



Research Article

Volume-07|Issue-02|2026

Exploring the Interplay Between Reconciliation Fiction and Satirical Fiction in Okpewho Isidore's *The Last Duty*Adewale Ezekiel Adejumo¹, Nureni Oyewole Fadare², Sanni Olumayowa Olufemi³¹Department of English and Literary Studies, Ladoke Akintola University of Technology, Ogbomoso.²Department of English and Literary Studies, Ladoke Akintola University of Technology, Ogbomoso³Directorate of General Studies, Abraham Adesanya Polytechnic, Ijebu Igbo, Ogun State.

Article History

Received: 16.01.2026

Accepted: 05.02.2026

Published: 12.02.2026

Citation

Adejumo, A. E., Fadare, N. O. & Olufemi, S. O. (2026). Exploring The Interplay Between Reconciliation Fiction and Satirical Fiction in Okpewho Isidore's *The Last Duty*. *Indiana Journal of Arts & Literature*, 7(2), 16-22.

Abstract: Both African Literature and Literatures from other continents have their subjects of their discussion, among others, centred on utopia, dystopia, politics, Eco-Literature and mannerpunk. Hence, there have been paucity of works that discussed interplay between satirical fiction and reconciliation fiction especially using Isidore Okpewho's *The Last Duty* which this paper tried to uncover. This research is subjected to Edward Said's postcolonial theory of "intellectual representations" (1996), where he submitted that the duty of the intellectuals is to transform the society with their dramatic sense and catching audience's attention to be better wits in their society. The findings of this study revealed the interplay between satirical and reconciliation fictions as Okpewho exposed the evil perpetrated by Nigerian soldiers during the Nigerian civil war. This is satirical as it revealed the excesses of Nigerian soldiers and the members of the privileged bourgeois class who took "belongings" of the disadvantaged. As a reconciliation fiction, the readers understood that going into farming would save more lives than going into the army as farming is one of the components of reconciliation fiction. Therefore, this paper posited that the satirical fiction and reconciliation fiction are intertwined but not all satirical fictions proffer solutions to the ills of the society but all reconciliation fictions do proffer solutions to the abnormalities of individuals, leadership and government.

Keywords: Reconciliation fiction, satirical fiction, *The Last Duty*, Intellectual representations

Copyright © 2026 The Author(s): This is an open-access article distributed under the terms of the Creative Commons Attribution 4.0 International License (CC BY-NC 4.0).

INTRODUCTION

Reconciliation Literature and Satirical Fiction are intertwined facets in literary space, each possessing unique features that characterise them. Yet, there is overlapping in their, presentation, techniques, influence and significance. Yilmaz (2021) expounded reconciliation Literature as a field of truth that paths reality and projects mediation between two or more people, cities, states and countries. Knight (2009) defined satire as a technique that revealed authority than its usual form through "satiric frame of mind." At a glance, the distinction between reconciliation literature and satirical fiction may seem evident: one proffers positive solutions. The other does the same but the solutions may not be positive. According to Porter (2015) history in reconciliation narratives is essential, "coming to terms with the past," proves a genuine "coming to reality of life" about others as a way of regarding them as well as avoidance of conflict in society. Satirical fictions only depict foibles of the society with the aim of correcting it without pointing to positive aim which could be both positive and negative but Reconciliation Literature centres on positivity. Little (2011) submits that (re)conciliation narratives can be just as defensive and misleading as they are transformative, unifying, and illuminating." However, Kelman's submission for reconciliation narratives is to strengthen and depict the aesthetics of others but not to weaken or

project hatred towards their identities. Therefore, in reconciliation narratives, authors are always conscious while creating characters and their attitudes and reactions towards the identity of others as satirical fictions rely on solutions by all means such as aggression, sarcasm and biting satire.

LITERATURE REVIEW ON RECONCILIATION LITERATURE

Relevant literature review of this paper are selected from different experiences of scholars on what reconciliation is, in Literature. Yilmaz (2021) stresses Literature from the truth and reconciliation perspectives that "it is the path through which reality, regardless of time or place, can be expressed with the aid of art." In other words, Reconciliation Literature is an act of mediating two or more people, cities, states, countries, and continents from wrong notions, history, forced histories that have long been heard or passed down. Furthermore, Yilmaz (2021) alludes to the Gambian novel, *Angry Laughter* by Baba Galleh Jalow. He considers it to be a satire that reveals wickedness of African leaders but this researcher considers it, "a reconciliatory fiction" as it calls for caution of both budding leaders or would-be-leaders and readers to sieve the "heartlessness" and wickedness of past leaders to reconcile themselves as present leaders with their

people. Therefore, a text like this can be called ‘reconciliation fiction or fictional work of environmental mending.’ Even the title, *Angry Laughter*, is a peritext or epitext that guides ardent readers, critics, or literary scholars on the meaning despite the fact that it is oxymoronic in nature as it is used to douse tension and it serves as a call for the two parties to maintain orderliness as an emblem of reconciliation.

Reconciliatorily, Yilmaz (2021) appreciates the coming on board of Baba Jallow’s story, *Mandella’s Other Children*. In this text, he ‘invokes the intriguing concept pan-African struggle against oppression’ which makes them move around a peaceful protest with forcible closure of radio stations that susceptibly broadcast wrong news about/against them. This even assists peaceful protesters to be at peace as no one was apprehended. In addition, he acknowledges Cherno Omar Barry’s story titled, *Lenrie Peters: Trailblazer of Gambian Literature*, (2019). To him, some Gambians did not know who Peters was despite his sharp criticism of Gambian government. He applauds him for leaving medical profession for Literature. To the researchers of this paper, it is a reconciliation fiction, though, Yilmaz indirectly encouraging citizens of every country in Africa to learn to read literary texts as solutions to ‘reconcile their leaders’ or call them back from entering ditch. Also, it is a personal reconciliatory move for Peters to leave his medical field for literary pursuits shows the reconciliation to better himself and masses. Therefore, combining new profession with writing literary works depicts reality of ‘Reconciliation Literature or Fiction.’ Furthermore, he appreciates Kwame Nkrumah’s story, *Africa Must Unite*, 1963. He perceives it as a text of possibilities and reconciliations as he quotes that author, ‘To suggest that the time is not yet ripe for considering a political union of Africa is to evade facts and ignore realities in Africa today.’

Bellmer (2019) views Literature as a tool for reconciliation especially intergroup reconciliation. He emphasises on Benedict Anderson in his famous work, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, that Literature serves as reflection and social constitution of any modern state and its roles as the invention of printing press enables people to think and imagine actions of certain people and write on them to build national identities and individuals growth. The position of Anderson cited by Bellmer is excellent. He fails to recognise that, ‘Imagined Communities’ does not only build individuals from their past wounds and experiences but also they are able to project it on papers as narrative therapy as it is read in some female novelists’ works of the 19th century such as Jane Austen, and Bronte sisters.

Furthermore, according to Bellmer (2019) Literature as a tool for reconciliation is common among the South African and Rwandan literary works as they recount people’s experiences for the purpose of

reconciling individuals, communities as well as to guide government to do the needful by reconciling the people and masses. He also posits that reconciliation is an act to reduce ‘reciprocal feeling of threats.’

Reconciliation Literature, according to Kelman (2008) requires reconstruction of others (identities) and appreciation of others as well as humanity which is the only unique tie that binds all together. In other words, identities of others should be respected and noted for, humanity as a channel of beauty for creating every personality beautifully different. His position, re-humanising other narratives as better and appreciative work is essential to better and reconcile individual and society.

According to Auerbach (2009) in Reconciliation Literature, one group needs to acknowledge the essentiality of others especially considering their legitimacy. To her, it is expedient for any writer to include this in his or her works as well as appreciates historical narratives of others. In other words, this talks about truthfulness, reality and sincerity about narratives of reconciliation but addressing post-reality, post-sincerity and post-morality for proper sanity of/in African society. To her, accepting and embracing truthfulness in others’ narratives is essential as it unites humanity and brings reconciliation to both past and present as well as the future.

According to Verdeja (2013) the purpose of reconciliation is to represent and re-imagine the ‘other’ as people that have unique moral worth and dignity. Verdeja fails to be explicit as he is expected to include that ‘we’ need to perceive ‘them’ as people with the same equal in thinking, making and action as well as performativity in all.

Satirical Fictions in African Literature

There are several literary works on satire as a form of Literature as this paper discusses few of them in this segment. The positions of Gilbert Highet, Chinua Achebe, and Charles Knight are discussed regarding satire as a strand in/of literary narratives. According to Highet (1962) satire is not the greatest of Literature, though, it is challenging, memorable, and original in its presentation. To him, satire has three distinct forms such as parody, monologue, and narrative. He further explains that satire has its etymology from Latin, ‘wordsatura,’ which means ‘full’ but later depicts ‘a mixture full of different things.’

According to Achebe (1975) satire seeks and fights for freedom by expressing Africans’ feelings and thoughts with the evidence of no violence and aggression. ‘We must seek the freedom to express our thoughts and our feelings, even against ourselves, without the anxiety that what we say might be taken as evidence against our race.’ From the above excerpt, satire, after the West African independence, revealed

corruption, greed, violence and maltreatment by the colonialists as Achebe revealed. Therefore, this can be termed to be soft satire or satire of fear as Achebe is afraid of soiling the African race as rebellious people.

Knight (2009) posits “the satiric frame of mind” reveals authoritative statements than its usual form. In other words, the satiric frame of mind does more revealing the vices and excesses of a particular society with “harsh statements or expressions” to call supposed leaders to order.

THEORETICAL FRAMEWORK

The relevant Postcolonial theorists are discussed in this paper, Edward Said, Spivak, Barenboim, Sylvester, McEwans, and Chakrabarty. However, the position of Edward Said is used especially his “encouragements” in his work titled, “Representation of the Intellectual.” Said (1996) argues that the onus of intellectuals must not “be humorless complainers” but their effort must be “a relentless erudition” quoting the words of Foucault. To him, intellectuals’ duties are to transform the society especially using “sense of dramatic and of the insurgent, catching the audience’s attention” and being “better a wit” so as to win opponents. Overtly, he acknowledges Gramsci’s social analysis of the intellectual positing that he fulfilled set of functions by projecting reality unlike “new professions” such as broadcasters, computer analysts, sports and media lawyers, management consultants among others.

According to Said (1996) national languages must be appropriated by the intellectuals so as to prove their “solidarity, primordial loyalty, or national patriotism” as a way to avoid pronouns “we” and “them.” To him, the common phrases in public discourse are “the English,” “the Americans,” “the Arabs,” and “the Africans.” He calls all these intolerance and fear instead of knowledge and community rules to maintain sanity in their society. Said (1996) in the segment titled, *God that Always Fails*, enjoins the intellectuals in their “work and their interventions” without “hardening into an institution or a kind of automaton acting at the behest of a system or method.” To understand the hanging suspension, Said as postcolonial theorist pulls readers’ hearts upward as he says, “God that Always Fail,” instead of saying, “Hardening to religions by the intellectuals affect their society negatively.” Therefore, as postcolonial theorist, Said admonishes the intellectuals as unique people with positive and humanistic mind-set to nurture their society, or bring sanity to any society they find themselves with the assistance of their intellectualism.

To Said (1996) gods are “we” that oppress others and the intellectuals as humanists and unique scholars are to correct their abnormalities. “Those gods that always fail demand from the intellectual in the end a kind of absolute certainty and a total, seamless view of

reality that recognizes only disciples or enemies.” From the excerpt, it is obvious that failure in any society requires the intervention of the intellectuals to mend it and assist it to have a semblance of normality. He adds, “true intellectuals are secular beings.”

Furthermore, Said (1996) argues that representations of the intellectuals are to speak for the non-privileged as he avers them below.

The intellectual’s representations—what he or she represents and how those ideas are represented to an audience—are always tied to and ought to remain an ongoing experience in society: of the poor, the disadvantaged, the voiceless, the unprecedented, the power-less. These are equally concrete and ongoing; they cannot survive being transfigured and the frozen into creeds, religious declarations, professional methods.

The duty of intellectuals, according to the above extract, proves that the intellectuals need to be pro-active and have the voiceless and the disadvantaged at heart with the aim of fighting for their plights and speaking to their advantage and favour.

According to Said (1978) Orientalism is a term that is based on the “orient’s special place in European western experience. The experiences of western civilisation are their civilisations and languages as well as their culture, to define Europe ranging from their image, idea, personality and to experience. He further explains that Orientalism, “is not limited to British and French cultural enterprise but it tilts across all segments such as biblical lands and texts, philosophies, experts, “many Eastern sects, oriental splendor, cruel and sensuality.”

Barenboim and Said (2014) in the book, *Parrallels and Paradoxes*, the word “home” has been abused in terms of usage as no one is even sure whether he or she has a home. To him, some ask, “Where are you at home? “Or do you ever feel at home? “Do you feel yourself in perpetual motion? All these questions are paradoxes referring to confusions people face in life—racism, segregation, alienation, inner emigration and even extortion. All these go beyond Whites dominating Blacks but uncomfotability of man abroad, at home, in open place as it involves both man, animals and inanimate objects as they are useful to man. Furthermore, they reveal another paradoxical experience that Jerusalem had been a unique place to some people for her unique, “spirituality, intellectualism and cultural curiosity” but everything seems disappearing due to lack of tolerance. From postcolonial literary lens, postcolonial theory has to do with intolerance of both Whites and Blacks, Colored and Mulatto, Quadroon and Octoroon.

Barenboim and Said (2014) reveal that the aim of their “parallels and paradoxes” is to make peace through their submission and theorising. Their position is *sui generis* that every individual or scholar would love to hear and listen to. However, the question begging for answer is, can there be peace in this world as long as people live and struggle for position, power, and place(s) as means of survival? Convincingly, they aver paradoxes as components of postcolonial theory which are ignorance towards *other especially* feeling they are incompetence to play music like the “ruler,” superiority of America controlling world politics and business, solution to global homogenisation is returning to comfortable symbols of the past. To them, solution to overcome oppression is not just returning to the past but reading the recorded and writings of the past as extremes or catharsis is a necessity to challenge chaos to orderliness. Metaphorically, they use music to represent “other” and three components to consider and adhere to, as human in any society they find themselves.

To play music well you need to strike a balance between your head, your heart, and your stomach. And if one of the three is not there or is therein too strong a dose, you cannot use it. What better way than music to show a child how to be human.

From the lens of postcolonial theory, it is expedient to note that the above three components avered are necessary in postcolonial Literature for, any critic in this space uses his head as a seat of knowledge as well as symbol of his, or her destiny to lead himself or herself and others reading or listening to his, or her work or submission; the heart, seat of imagination that directs both action and inaction of any postcolonial theorist, critic, or scholar; the stomach, it is abode that holds or strengthens critic, as he, or she nurtures himself, or herself to have strength to withstand all hurdles off/in life. Therefore, these three components are necessary for any postcolonial work to survive in the space of Postcolonial Literature as the seats (or therapies of survival).

Sylvester (1999) argues that postcolonial theory is everyday field and field that evolves every minute and every second depending on the angle any theorist perceives it from. To Sylvester, “One field begins where the other refuses to look.” He believes, it is a “development studies.”

McEwans (1988) avers strategies to challenge and call the oppressor or “we” and “they” to order. They are; to destabilise the discourse of the imperial Europa; to question the concepts related to them, especially the tropes of space and time; to make attempt of alternative knowledge production based on the voices of the oppressed.

Pessimistically, Spivak (1988) argues that, “Can the Subaltern Speak?” Her position, the oppressed

has no knowledge of how to deal with the situations around him, or her. But, Spivak fails to recognise that the oppressed can learn as their brains are not different from the oppressors’. She further argues (1988) the subaltern lacks knowledge of speaking for herself. She laments, “The Subaltern cannot speak.” This encourages the marginalised to seek knowledge and be brave to project their ordeals to the world and speak against the oppressors with the aim to liberate themselves.

Chakrabarty (2000) argues on the importance of the contributions of western scholars to postcolonial writings especially those in humanities.

For generations now, philosophers, and thinkers who shape the nature of social science have produced theories that embrace the entirety of humanity. As we well know, these statements have been produced in relative and sometimes absolute, ignorance of the majority of humankind---that is, those living in non-Western cultures.

It is obvious that Chakrabarty is talking from diasporic perspective forgetting that Blacks in the Diaspora experience more segregation than in their motherland. Those at home in some various degrees lack knowledge of what their ordeals are as their leaders conceal vital information from them apart from the educated ones in academics especially those in humanities.

Bhabha (1994) intelligently argues that man’s existence and survival is marked by the sense of prefix, “post” as it is in most of “post theories” positing they are more critical and inexhaustible.

Our existence today is marked by a tenebrous sense of survival, living on the borderlines of the ‘present’, for which there seemsto be no proper name other than the current and controversial shiftness of the prefix ‘post’ : postmodernism, postcolonialism, postfeminism.

The submission of Bhabha goes beyond postcolonialism but he is more critical with the struggle of individuals who aim to survive with the cognition of treating the present as uncertain but aiming at “newness and presentness” that are beyond present. He further submits, “The beyond” is neither a new horizon, nor a leaving behind of the past...”

Bhabha (1994) recognises postcolonial Literature “as a partial form of identification. In restaging the past it introduces other, incommensurable cultural temporalities into the invention of tradition.” From the submission of Bhabha, postcolonialism as a theory is illimitable as “restaging the past introduces ‘other.’” Therefore, as postcolonial theorists write, so as their theory of postcolonial expands and becomes

limitless and unbounded as well as tradition inasmuch as the literary theory exists. In addition, he views culture as invaluable component in postcoloniality that “culture as a strategy of survival is both transnational and translational.” He explains further of his transnational and translational but to him the first has to do with various segments of border crossing while the latter depends on questions of ‘more survivals.’

It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement, whether they are the ‘middle passage’ of slavery and indenture, the ‘voyageout’ of the civilizing mission, the fraught accomodation of Third Worldmigration to the West after the Second World War, or the traffic of economic and political refugees within and outside the Third world. Culture is translational because such spatial histories of displacement- now accompanied by the territorial ambitions of ‘global’ media technologies—make the question of how culture signifies, or what is signified by culture, a rather complex issue.

Logically, the explanation of Bhabha of transnational and translational of culture in postcolonial discourse from the above stance reveals the complexity of both but transnational precedes translational as far as postcolonial theory is concerned.

Bhabha (2003) argues the evidence of nations and narration that these two are inseparable as they shape society through the power of political thought and literary language. He further appreciates the performativity of language in narratives of the nation as it assists to appreciate any nation into the right track.

Analysis of Findings: An Exploration of Reconciliation and Satire in Okpewho’s *The Last Duty*

Okpewho (1976:3) explores the interplay between reconciliation fiction and satirical fiction. The intervention of the soldiers to calm the masses and rebels without aiming to kill or maim anybody is an act of reconciliation as they try to bring the country into the state of normality.

The soldiers try to beat them back, but it is hard for us to check their overwhelming gesture of approval and goodwill. Just yesterday, late in the evening, a number of rebel plans had visited this town on bombing mission. But we quickly put an end to that mission by shooting down one of the places; the others turned back at once and headed back when they had come. And now, as I drive round this morning to check if any damage has been done to any part of the town, I am greeted with deafening applause from a grateful population. For a soldier, this is an

hour of triumph. The war is still on and every moment is pregnant with danger. But I must confess I feel great joy this moment, as all over the town the entire population raise their fists in solidarity, jumping and shooting and showing in every way..

The above extract is satirical and also reveals how aggressive and determined the rebel groups were in the past (during the Nigerian civil war of 1967 to 1970). The novel is fragmented in its narration as it is possible that events before this excerpt were in direful stages that rebels might have destroyed and killed some people. At this juncture, it is even a kind of reconciliatory narrative as the author is silent about some eye-sore events happening in the external flashbacks possibly. This could be termed to be insincerity to reality in African narratives or Literature, the purpose of achieving its aim in the narration is the best. It is obvious in the intervention of Ali and other soldiers as they douse the tension during the war. This can be termed reconciliation fiction as it requires meeting of positive results. In addition, this could be a version of *Ndaba* among the Zulu people who believe gathering or having traditional meetings is an emblem of good community and love among one another in African settings. However, *Ndaba* or any meaningful meeting may involve serious ‘satirical issues’ that would later birth reconciliation in the society or better still be termed reconciliation narratives.

Okpewho (1976:4) reveals feud between *Igabo* and *Simba* people especially as the duo occupy tribal border and could be called satirical as it reveals the problems and unnarrated vices between the two tribes. But the situation of reconciliation narrative stands to reason in the thought of Ali as he believes ‘calmness’ is the solution to bring everyone and everything together with less or no war.

At the start I was certain that I could not be too sure of the support of everybody. This is a tribal border between the Igabo and the Simba. It was quite clear to me that we had to be very careful how we conducted our military duty here. When the federal army liberated this town from the rebels just over three years ago, many Simba people had to flee the two for fear of losing their lives. Time had long ago forged a tie between the two tribes, but I was sure that tempers here would be delicate.

The love and ‘long ago living together of *Igabo* and *Simba* people portrays reconciliation narratives or fictions as this would require wisdom or strong tie to break into the two tribes. However, through Ali, the soldier, readers get to know that *Simba* people had once been rebels. To *Simba* people, this may seem satirical but the purpose is to call their attention to whom they were or have been but their present situations and deeds need to correct their past as rebels. Therefore, this could be

satirical, even sarcastical to Simbians but to Igabo and Nigerians, it is a portrayal to bring peace, love and reconciliation to their communities.

Okpewho (1976:19-20) uses Ali, one of the soldiers, who reveals lack of discipline during the civil war and the meaning of unity among the people that explores the interplay between reconciliation fiction and satirical fiction:

The last commander here, major Akuya Bello, was relieved of his Command on the account of booze and plain lack of discipline. He failed to take account of the delicate politics of a place like this and the risks to the federal war effort here. For this reason, ever since I took command about two years ago, I have been determined that everything should be done to avoid upsetting that delicate balance and thus jeopardising the strategy of the federal war machine in the sector. Besides, it is clear to me that, if this country really means what it says in its slogan. 'To keep Zonda one is a task that must be done!', we are all committed to translating that slogan into concrete terms so far as it concerns not only our success on the field against the rebel forces, but indeed the rights and liberties of every single citizen of this country—man, woman or child, soldier or civilian---no matter where they come from or what marks they wear on their faces. Allah, I don't care what its costs me.

From the above voice, it is obvious that Ali is a representative voice of reconciliation through Okpewho who uses "Zonda," imaginary place to depict Nigeria as a country that needed to be "kept one as the task of everyone." In other words, to be "kept one" advocates unity, oneness, and patriotism among one another as this portrays true reconciliation narrative or work that gives hope with evidence(s) as well as to teach secularism as Ali who is a muslim does not mention Islam, Christianity, or African Traditional Religion as he only clamours for solidarity that teaches importance of secularism. As a satirical work, *The Last Duty*, covertly depicts satire that might have prompted Ali to point to onus of every personality no matter where they come from to fight for right and liberties of every citizen. Also, to Okpewho as the author, the art of writing of the novel reveals some abnormalities like hatred and segregation apart from war in the novel that is more pronounced. Therefore, these depictions reveal the novel as the work that reveals foibles of set of people in Nigeria.

Okpewho (1976:45) reveals evil and wickedness of Toje who wishes to end Oshevire's life because he wants to snatch Oshevire's wife, Aku. As a result, he connives with the soldiers like Ali, Major Akuya Bello, and Okumagba and others to deal with Oshevire the more as Toje always goes to barracks to

influence them with food stuff. This is a portrayal of satire as the selfishness and wickedness of Toje is revealed who represent wicked and selfish leaders in Nigeria and Africa.

The delivery was measured, as grave as his state. "But Alao doesn't. I know how bad the roads are, chewed up and broken by the military vehicles and the business of long fighting. *You all know that farming is no longer as regular as it used to be. There are very few farmers these days. Many of them have gone into army.* (Emphasis added.)

The last three lines in the above extract depict reconciliation narrative because it reveals lack of commitment to farming as some that supposed to be farmers run to army. This is reconciliation fiction as the work encourages people to go back to farming as Nigerians need more hands in farming than going to army as food or sound health sustain both masses and soldiers. Therefore, this work is both satire and reconciliation---it satirises laziness of some people that leave farming for army and at the same time encourages people to go back to farming. Even speaking about the bad road, it is a kind of reconciliation as it is indirectly calling for attention.

Okpewho (1976:59) reveals unjust, compromising and insincerity of soldiers like Ali and Okumagba as Ali knows the affairs between Oshevire's wife and Toje who later assigns Okumagba to man Oshevire's house in order to allow Toje and his nephew to enter the house. This is satirical as he (Ali) is afraid of being put into trouble if he refused Toje.

For Chief Toje I kept my respect, and still do. But that woman meant more than just the wife of a detained man. For me she was the measure of justice. Besides, I have enough trouble as it is already, and I don't want any more. Of course, my military duty here is paramount, and everything else is secondary. But I wasn't going to look idly on while people here---whatever their position in the community---used me to police their prejudices. If I didn't take the decision I did, I might find myself faced in the end. With a situation in which everybody thought they could do whatever they liked, just because I was trying to ensure that life went on as normal here.

To Ali, to be an accomplice means keeping one's respect with another accomplice (Toje). It is satirical as Ali respects and yields to evil instruction given by Toje. Again, the above extract depicts reconciliation fiction as Okpewho writes to reveal confusion and compromise in army for the purpose of correcting it without compromise or revolution as not all

satires proffer solutions as some are pessimistic in their narratives from the beginning to the end.

CONCLUSION

It is hysteron proteron that Satirical Fictions are over Reconciliation Literature or Narratives as the two are works with distinct positions, orientations, and results. This paper reveals the interplay between satirical fiction and reconciliation fiction. Knight (2009) and Porter (2015) submit that reconciliation narratives are meant "coming to reality of life." Therefore, as satirical fiction, Okpewho's *The Last Duty*, portrays satire as a technique that reveals the vices of Nigerian soldiers, Toje and other characters in the text. But as reconciliation fiction, *The Last Duty*, projects that every Nigerian must be ONE as Okpewho uses one of his characters, Ali who utters slogan, "To keep Zonda one is a task that must be done! We all committed to translating that slogan into concrete terms" (1976:20). From this, it stands to reason that reconciliation fiction advocates oneness or unity, peace, or cultural interconnections in Nigeria and beyond. Hence, satirical fiction only views African societies and writings as post-moral, post-reality, and post-sincerity spaces that needs reconciliation narratives to correct the abnormalities with the aim to right the wrongs in the society by applying positivity and African phronesis to bring African societies together without violence, or revolution. In addition, for both satirical and reconciliation fictions, African literary critics and scholars need to speak out through their works as intellectuals who represent their societies as this goes with African maxim among the Yorubas that, "A soun lékulé bara rè nínú jé, ohun tó bá wuni lààso nilé eni" (transl- Any literary critic or scholar who decides to hide truth in his or her society injures himself or herself.) Hence, satire reveals problems in African societies with the aim to correct the problems while reconciliation fiction serves as a path to reality or technique to better Nigerians and Africans with the projection of optimism as a therapy for better living in all spheres.

REFERENCES

1. Achebe, C. (1995). *A Man of the People*. London: Heinemann.
2. Auerbach, Y. (2009). The Reconciliation Pyramid—A Narrative-Based Framework for Analyzing Identity Conflicts. *Political psychology*, 30 (2), 291-318.
3. Barenboim, D. & Said, E. (2014). *Parallels and Paradoxes*. New York: Bloosbury Publishing.
4. Bellmer, R. (2019). *Literature as a Tool for Reconciliation? A Social-Psychological Approach in PeaceResearch*. A Master's Degree in Peace, Mediation and Conflict Research. Tempre: Tempre University.
5. Bhabha, H. (1994). *The Location of Culture*. London: Routledge.
6. Bhabha, H. K. (2013). *Nation and narration*. Routledge.
7. Chakrabarty, D. (2000). *Provincialising Europe. Postcolonial Thought and Historical Difference*. Princeton: Princeton University Press.
8. Dwyer, S. (1999). Reconciliation for Realist. *Ethics and International Affairs*, 13, 81-98.
9. Highet, G. (1962). *Anatomy of Satire*. Princeton: Princeton University Press.
10. Kelman, H. (2008). Reconciliation from a Social Psychological Perspective. In A. Nadler, T. Malloy, & J.D. Fisher (Eds), *Ocial Psychology of Inter-Group Reconciliation: From Violent Conflict to Peaceful Co-Existence*. New York: Oxford University Press.
11. Knight, C. (2009). *The Literature of Satire*. Boston: University of Massachusetts.
12. Little, A. (2011). Disjunctive Narratives: Rethinking Reconciliation and Conflict Transformation. *International Political Science Review*, 33 (1), 1-17.
13. McEwans, C. (2009). *Postcolonialism and Development*. London: Routledge.
14. Okpewho, I. (1976). *The Last Duty*. UK: Longman Group Limited.
15. Porter, E. (2015). *Connecting Peace, Justice and Reconciliation*. Boulder, London: Lynnc Rienner Publishers.
16. Said, E. (1978). *Orientalism*. New York: Penguin Books.
17. Said, E. W. (1996). *Representations of the Intellectual*. Vintage.
18. Spivak, C. (1988). *Can the Subaltern Speak?* Columbia: Columbia University Press.
19. Chakravorty Spivak, G. (1988). Can the subaltern speak?. *Marxism and the Interpretation of Culture*, 271-313.
20. Sylvester, C. (199). Development Studies and Postcolonial Studies: Disparate Tales of the Third World, in: *Third World Quarterly* 20 (4), 703-721.
21. Verdeja, E. (2013). The Elements of Political Reconciliation. In A.K. Hirsch (Ed.), *Theorizing Post-Conflict Reconciliation*. Routledge.
22. Yilmaz, M. (2021). *African Litrerature Readings on Truth and Reconciliation*. Ontario: McMaster University.