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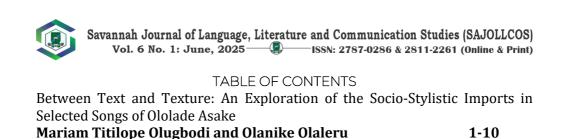
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# Reimagining Power and Technology in African Science Fiction: Techno-Hybridity and The Aesthetics of Governance in Dilman Dila's *Yat Madit*

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**Abstract**

*This article interrogates the persistent leadership crisis in Africa, positioning it as a central impediment to the continent's development, stability, and technological advancement. Drawing on the problem of leadership in Africa, the study contextualizes governance failures—manifested in authoritarianism, corruption, and institutional weakness—as legacies of colonial administrative structures that continue to shape post-independence political cultures across Africa. The analysis extends into the realm of African science fiction (ASF), exploring its function as both a cultural critique and an imaginative response to leadership deficits. Dilman Dila's Yat Madit is examined for its envisioning of technologically advanced futures grounded in communal traditions and ethical governance, offering alternatives where state leadership has failed. Distinct from Euro-American science fiction, ASF fuses indigenous epistemologies, spiritual cosmologies, and oral traditions with futuristic narratives, resulting in hybrid worldviews that dissolve binary oppositions between science and magic, tradition and modernity. The article draws on postcolonial theoretical frameworks, particularly the concepts of hybridity and cultural resistance articulated by Homi Bhabha and Nalo Hopkinson to argue that ASF reclaims narrative space for African agency and reimagines socio-political futures. In doing so, African science fiction emerges not only as a speculative genre but also as a form of literary resistance that critiques dominant paradigms and articulates transformative visions for the continent's future.*

**Keywords:** African science fiction, science fiction, hybridity, techno-governance, corruption,

## Introduction

Leadership in Africa has long been a subject of critical concern, as the continent continues to grapple with a range of political, economic, and social challenges often linked to governance. Despite Africa's rich cultural diversity, abundant natural resources, and youthful population, the promise of development has frequently been undermined by leadership failures. These include issues such as authoritarianism, corruption, weak institutions, lack of accountability, and the personalization of power. As a result, the continent has witnessed recurrent cycles of political instability, economic mismanagement, and social unrest. That is why with specific reference to leadership problem in Nigeria, which

serves as a microcosm for other African countries, Chinua Achebe puts it succinctly that:

> The problem with Nigeria is simply and squarely a failure of leadership. There is nothing basically wrong with the Nigerian land or climate or water or air or anything else. The Nigerian problem is the unwillingness or inability of its leaders to rise to the responsibility, to the challenge of personal example which are the hallmark of true leadership (1).

This condition reflects a broader pattern observable across numerous African nations. The continent has, to a significant extent, been disadvantaged by a persistent deficit in visionary and transformative leadership. Many African leaders have failed to articulate and implement policies capable of alleviating socio-economic hardships or promoting human capital development. Such leadership deficiencies are typically marked by systemic corruption, nepotism, lack of transparency, and the instrumentalisation of power for personal or factional gain rather than for public service. Rather than strengthening democratic institutions, many leaders have prioritized authoritarian control, resulting in fragile governance structures, limited accountability, and entrenched socio-economic disparities. The enduring impact of colonial administrative legacies, compounded by post-independence power struggles and foreign interference, continues to obstruct efforts to cultivate inclusive and effective leadership.

Against this backdrop, African Science Fiction (ASF) emerges as a critical literary mode that responds imaginatively to the continent's leadership crisis and broader systemic failures. ASF often envisions alternative futures where technology facilitates the construction of equitable and just societies in ways current political leadership has failed to achieve. These narratives engage deeply with Africa's historical traumas—colonialism, slavery, and internal systems of oppression such as patriarchy, class hierarchy, and religious orthodoxy—and explore their continued impact on contemporary governance and development. Africa's lag in technological advancement is evident in its inadequate infrastructure, including unreliable electricity, underdeveloped health systems, insufficient investment in scientific education, and corrupt governance. These factors, combined with a consumerist economic orientation, have hindered the continent's industrialization and limited access to digital technologies. All these, African science fiction unbundles, in creative speculations to advance a society in transition to equity and good leadership.

## Hybridity and Cultural Continuity in African Science Fiction

In contrast to many Western dystopian narratives, which frequently envision futures characterized by cultural erasure and the dissolution of historical identities, African critical dystopias emphasize cultural endurance, resilience, and adaptation (Okorafor, 2010). These narratives integrate folklore, oral traditions, and indigenous epistemologies with futuristic and technological motifs, producing a rich, multi-layered critique of cultural homogenization (Huchu, 2020). Rather than positing a total break from the past, African science fiction often underscores continuity amidst disruption, suggesting that technological advancement need not come at the cost of ancestral knowledge systems. In Dilman Dila's short story *Yat Madit*, for instance, traditional institutions interact seamlessly with cybernetic technologies, implying that the future can evolve from the cultural past rather than replace it.

African science fiction, or Africanfuturism, departs from utopian idealism. It refrains from presenting visions of perfect societies and instead embraces the complexity of lived African realities, marked by historical trauma, socio-political struggle, and spiritual plurality (Okorafor, 2010). This genre offers a space of contestation and hybridity, where diverse values, beliefs, and worldviews intersect and are renegotiated. Unlike the Euro-American science fiction tradition—which tends to emphasize materialism, empiricism, and scientific rationality—African science fiction infuses its characters, settings, and narratives with the metaphysical dimensions of African cosmology and spirituality. Characters are not stripped of transcendental significance but rather are enmeshed in symbiotic and metaphoric frameworks drawn from indigenous worldviews.

ASF thus destabilizes conventional binaries between science and magic, tradition and modernity. It forges a narrative mode in which technological innovation is interpreted through the lens of ritual, myth, and metaphysical continuity. This fusion yields a unique "palimpsest" aesthetic that blurs scientific logic with the spiritual and magical, thereby producing new ontologies and narrative forms, leading to hybrid formations and formulations. In this way, Africanfuturism becomes a literature of reclamation and assertion—an imaginative and ideological project that reclaims African identity, affirms cultural sovereignty, and envisions futures grounded in both ancestral heritage and technological possibility, hence the need for Africans to tell their own story. As Ivor Hartmann reasons that:

> If you can't see and relay an understandable vision of the future, your future will be co-opted by someone else's vision, one that will not necessarily have your best interests at heart. Thus,

Science Fiction by African writers is of paramount importance in the development and future of our continent (7).

African science fiction, much like postcolonial studies, functions as a disruptive and corrective artistic medium—one that actively challenges and subverts established norms and hegemonic discourses. It resists the dominant cultural narratives that have historically marginalized African experiences and epistemologies. Science fiction in general, as Nalo Hopkinson asserts, is inherently dissident in nature. She characterizes postcolonial science fiction as one that "destabiliz[es] the genre which speaks so much about the experience of being alienated," (8) highlighting its potential to articulate the conditions of displacement and marginality that resonate deeply within postcolonial contexts.

Moreover, the genre's inherent resistance to realism enables it to expose and critique the ideological constructions of the world. As Hee-Jung Joo notes, "science fiction does not assume a realist worldview, it is in a more privileged position to reveal the construction of the world around us" (280). This distancing from realist conventions allows African science fiction to reimagine socio-political realities and to interrogate the epistemic foundations of colonial and neo-colonial systems. In addition to its subversive potential, Hopkinson emphasizes that science fiction also serves as a narrative of reclamation.

Despite its estranging qualities and occasional resistance to straightforward interpretation, it nonetheless provides postcolonial writers with a powerful expressive medium—one that enables the articulation of silenced histories and the assertion of narrative agency. She notes that this opens up the genre to the,

> themes of colonizing the natives and, from the experience of the colonizee, critique it, pervert it, fuck with it, with irony, with anger, with humor, and also, with love and respect, for the genre of science fiction that makes it possible to think about new ways of doing things (9).

It is important to note that African science fiction writers are increasingly harnessing the critical and utopian capacities of the genre to reimagine and redefine both Africa's historical identity and its prospective futures. These writers envision speculative futures grounded in African epistemologies and technological innovation, thereby bridging "the pre-colonial past and a post-industrial present, between history and magic" (Cooper 11), creating a hybrid episteme. This imaginative synthesis not only challenges dominant techno-cultural narratives but also affirms Africa's capacity to shape its own future outside the confines of Western paradigms.

Michele Reid notes that the development of postcolonial approaches to science fiction does not emerge from a singular, identifiable moment; rather, it arises through "a gradual and intermittent convergence of their concerns which can best be thought of in terms of a growing space of encounter and change, of active translation and transition in the margins between cultures" (256). This dynamic interaction enables the emergence of new cultural forms and perspectives that transcend conventional binaries. In line with this, Homi Bhabha argues that such intersections foster hybrid identities—"neither one nor the other" (25)—which resist fixed categorization. The reciprocal engagement between science fiction and postcolonial theory, therefore, produces a space of transformation wherein both discourses are reshaped through their mutual entanglement. That is why Ericka Hoagland and Reema Sarwal sum that, postcolonial literature and science fiction share much in common:

> bot h have been perceived at some point in their histories as literary outcasts; both have borrowed liberally from other genres, and in so doing have refashioned those genres in their image; both have been used in explicitly political ways; both have attempted to make senseof a world that is startling in its complexity and brutality; and both have undergone serious, and sometimes damaging assaults questioning the integrity of the genres themselves, how they are used, and by whom (1).

Hoagland and Sarwal contend that postcolonial literature does not conform to the structural and generic conventions typically associated with science fiction or fantasy. Unlike these genres, which are defined by recognizable settings (such as spaceships, imagined planets, or pseudo-medieval worlds), recurring motifs (including time travel, quests, and war), and stock characters (scientists, aliens, knights, dragons, wizards), postcolonial literature lacks such uniformity. Instead, its mode of expression may range from realism to magical realism, encompassing a wide spectrum of narrative styles. Indeed, they assert that "postcolonialism is a theoretical lens through which any literature may be read—from the epics, the Bible and Shakespeare, through to spy thrillers, westerns and pulp romance" (1).

Furthermore, the portrayal of the Other in science fiction often evokes associations with chaos, violence, excess, and hybridity, while simultaneously highlighting the complex interplay between repulsion and desire. As Adam Roberts observes, the Other compels self-reflection: "...encountering the Other forces us to encounter ourselves," revealing "things about ourselves

which are intensely uncomfortable". Nevertheless, Roberts concludes that "in societies such as ours where Otherness is often demonized, SF can pierce the constraints of this ideology by circumventing the conventions of traditional fiction," (27) a critical intervention aligned with the goals of postcolonial literature.

The convergence of African epistemology with scientific discourse in African science fiction results in the formation of novel ontologies. This confluence exploits the inherent instability of both 'postcolonial' and 'science fiction' as categories, empowering African science fiction to embrace diverse voices and epistemes. Rather than undermining one another, these two discourses blur essentialist boundaries, generating a subversive, hybrid entity that challenges dominant ideologies. Both postcolonialism and science fiction are characterized by their fluidity and capacity for adaptation, which enable them to remain responsive to new and contextually relevant issues while providing platforms to resist hegemonic narratives.

Homi Bhabha's concept of hybridity becomes important here because it emphasizes the necessity of adaptation for survival in unfamiliar contexts. As he argues, relocation entails transformation; to inhabit new planetary environments inhospitable to human life, individuals must forego static, "pure" identities in favour of transformative change. Hybridity is therefore central

to postcolonial studies and is frequently explored in science fiction through representations of the hybridized outcomes produced by the interaction of multiple essentialist epistemes. This ideological synthesis necessitates the integration of the modern with the traditional, advancing societal development through a confluence of histories and futures. In Dilman Dila's *Yat Madit*, for instance, technology is domesticated to reflect traditional republican values, embodying a futurity grounded in communal principles. This aligns with Rieder's assertion that,

> SF postcolonial cultural concepts are often made literal and applied to the physical form of the alien other. For example, cyborgs and clones can be interpreted as a combined technological and biological manifestation of the processes of hybridity and mimicry on the human body (260).

African science fiction thus engages directly with the continent's post-industrial challenges by critically addressing the socio-political, technological, and cultural disruptions that continue to shape African realities. It does so through a deliberate integration of scientific paradigms with indigenous knowledge systems, cultural traditions, and communal values. This fusion produces a distinctive form of techno-cultural hybridity— an adaptive epistemological

framework that not only imagines alternative futures but also foregrounds resilience and sustainability in the face of ongoing and future disruptions. In this way, African science fiction challenges linear, Western-centric narratives of progress and modernity, offering instead complex, multidirectional visions of advancement rooted in African ontologies. The genre thereby assumes a Janus-faced role: it looks backward to recover and preserve Africa's rich cultural and historical legacies, while simultaneously projecting forward into speculative futures shaped by African agency and imagination. In doing so, it effectively inscribes a palimpsest narrative over colonial and neo-colonial histories, rewriting and layering over dominant accounts of African marginality with stories of resistance, innovation, and reimagined sovereignty.

Postcolonial science fiction also provides a potent framework for cultural and political resistance. It inverts the conventions of mainstream science fiction and reclaims the narrative space from its Euro-American origins, inserting marginalized voices unified not by geography but by shared experiences of dislocation and resilience. As Roberts aptly notes, "in a sense, science fiction serves as the 'dark subconscious' to the thinking mind of Imperialism'" (66). Patricia Kerslake further observes that, although empire is a fundamental theme within the genre, science fiction can still function "as a positive tool for social awareness," allowing it to

"seek out and identify [the] most problematic issues" of imperial practices and, in turn, to "dismantle them, and change them" (191).

## Reconfiguring Governance through Technology in Dilman Dila's *Yat Madit*

Dilman Dila's *Yat Madit* presents a speculative narrative centred on the return of an African despot who is released from prison after serving a thirty-year sentence. Upon his release, he reconnects with his daughter and enlists her technological expertise to assist in reviving his political career. This ambition unfolds within a society that has developed an advanced system of online avatars—known as *Yat Madit* (translated as "big tree," referencing a traditional communal gathering practice)—which is specifically designed to prevent the kind of corruption and autocratic excesses that led to his initial imprisonment.

The story offers a critical reflection on the persistence of despotic regimes in both pre-industrial and post-industrial African contexts. Historically, such regimes have undermined progress and development across the continent through authoritarian control, systemic violence, and the deliberate dismantling of democratic institutions. In *Yat Madit*, Dila demonstrates that even in a technologically advanced future, the spectre of authoritarianism remains. These regimes are typically characterized by the violent seizure

of power, the consolidation of control through repression, and the institutionalization of corruption, nepotism, and human rights violations. The narrative underscores how greed and the lust for power continue to threaten social justice and governance, suggesting that technological advancement alone is insufficient to prevent political regression and corruption. A.F Uduigwomen (2006) defines corruption as:

> deliberate act of indiscipline against the legalized moral norms of the state, and the natural law of justice, as it affects the realization of the common good of the citizens, whereby an individual or a group of individuals directly or indirectly diverts or misuses, with the tool of political maneuvering, the wealth of the state for his/her personal use (202).

Tyrannical leaders often entrench their authority through systematic indiscipline and the deliberate subversion of moral, legal, and political institutions. These individuals consolidate power by surrounding themselves with sycophantic allies, expropriating public resources for personal gain, and neutralizing any form of opposition that might challenge their authoritarian rule. The historical and political trajectory of many African nations is replete with instances of such despotic leadership, with nearly every region on the continent having experienced some form of autocratic governance.

In *Yat Madit*, the character of Amaro, the daughter of the former despot, represents a generational and ideological tension between past authoritarianism and future possibilities. Amaro is portrayed as a highly skilled data analyst and engineer, emblematic of a technologically literate and ethically conscious youth. Her early childhood is marked by a sense of innocence and affection toward her father, idealizing their relationship through playful interactions—such as her fascination with his thick beard. However, this idealization is abruptly disrupted by a painful revelation that exposes the brutal realities of her father's regime. This turning point not only fractures her perception of paternal affection but also symbolizes a broader disillusionment with the legacy of political tyranny in Africa, highlighting the complex emotional and ethical reckonings faced by the post-authoritarian generation. The narrator recounts that:

> He was a colonel, barely twenty-five, but he won the love of the country with policies that kicked out foreigners, mostly Asian and English, and enabled locals to take control of the economy. His decolonization campaign drew international outrage and sanctions, but it cemented his status as a

founding savior, and the country prospered tremendously in the twenty years of his rule (19).

Throughout the narrative, the despot's temperament becomes increasingly irascible and intolerant of criticism, with the narrator revealing that "many opposition politicians had died in those rooms" (21), a torture chamber. His regime is marked not only by violence but also by profound corruption as he employs brutal methods to consolidate power. The narrator further recounts that "her father raped many women, and that he had tortured to death twelve thousand political opponents in the final years of his corrupt reign" (25), illustrating the extent of his atrocities.

Reflecting the adage that absolute power corrupts absolutely, the despot is eventually overthrown. In the aftermath, a commission is established to oversee "the country's move from a centralized presidency to 'the big tree democracy,' called, Yat Madit, an artificial intelligence that enabled nearly eight thousand LCs to jointly run the country just as if they were elders seated in a circle under a tree, discussing issues of their tribe" (18). This system invokes the traditional African republican model where community deliberations occur in the village square, and decisions are adopted through consensus based on persuasive discourse. Yat Madit functions as a central data system, aggregating votes from every citizen connected to its network.

Addressing issues pertinent to the "seven thousand, nine hundred and ten villages," Yat Madit localizes regional needs and elevates them to a national platform, thereby facilitating informed decision-making that benefits the populace broadly. Since "every village is a semi-autonomous state" (26), some decisions remain localized, effectively decentralizing authority and minimizing the potential for power abuse. This innovative techno-governance blends futuristic technological paradigms with indigenous African democratic principles, offering a model where power is distributed equitably among households, thus embodying a true manifestation of democracy in the truest sense of the term. By aligning governance with traditional institutions, this techno-governance emerges as an African innovation envisioning a future where technology is domesticated to reflect and advance African philosophies.

This concept serves as an epistemological corrective to the histories of violence and corruption that have historically defined governance in pre-industrial Africa. Introducing a home-grown technology rooted in African ideals signals a significant step forward. In the text, this form of governance is presented as the remedy for the maladministration that has long plagued the continent. Against expectations of deterioration, the envisioned future actually demonstrates improvement within Dilman Dila's speculative Africa. Following the establishment of Yat

Madit, the former corrupt leader is imprisoned for thirty years and subsequently released. However, entrenched habits prove difficult to shed; thirty years is insufficient for genuine transformation. Upon release, the former despot contests a Local Council election, aiming to become one of the "seven thousand, nine hundred and ten village elders" (18), who deliberate on matters put forth by Yat Madit.

His initial efforts involve attempts to revive his previous corrupt practices, recalling "old times when he bought booze and dished out pennies in exchange for votes" (19). Moreover, he manipulates the media to portray only favourable narratives about himself, systematically erasing his violent past, which includes "many women raped, the many children he fathered in violence" (22). He demands that the human rights abuses for which his administration was notorious for be expunged from public discourse, a request to which complicit journalists acquiesce, subsequently depicting him as a saint in the court of public opinion.

Following this media manipulation, Amaro, his daughter, confronts her boyfriend, a journalist, questioning his abandonment of journalistic ethics for national success. She asserts, "You can't see that he has corrupted you? He corrupted you," cutting him short. "You are too eager for national success to see that he corrupted you" (26). Amaro further observes that her father's declaration of intent to atone by contesting for the Local Council

belies persistent corrupt tendencies, exposing "his unrepentant heart and evil motifs" (22). With the press on his payroll, the despot turns to his daughter, Amaro, a data analyst and software engineer. Though she had not seen him for thirty years, her childhood memories—once filled with innocence and fondness, were shattered by a painful discovery. At around age fifteen, she found "a secret door to a basement, where she found someone's finger buried in the dust on the floor" (22), prompting her to investigate her father's sordid past. Despite her profound resentment, she "wished she could live forever in her false memories of him, where he was just a king who allowed a little girl to play with his big beard" (28).

When the despot visits her electronic shop—where she repairs avatars and robots—his intention is not familial reconciliation but to exploit her technological expertise for a nefarious purpose: to corrupt the avatars into campaigning for his electoral success, a clear violation of the system's regulations. He rationalizes this by noting that since she operates "the only cloud business in town," with nearly universal subscription to her service, "she had direct access to the avatar of every voter" (22–23), granting him the capacity to manipulate the electorate covertly. But she asks him quite frankly:

> You want me to corrupt avatars to vote for you?" she said.

"No!" he said, his voice had a tone she could not place. Genuine shock? "Of course not! That's impossible! I've been away all these years but I know that Yat Madit is conscious and self-learning and ever evolving and it uses a language that no one can comprehend and so it is beyond human manipulation. I know all that. It's impossible–" He paused, as if the idea had just occurred to him, a puzzled look on his face. "Is it possible? (23)

Indeed, the despot harboured the hope that such manipulation remained feasible, which motivated his visit to the electronic shop. This act signified a reversion to the old, corrupt modes of political operation. The narrator observes Amaro's reaction with disdain:

She sucked her teeth in contempt, seeing what help he wanted. She imagined the ballot paper system of his time was like a piggy bank, which they broke to determine the next ruler, and he probably thought that avatars were digital versions of paper ballots and Yat Madit was the piggy bank (23).

This analogy highlights his failure to grasp the transformative nature of the new techno-governance system and his misguided attempt to exploit it through outdated corrupt practices. He goes on to say:

The avatars, I'm not asking you to corrupt them. But there has to be a way, maybe you can, I don't know, advertise to them?" She did not have energy to explain that Yat Madit automatically deleted political adverts, so he rattled on. "You can make them convince their humans that I'm the person for this job, and since everyone relies on them for governance decisions…. (23)

A house built on a faulty foundation is inevitably destined to collapse. The despot's desperation to reclaim power through appeals to familial loyalty reflects a recurrent pattern across the African continent. Electoral processes frequently hinge less on candidates' capacities to fulfil campaign promises and more on ethnic affiliations and kinship ties. His selection of Amaro as his primary agent is explicitly grounded in this familial bond: she is "his daughter" (23). Such primordial loyalties have historically contributed to the stagnation and underdevelopment characteristic of industrial Africa. The persistence of these dynamics within the futuristic setting of Dilman Dila's narrative constitutes a re-enactment of this well-known socio-political dilemma.

Another pervasive feature of misgovernance undermining Africa's

progress is the phenomenon of godfatherism. The despot himself reflects on this exploitation: "They used me…those who were eating," he laments. "They did things to keep me in power but when things turned bad, they sacrificed me and continued eating" (22). These self-appointed kingmakers operate behind the scenes, their insatiable greed perpetuating endemic corruption and the continued looting of communal resources for personal gain. Notably, even some purported agents of change within the text are implicated as complicit in the systemic pillaging of society (22), underscoring the complexity and entrenchment of corruption in both historical and speculative African contexts. However, in justifying his desire to contest for the Local Council seat, the despot rationalizes that:

> Look, I know how Yat Madit works, okay? I'll be just one of eight thousand joint presidents and Yat Madit will coordinate use to rule efficiently. It will advise us and check all our decisions to ensure we work for the people. I know all that and I know that avatars turn every citizen into a parliamentarian in my old system so there is no room for corruption in Yat Madit. No room at all. (23)

Nevertheless, Amaro asserts that "Yat Madit listens to us," emphasizing that "the beauty of it is because everyone has a voice and everyone has power to influence the state" (26), a principle her father also seeks to exploit. As a machine-based technology, Yat Madit is designed to incorporate the instructions and concerns of every citizen. However, Amaro recognizes the inherent vulnerability of such a system, warning that "if there is to be a corrupt element in the system, it will be a virus that will contaminate the entire structure." She further reasons, "if he becomes LC he'll corrupt everybody and then Yat Madit will start to listen to corrupt people and to people who rape women and murder twelve thousand opponents. It will be the end of our democracy" (26).

At present, her father appears poised for victory, and Amaro identifies citizen activism as the only effective means of resistance—specifically, through legislative intervention. She proposes a bill to Yat Madit that would bar "anyone who has been convicted of corruption or of crimes related to abuse of power" from holding public office (27). This initiative marks a significant stance by a young futuristic African who refuses to succumb to the corrosive influences of nepotism and familial loyalty. Contrary to expectations that family ties and the pursuit of power might sway her support for her father, Amaro prioritizes the collective welfare of the community over personal allegiance. This orientation toward communal good

over individual interests—a hallmark of traditional African values—underpins the efficacy of the Yat Madit techno-governance system depicted in the narrative. She sums that:

> "Yat Madit is a fundamental pillar of our society," she begun. "And yet it is fragile. It has a huge weakness. It relies on us. Avatars listen to us. They learn what we like and understand our views and then feed this to Yat Madit, which uses this data to approve LC decisions, to advice LCs, and to help draw policies. "So what will happen if the former tyrant holds office? Might he influence a majority to condone corruption and ideologies of past systems where a select few enjoyed wealth and power? Might these people not in turn sway Yat Madit to their thinking? Before we know it, Yat Madit would okay decisions that stink of corruption and nepotism and tyranny and raping women and murdering twelve thousand political opponents. (27)

Amaro has decisively severed all personal ties with her family in order to prioritize the welfare of the broader community. As the narrative recounts, "she instructed Adak (her avatar) to mute her mama, her father, and Kera" (27) her fiancé, symbolizing a conscious and resolute distancing from intimate relationships that might otherwise compromise her commitment to the collective good. This deliberate act of personal sacrifice underscores her unwavering dedication to the advancement of the communal body, reflecting a core principle embedded within traditional African ethical frameworks. In many African cultural paradigms, true individual awakening and social responsibility are measured by one's capacity to subordinate personal interests for the prosperity and cohesion of the nation as a whole.

This stance by Amaro exemplifies the cultural ideal that the collective well-being transcends familial or romantic bonds—a vital precondition for the success of any techno-governance system modelled on indigenous philosophies. The implementation of Yat Madit, as a system premised on participatory democracy and distributed power, demands a shift in political consciousness whereby citizens actively pursue the perfection of the whole, and not the individual. Such a paradigm calls for a reorientation of political agency away from self-interest toward communal harmony, underscoring that the sustainability and legitimacy of futuristic African governance depend not only on technological innovation but also on deep-rooted ethical commitments grounded in African communalism.

Thus, Amaro's choices illustrate the intersection between technology and tradition, highlighting how contemporary African science fiction imagines futures where digital systems are infused with—and indeed reliant upon—age-old cultural values that champion collective progress. Her resistance to nepotistic impulses and personal gain serves as a narrative articulation of hope for a political order in which governance is both technologically advanced and morally accountable, reflecting the true sign of a being woken and in tune with the culture and fabric of the nation.

## Conclusion

In conclusion, Dilman Dila's *Yat Madit* presents a compelling vision of African futurity that intricately weaves traditional African epistemologies with emergent technological paradigms to confront the continent's persistent challenges of corruption, despotic rule, and governance failures. Through the narrative of a fallen despot's return and the determined resistance of his daughter Amaro, the story dramatizes the tensions between personal ambition and communal responsibility, illustrating how the enduring legacies of industrial political malaise continue to resonate even within post-industrial futures. Yet, it is precisely through the synthesis of ancestral democratic practices—embodied in the decentralized, participatory techno-governance system of Yat Madit—and contemporary scientific

innovations that the text imagines a transformative political order, one grounded in collective agency and ethical accountability.

Amaro's resolute prioritization of the community over familial ties exemplifies the African philosophical ideal that true political awakening requires a commitment to the collective good, an ethic essential for the viability of new governance models in Africa's evolving socio-political landscape. By envisioning technology as a domesticated extension of indigenous cultural values rather than a foreign imposition, *Yat Madit* challenges prevailing Eurocentric notions of progress and underscores the potential for African science fiction to function as a site of epistemological reclamation and resistance.

Ultimately, the narrative offers a hopeful intervention in the discourse on Africa's futures—one that refuses both the erasure of its historical complexities and the simplistic idealization of utopia. Instead, it foregrounds hybridity, accountability, and the communal spirit as the foundations upon which a just and sustainable African polity may be constructed, thereby contributing a vital and innovative voice to postcolonial science fiction and African futurist literature.

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