and stupidity and to resist the abuse of power perpetrated by political authorities. Through his actions, Didi

advocates a change in the mindset of the masses and sets an example by living a simple, humble life close to the people, acting as their guide. In doing so, he succeeds in changing the way many young people think and also spurs revolutionary action in the novel. The young people who attend Didi's classes are now able to make choices about their lives and take full responsibility for them. For example, Agatha, the daughter of the all-powerful Ndumezay, managed, thanks to Didi's advice, to resist the forced and arranged marriage her parents were preparing for her. If Chief Ndumezay forces his daughter into a marriage, she can of course accept, but this implies that she will not be able to bear all the consequences of this choice.

Didi uses his own life as an example to raise his students' awareness on the need to make their own choices in life. Indeed, as someone who believes in freedom, he decided to stray from the path that had been laid out for him—that of becoming a Catholic priest. In fact, Didi was an orphan who had been taken in by the Church from a very young age and was therefore destined to become a priest. He was even sent abroad by the Church to further his studies, but Didi broke his vow to become a priest because he believed in the freedom of individuals to choose their own paths in life. When asked why he had broken with the Church, Didi explains himself as follows:

'Is it really true that you have walked out on the church, uncle Didi?... Have you truly walked out on God?' 'I try never to walk out on truth.' Uncle Didi would reply. 'They say you are a non-believer.' 'Not a non-believer my child. Just a selective believer'. 'The Bible says: What does it profit a man if he gains the whole world and loses his own soul. But you seem to be more concerned with human happiness and justice in this world, Uncle Didi.' 'According to a Latvian proverb, apples hang lower than stars. I happen to be inclined to the view we should pick them first.' (Egbuna, 1980: 97)

This logical line of argument demonstrates the attitude of a methodical person with a strong sense of responsibility, who is far from being a yes-man on whom anything can be imposed. He has the stature of someone who knows what they want and who fights to achieve it, whatever the adversity. This is one of the values that Didi tries to instil in his pupils. What is also striking and worth emphasising, is the fact that, although Didi has distanced himself from the Church, as highlighted in the aforementioned quote from the novel, he has not, for that reason, strayed from the humanist ideals of respect for human dignity and solidarity with his fellow human beings.

As a sequence in the novel shows, Didi saves an elderly lady who is almost condemned to death by poverty. The irony employed by Obi Egbuna in his description of this episode is worth examining. Indeed, the old woman, overwhelmed by poverty, turns to the priest of her religious community to beg for charity, but he drives her away, in complete contradiction to the sermon he has delivered in church that very morning. The old woman recounted her misadventures as follows:

The priest told us that morning, explaining that sermon, that the significance of that story was that God intended the priests of the church at all times to be like those early disciples. Fishers of men. But when he ordered his servants to throw me out of the churchyard the night I went to him for food, the young priest seemed to have forgotten his own sermon regarding his role as a present-day disciple of Jesus. (Egbuna, 1980: 216-217)

Didi is therefore the man of providence who will rescue the old lady from her precarious life-condition. Obi Egbuna uses the character of Didi first to save this old lady from starvation and then to help her lead a more dignified and respectable life through a job he helps her secure. By contrasting the priest with Didi, Obi Egbuna shows that even without being a priest, it is entirely possible to be of service to society. In this way, Didi sets an example for his young followers.

Another instance used by Obi Egbuna to show intellectuals' call for change in *The Madness of Didi* is seen through one of the famous speeches that Didi made to his pupils. He told them that: "The trouble with Nigeria is that it is inhabited by Nigerians. The land is beautiful, but the wrong people seem to live on it. We have more lawyers every day, and less justice. More doctors, and less doctoring. More intellectuals and less intelligent men. The masses can't read, the leaders can't lead, and the led are bad followers." (Egbuna, 1980: 203) This passage shows how Obi Egbuna uses Didi to denounce the whole system in which postcolonial Africans are living; making it clear that it is the responsibility of intellectuals to denounce, to teach and to lead the path toward social development. Achebe agrees that: "an absence of objectivity and intellectual rigour at the critical

moment of a nation's formation is more than an academic matter. It inclines the fledging state to disorderly growth and mental deficiency." (1988: 14)

3. The Role of the Masses in Social Justice

The analyses here examine how Egbuna succeeded in raising public awareness through his intellectual characters, particularly through the character of Didi. It is important to examine how the masses reacted to social injustice and power abuse because Didi's aim is to provoke a reaction from the masses, enabling them to put an end to social injustice and establish mechanisms that allow them to lead fulfilling lives. He wants the masses to stop being passive victims in the face of such situation. The organisation of the plot of the novel clearly indicates that the change through which the society undergoes in the novel starts with the character of Didi, it then goes to his students who further spread it to the masses. Through many instances of the novel, Didi meticulously ignites in the masses, a sense of responsibility to enable them to respond to situations of injustice. And whenever a situation involving an abuse of power or injustice arises in the novel, the masses systematically rally to take action.

The role of the masses against injustice in *The Madness of Didi*, reads in the episode where Didi is unjustly sacked from the College where he teaches. Spontaneously, the students—who had previously remained passive in such situations—mobilise to organise a large protest march to denounce this unfair dismissal. This is followed by a huge student demonstration, which the narrator described as follows:

It sparked off the worst student demonstration ever, not just in the history of the college, but in the history of the college, but in the history of the entire country. It all happened spontaneously. By three o'clock that afternoon, the campus was choking and quaking with thousands of furious demonstrators, howling for action. (Egbuna, 1980: 128)

This student demonstration is a sequence used by the author to articulate the idea of the masses' involvement and commitment to their own liberation and emancipation. Social justice is not a given but a perpetual struggle. Hence, being fully aware that the unfair dismissal of Didi is an act of social injustice, the students rallied to show their anger and demand justice. Thus, the writer is putting an emphasis on the role masses play against injustice and the power abuse of political authorities. In fact, the demonstration that followed the dismissal of Didi has been a serious matter. Through the symbolism of this student march, Obi Egbuna demonstrates that Africa's path to reconstruction depends on the involvement of the masses and their ability to know what they want for their own development. It is as if to say that only struggle brings freedom. African independence was won through the struggles of the people, and it cannot be any different in the fight against the enslavement of the masses by their own leaders. In the same perspective, Ngugi wa Thiong'o agrees that: "the power to decide between options, alternatives, tactics and strategies for survival should be wielded by the society." (1993: 73).

In *The Madness of Didi*, students have massacred the house of Chief Ndumezay in response to the role he played in the dismissal of Didi from the College. But beyond that it is important to note that a shift in consciousness takes place in the novel. Several characters become more involved in public affairs and are strongly opposed to injustice in all its forms. One telling incident in this respect is that where Didi gets in trouble with Mrs Ndumezay, the wife of the powerful man. The woman threatened to tell her husband that it was Didi who asked St Jhon, the hard-to die student rebel, to turn her in derision, which is a lie. As the woman threatened to recount a distorted story to her husband, the butcher by whom she was buying the meat before the incident and the barber by whom Didi was having his hair cut, promised to help him if the problem was to go far. This following little dialogue helps us understand it more in the novel.

'Look, Doc, if this thing ever gets out of hand, you know you can always count on me as a witness. You know that don't you?' Said Oputa.
'Me too sir', said the butcher. 'If there's anything I can do, all you've got to do is ask.' (Egbuna, 1980: 118)

This passage is meant by the writer to show how the masses can no more stand injustice in the fictional world he has created. In this episode for example, Oputa and the butcher do not fear the redoubtable Chief Ndumezay. They are ready to confront him, in order to restore justice. It is important to note that there is a reversal of roles at the end of the novel, because, thanks to Didi's awakening of the people's consciousness, the masses are

now able, through their actions, to overthrow the politicians who were abusing their power to oppress them. This idea finds resonance in the flight of the powerful Chief Ndumezay and his wife Golda after the death of Didi. These people knew that they couldn't stand the anger and probable action of the masses. It means that the masses have been able to put their voices together in order to fight injustice. They have understood that: "everything depends on them... that there is no such thing as a demiurge...but that the demiurge is the people themselves and the magic hands are finally only the hands of the people" (Nair, 1993:121).

Conclusion

The analysis in this paper has shown that *The Madness of Didi* is a committed novel through which Obi Egbuna lays bare the irrational systems of ruling in contemporary Africa. The conflictual relationships between political authorities and intellectuals are mainly caused by the abuse and misuse of power of the former. This leads to a diseased society where social injustice and oppression are prevailing. The paper has also shown that intellectuals stand by the poor masses, playing the crucial roles of awareness-raisers and guides. Thus, they educate the masses, while also fighting with them for their emancipation. This contributed to the reversal of roles that is observed in the novel. Furthermore, the analysis has underscored that the masses have a crucial role to play in the establishment of social justice in societies. They should no longer be passive spectators of events and also be responsible, because as Achebe emphasized when addressing Africans, "The time has come when we must assume responsibility for our problems and situation in the world and resist the temptation to blame others." (1983: 46).

Declarations

Acknowledgments: My sincere gratitude to Professor Akoété Amouzou, Honorary Director of the Laboratoire de Littérature, Langues et Interactions Culturelles of the Faculty of Arts and Humanities at the University of Kara (Togo), for his enlightening lectures and advice that have widened my literary training and shaped my academic research. I am thankful to the Head of the Department of Anglophone Studies, Associate Professor N'Télam Oulam, for proofreading this work.

Artificial Intelligence (AI) Use Statement: The author declares that no artificial intelligence or AI-assisted technologies were used in the writing, analysis, interpretation, or preparation of this manuscript.

Author Contribution: The author solely contributed to the conception and design of the study, theoretical framework, literature review, application of literary theories and methodology, literary analysis and interpretation, manuscript preparation, revision, and submission of the article.

Conflict of Interest: The author declares no conflict of interest.

Consent to Publish: The author agrees to publish the paper in International Journal of Recent Innovations in Academic Research.

Data Availability Statement: This study is based on the analysis of published literary works and publicly available scholarly sources. All sources used in the study are appropriately cited in the references section.

Funding: This research received no external funding.

Institutional Review Board Statement: Not applicable.

Informed Consent Statement: Not applicable.

Research Content: The research content of this manuscript is original and has not been published elsewhere.

References

1. Abrams, M.H. 2005. A glossary of literary terms (8th ed.). USA: Thomson Wadsworth.
2. Achebe, C. 1983. Hopes and impediments: Selected essays. Fourth Dimension Publishing Co., Ltd.
3. Achebe, C. 1988. The trouble with Nigeria. Heinemann Educational Books Ltd.
4. Dar, B.A. 2019. Postcolonial literature: A definitive and analytical study. International Journal of English Research, 5(3): 34-36.
5. Egbuna, O. 1980. *The madness of Didi*. Fontana Books.
6. Hornby, A.S. 2000. Oxford advanced learner's dictionary of current English (6th ed.). Oxford University Press.
7. Iwata, T. 2024. Power and politics in Africa: A boundary generator. Vernon Press.
8. Makgetlaneng, S. 2022. Development as an intellectual process: The role and significance of African intellectuals in rethinking African politics. African Journal of Political Science, 10(1): 1-12.
9. Nair, S. 1993. The story and the struggle in *Anthills of the Savannah*. In: Lindfors, B. and Kothandaraman, B. (Eds.), South Asian responses to Chinua Achebe (pp. 104–121). Prestige Books International.

10. Nwaogaidu, J.C. 2023. Redefining the leadership institutions in Igbo society. *Journal of Advanced Research in Leadership*, 2(1): 1-10.
11. Owusu, M. 1970. *Uses and abuses of political power: A case study of continuity and change in the politics of Ghana*. University of Chicago Press.
12. Wa Thiong'o, N. 1993. *Moving the centre: The struggle for cultural freedoms*. Heinemann Educational Books.

Citation: Mandirann Ablavi Amegnonka. 2026. Political Oppression and the Role of Intellectuals in Obi Egbuna's *The Madness of Didi*. *International Journal of Recent Innovations in Academic Research*, 10(2): 131-138.

Copyright: ©2026 Mandirann Ablavi Amegnonka. This is an open-access article distributed under the terms of the Creative Commons Attribution International License (<https://creativecommons.org/licenses/by/4.0/>), which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.