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**SATIRE IN AYI KWEI ARMAH'S *THE BEAUTYFUL ONES ARE NOT
YET BORN***

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DEDICATION

In memory of my late parents,
To my brothers and sisters,
To my husband and my son Jean Amand Nazaire,
To my late uncle Salvator Sindaye's family,
To Léonce Nibirantije's family,
To all those who are struggling for an assuring
future of mankind,

I dedicate this work.

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Any scientific work is a result of collective endeavour. This work has reached the present shape thanks to many people to whom I owe much gratitude

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Deep heartfelt thanks are addressed to my dear husband for the efforts he provided for the accomplishment of my work. May he find the expression of my deep gratitude.

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ABSTRACT

This work centres on Ayi kwei Armah, a prominent African writer from Ghana. It shows how he is mostly concerned with denouncing wrongs of his society. The work reveals how the writer is very realistic in his style. This is illustrated by the study which is built on the tentative conjecture that social justice and equality for all are fundamental for human dignity. Written to analyse the author's reaction against the background of new leadership, the work settles on the analysis of the necessity to unveil the veil which is destroying Africa. The writer's use of characterization is also highlighted in this work to convey his philosophy. And hypothesis evolves on the assumptions that the writer's message reaches the reader thanks to an open caricature described throughout his satirical expression. This work equally analyses Armah's views which emphasise on man's consciousness in order to improve human conditions of life in Ghana and also in all Africa and even in all over the world.

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GENERAL INTRODUCTION

Armah's first and outstanding literary work *The Beautiful Ones Are Not Yet Born* is very interesting and insightful. It leaves an impression that African novels are worth reading and we are in need of them to think about the promising future on every aspect of life. This novel treats the issue of leadership in the 'Dark Continent' with the problems of corruption and the fatal relationship between these two matters.

The study of the author's past is very important. It shows us if he is undergoing the problems with his people or what is his contribution in overcoming these problems. A look at his intellectual works will help to understand the content in relation to the form. A brief presentation of Ayi Kwei Armah's biography is mandatory.

Ayi Kwei Armah was born in 1939 from Fante speaking parents in the twin harbour city of Sekoradi, in Western Ghana. On his father's side, Armah descended from a royal family in Gatribe. Armah attended the prestigious Achimota College, and entered a university receiving a degree in Sociology. In Algeria, he worked as a translator for the Magazine "Révolution Africaine". In 1964, Armah returned to Ghana, his motherland, where he was editor of "Jeune Afrique".

From 1968 to 1970, he studied at Columbia University and obtained M.F.A in creative writing. After, he returned to Africa and worked as a teacher in the field of education.

He started his career as a writer in the 1960s. He published poems and short stories in Ghanaian magazines. His first novel *The Beautiful Ones Are Not Yet Born* was published in 1968. It is an allegorical account on the failure on African rulers. There had been many critiques about his works but Armah did not keep quiet to the criticisms. He reacts by replying with several abusive letters and writings.

The study of *The Beautiful Ones Are Not Yet Born* which makes a central point of this work discusses the attitude of the writer vis-à-vis the African elite in power during the post-independence period. During the colonial times, writers did what they could to denounce colonialism and its savage enterprise. In the post-colonial period, a form of African colonialism was born. African leaders who were expected to pacify the torn society came to power to destroy more than the white men. This has been termed neo-colonialism, that is, black domination over black people. The political leaders of the time betrayed the aspirations of the African people because they did not work for the society's sake but for their own interests. What people were expecting to have did not come into existence because of excessive greed of leaders on throne. The practice of corruption and bribery came to launch an era of distress and pessimism.

The Beautiful Ones Are Not Yet Born criticises the Ghanaian political elite during the post-colonial period. The writer tries to awaken the masses about the need to understand their society. In describing the decaying world of Ghana, he uses filth. This is a way of denouncing the endless cycle of corruption. The novel is one of the most profitable works of art. It shows with special focus the situation that Africa has undergone and is still undergoing. It is a sordid world as

filth is everywhere and change is not yet reached. Yet is it not easy to eradicate corruption and the corrupt mind. The society needs good genuine social welfare. The author's pen shows that nothing is good in Ghana; he mocks the intellectuals.

The work is concerned with post-independence deception in Africa. We see that the author presents a satirical literature that contributes to the promotion of national welfare at all social grounds. So far, the main concern of this work is to identify the masses' conception about such invading political leadership which never thinks about a reliable social advancement for everyone. The overt denunciation through deliberate criticism would signify an outcry. This should teach the political power holders. It is a portrayal of daily hard times that people are enduring. The new political leadership does not act for the society's sake but for its own interests. People of a same nation do not enjoy equal opportunities within the same society. Poor people stay enduring deep misery while the "Bourgeois class" are always feasting. While the protagonist, "the man" is starving out of poverty and alienation, Koomson and his family are drowned in opulence. Honour places are reserved only to the upper class while the poor are crowded in slums.

To come with a dignified social analysis, the following questions appear necessary for the success of the research to the understanding of post colonial writers like Ayi Kwei Armah: How do the political leadership behave vis-à-vis the depressed and agonizing masses? Is the independence period an era of joy or a time of sufferings? How does the author view the Ghanaian society? Does he find it as an inclusive or exclusive community? A deep meditation on these questions will bring light to illuminate people's mind to search for their destiny by challenging ruthless regimes.

In *The Beautiful Ones Are Not Yet Born*, Ayi Kwei Armah presents Ghanaians as dead people because they are indifferent to the increasing corruption. They have to do their best for the claim of change.

The aims of this work chiefly intend to examine the writer's use of satire to correct social vices of his society. His language discloses the immoral state of the masses in Africa caused by the new leaders. This study treats also the writer's satirical expression that he use in his bid to expose the failings of corrupt governments.

Armah's work has been chosen as subject of research for various reasons: first, Armah is one of the most important writers of disillusionment. Second, the novel has brought a vivid perspective to the critics of African Literature. A lot of critics have produced their critical insights on the same work of art. Third, his work also offers a mirror to interpret the political awareness that every African has attained thanks to his satirical expression. Africans thought that independence would bring them change but it turned to be a betrayal. The masses are still marginalized. The new leaders act like European colonisers. Thanks to the writer's novel *The Beautiful Ones Are Not Yet Born*, the reader understands exactly what corruption means. This is an adjustment to the changes of old traditions and the pursuit of a promising future. The author demonstrates that authority does not imply truth or wisdom. And the study of his novel gives a way of analyzing the manner to denounce the vices of injustice which are undermining the community.

The study intends to focus on *The Beautiful Ones Are Not Yet Born*. This is novel is a masterpiece among armah's literary productions. The study intends to analyse a socio-political life of Ghana after the advent of political independence. The study analyses how the author satirises greed and immorality so as to inaugurate a new era of hope. Beside the various aspects that the novel is endowed with, the theme of satire appears as the main pivot that governs the study's aims.

The Oxford Advanced Learner's Dictionary defines "satire" as a way of criticising a person, an idea or an institution in which you use humour to show their faults or weaknesses.

The term caricature is very central to the analysis of this work and therefore deserves particular attention. The *Dictionary of Literary Terms* defines the term "caricature" as a funny drawing or picture representing somebody or something with much exaggeration in terms of features. Caricature offers a description that makes the subject be seen ridiculous from the abnormal and unusual characteristics.

In the novel under analysis, Armah tries to choose an appropriate diction to describe things and people in order to achieve his aim of denouncing the evil nature of corruption. He gives an example of what happens in a bus so as to show the clumsy practices of Ghanaian leaders. He portrays symbolically how the conductor extorts money from passengers. He collects tickets fare in a harsh way till someone can doubt the passenger's personality. He treats them like animals. In that case, the passengers say nothing. People are compared to the passengers, the fact that they stay sleeping although they are oppressed by the new elites.

The study is conducted by means of New Historicism theory. The overview of this approach, its proponents and opponents are necessary before showing how it fits in with the aim of this work.

New historicism is a school of Literary theory that developed in 1980s primarily through the work of the critic Stephen Greenblatt and gained a widespread influence in the 1990s. New Historicists aim simultaneously at understanding a work of art through its historical context so as to understand cultural and intellectual evolution through literature which documents the new discipline of the history of ideas.

Michel Foucault based his approach both on theory of the limits of collective cultural knowledge and on his technique of examining a broad array of documents in order to understand the features of a particular time.

New Historicism is claimed to be a more neutral approach to historical events and is sensitive towards different cultures. This theory is indebted to Marxism. But whereas Marxism tends to see literature as a part of superstructure in which the economic “base” that is, material relation of production manifests itself; New Historicist thinkers tend to take a more nuanced view of power seeing it not exclusively as class related but extending throughout a society. This view derives primarily from the French philosophical historian, Michel Foucault.

In its tendency to see society as consisting of texts relating to other texts with no fixed literary value above and beyond the way specific societies read them in specific situations, New Historicism also owes something to post modernism.

New Historicism also has something in common with the historical criticism of Hippolyte Taine. He argues that a literary work is less the product of its author's imaginations than the social circumstances of its creation which are the three main aspects that he describes as *race*, *milieu*, and *moment*.

New Historicism often addresses the idea that the lowest common denominator for all human action is power. So the New historicism seeks to find examples of power and how it should be dispersed within a society. Power is a means through which the marginalized are controlled and the thing that the latter seek to attain. This relates back to the idea that literature is written to show the landscape of common people. New Historicists then seek to find sites of struggle to identify just who is the group or the entity with the most power and how the latter should be handled for the sake of the community. This is illustrated by Foucault's conception of power. He presents neither power as reduction nor synonymous with domination. Rather, he understands power as continually articulated on knowledge and knowledge on power.

Then, after an understanding of New Historicism theory, it is remarkable that this approach fits in with the aim of this study. In fact, an analysis of cultural and intellectual history, time, milieu, moment and power fits to the research in analyzing how they affect man's being and the consequences generated on his life. It facilitates discovering the hidden impressions that characters manifest in a fictional world. It also helps find out the aspirations of the author as depicted in the plot. Since there is a close relationship between man, time and milieu, all temporal, cultural and environmental behaviours are the consequences of a historical past. The critic needs to know temporary and environmental mood which characterised the writer. In this regard, the New Historicism will help

justify the writer's underlying moods with which Ayi Kwei Armah respectively wrote *The Beautiful Ones Are Not Yet Born*.

In the novel, the writer assigns a great role to culture and race. There is a reason why Armah's main characters are drawn from two different worlds: the world of the "haves" and that of "the have-nots". An example in case is the protagonist 'that'. This is a person who is dying of starvation while Koomson is surrounded by wealth obtained through public embezzlement and corruption. The satirical criticism of 'the man' as a character who rejects corruption entails an expression of ridicule in the eyes of Koomson and the like. It is from this angle that New Historicism is chosen to direct the study since it will help discover even the minute elements that should escape from an attentive reader's eye. The theory will permit the researcher to go beyond the explicit features so as to explore the deepest feelings that the writer's chosen characters disclose within the scope of satire.

Power is a means through which the marginalized are controlled. This relates back to the idea that Armah's writing is written to seek sites of struggle. His pen is to identify the entity with the most power and how the elite should work for the community's sake. The dominant group is the Koomson's and the marginalized one is represented by the man's family and the like described as the world of have-nots. The latter are controlled by the haves with an extreme degree of harshness. This oppression should end with a look on Armah's *The Beautiful Ones Are Not Yet Born*.

Finally, New Historicism is designed to promote a better understanding of the relationship between author and texts. Armah's characterisation can be better understood in terms of his personal experience. The new political elite of Ghana

that continue to act out the white man's behaviour destabilize the author's morality. That is why anger and pessimism characterize most of his literary writings.

There have been different conceptions among critics about Armah's writings. His work *The Beautiful Ones Are Not Yet Born* has interested a lot of critics who try to interpret its content with much concern in its metaphorical style. The post-colonial period represents the time of issues and needs writers to express their pessimistic feelings by means of their writings.

Indeed, Armah has created a kind of literature of disillusionment to awaken the society of Ghana. His work raises various interpretations and critical voices against or in favour of appropriate responses, contributions to the growing aspirations of people who are tired of an endless colonialism.

Eldred Jones, for instance in *The Critical Evaluation of African Literature* states that Armah's *The Beautiful Ones Are Not Yet Born* is dominated by despair. He says that following the expression that the writer uses, there is no hope. He affirms that "The dominating mood of the novel is one of hopeless despair" (58). Armah tries to choose an appropriate diction to describe things and people, in order to achieve his aim which is to denounce the evil nature of corruption.

Molly Mahood on the same work of art says that the first thing in Armah's *The Beautiful Ones not yet Born* offers a total disillusionment. He declares that "The dominating mood of the novel is one of almost total disillusionment" (74). Armah calls upon people to fight against the hard times they are enduring from the new political leaders. Because of this extreme anger, he sees Ghanaians as

dead people, the fact that they are indifferent to the increasing state of corruption. The characters are portrayed as dead and the writer presents them symbolically as if they are embracing death. Molly gives a good designation to the context of the work. The objective of the author is to fight against the abuses of post-independence selfishness that is making people live as strangers in their own motherland. The author wants to launch a revolution for the restoration of a viable community.

Robert Fraser examines Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* by interpreting it as a logical sequence, informed both by a succinct political vision and a masterful evolving technique. From his deep analysis, Fraser finds that "Ayi Kwei emerges as a committed artist attempting to clear the path of cultural reconstruction by means of a dynamic philosophy of history" (1). The narrator tries to use techniques that could make his feelings attractive to readers. The use of exaggerated concepts and expressions when describing the place and characters in that novel confirms his political vision to stigmatize the post-colonial leadership of Ghana.

Derek Wright, in *Critical Perspective* argues that the language that Armah advocates to express his anger is evident in the representation of the human body. He expresses his melancholy with total distress till he does not care about the exception that a man gives. He would not describe man like other things because man has many features which distinguish him from other creatures. Examining carefully Armah's literary style, Wright reiterates: "These features have made him a controversial figure in African Literature but the controversy has been centred exclusively on the works and not on the man, . about whom extremely little is known in the West" (4).

Certainly, literature is a mirror of society through which people can attempt to understand the true nature within the social forces of their environment. Armah's pen seems to go beyond man's features. His novel is full of a style which contains his feelings in fiction. He gives a serious representation of the African society characterised by post-colonial oppression endured by the have-nots. As Wright observes, Armah needs to make his work more attractive so that his message would be received; but he uses a language which goes beyond man's features.

This observation has also been emphasised by Chidi Amuta in *Portraits of the Contemporary African Artist* when he reveals that in Armah's eyes, art is useful for the reader who has been frustrated so as to get release. It is also problematic because it raises other controversy. In his pen, the author opens doors to a lot of literary analysts as Amuta's contribution describes: "...Useful in the sense that to date this artist has granted no recorded and published interview that I know about and problematic in the sense that it incites the critic to do two diametrically related things" (13).

The preoccupation of Armah in his art is only about Africa's painful experiences. This is very useful for the reader who has been rejected by the period to contribute in overcoming the problems. Another category takes time to think about his representation of the happenings in post-colonial Period and the rise some critics to his pen. The understanding of Armah's language is reached thanks to the history of the society in concern and the reader's mind.

D.S Izebaye, in *Ayi Kwei Armah and the 'I' of the Beholder* asserts that "the using of benefit of the author's personal experience and the extended family represent the themes in *The Beautiful Ones Are Not Yet Born*" (62).

Armah is motivated by the sympathy he shares with the African masses especially in Ghana, in the persistent oppression and hardships. The author chooses to defend his motherland Ghana with an aim of militancy for a meaningful social change.

Goreth Griffiths, in *Structure and Image in Ayi Kwei Armah's The Beautiful Ones Are Not Yet Born* observes that "no character in the Novel is allowed to arise above the confusion and impenetrability of the action" (75). What Armah sets out to show is an experience of living in a corrupt universe. The limitations and confusion of such a world are overcome through the guide that metaphor and image offer the reader.

Wole Soyinka, a prominent writer in his critical work *Pessimism and The African Novelist* makes a comment and demonstrates that "Armah's novel *The Beautiful Ones Are Not Yet Born* is a work of vengeance because he does not seek to understand why independent Africa has been so corrupted" (92). Soyinka finds that Armah has no time for rest but a time for work as the building site is very large. The writer's language is very symbolic and shows that he is concerned with serious problems. He describes filthy situations, putting aside moral standards as expressed by the conductor's attitude of the bus in which "the man", the protagonist, is travelling. The bus conductor reacts in such a way because "the man" is the only one in the bus who is aware of what is being done.

The writer's pessimistic style about the "saviours for African oppression" is also noted by Joan Salomoon when he supports Armah in *A commentary on Ayi Kwei Armah's The Beautiful Ones Are Not Yet Born*. He states that "There will never be any saviours if each will not save himself, only the hungry and the fed"

(116). The writer's diction raises a pain of depression in the mind of the reader. His world is only represented by the two diametrically opposing communities: the "haves" and "the have-nots". The only thing is to call people to save themselves and seek for their rights in their motherland. One should question oneself why Armah manifests such a great deal of courage to awaken his people. African leaders do not feel responsibility to advance African humaneness.

The writer's message in the novel under analysis reaches the reader very simply thanks to an open caricature described throughout his satirical style. This hypothesis helps us to conduct our analysis to Armah's novel in his appropriate expression. The permanent social unrest prejudices the social welfare and introduces a pessimistic belief with no hope for future. It is this pessimistic world that incites the writer to cry for a revival of a dignified society.

The pessimistic world in Africa of post-independence period forces this author to draw attention to the political leaders using his appropriate expression. The Ghanaian society suffers so much to the extent that most people lose confidence in the leadership. Corruption and various kinds of social oppression are an expression of national bitterness. He uses a satirical pen to claim for awareness of all the people.

This work opens with an introduction. The latter is followed by three chapters which constitute an inseparable whole. The first chapter is titled "Language of Ridicule". In this section, the main focus is made on the language used by the author to portray the unreliability of the national leadership of the post-colonial period. He uses a language of ridicule and passages to mock the institutions in Ghana because of their constant immorality.

The second chapter is titled "The author's Caricature of Characters". Armah gives an exaggerated portrayal of the individuals to stigmatise the African leadership of post-colonial period. There is a metaphorical style built upon social depression. He shows to people how far the new leaders have become violent like the white colonisers. The last chapter treats "The Armah's themes". It studies the main ideas that are developed through the work such as: corruption, alienation, and neo-colonialism. Finally a general conclusion summarises the work with an outline of findings and suggestions for further research

CHAPTER ONE: LANGUAGE OF RIDICULE

Much of the writings of the post-colonial period depict Africa as a society of complete decay. The consequences of the time have brought a world of complete pessimism so that Armah does not hesitate to criticize the new political leaders. They do not disclose any difference between the old white rule and the black accession to power. White domination is still undermining Africa through the African corrupt mind. Masses are constantly suffering from a terrible subjugation and they are permanently looking how to break the chains.

Armah in *The Beautiful Ones Are Not Yet Born* exposes the disillusionment in the independent Ghana and satirizes the “nouveau riche”. The world the writer presents to us is threatened by decay and more importantly the horrible rejection of the masses. The author presents characters as victims of all the instances. We cannot see any attempt at alleviating the had situation situation because even the protagonist, “the man”, is introduced with an isolated and ridiculous situation.

Armah’s work aims at stigmatizing new leadership of the post-colonial period and feels a need to awaken the society that they have to stand up for their destiny. Observing the decaying society of Ghana, he uses filth. This is also a manner of denouncing the never ending cycle of corruption. The language that he uses in the plot makes the reader feel more attentive by internalizing and conceptualizing his terminology. The metaphorical style is more used even the surreal situation is present in the plot of anger.

The author seems to expose Ghana as a land of disorder. When describing the bus in which the man is travelling while going back home, it is a way of exposing Ghana destroyed by corrupt minds. The author tries to choose an appropriate diction to describe things and people in order to achieve his aim of denouncing the evil nature of corruption. What happens in the bus reveals the deplorable practices that are found in Ghana. He describes the bus as follows: "The bus had come to a stop. Its confused rattle had given place to an endless spastic shudder as if its pieces were held together by too much rust ever to fall completely apart" (1). From this above passage, the writer is shocked by what happens in Africa till he represents African society in its detached pieces. He finds Ghanaian society being twofold: a world of haves and another world the have-nots. The haves exploit economically and socially the have-nots. The author continues qualifying Ghana as a country characterised by dirt: "There was only the humid glow as the driver resignedly threw away the stick and took out another" (1).

The situation that the black man is enduring from the black political leadership makes Armah feel hopeless and the splendour of the country goes down to ruins symbolised by dirt and rottenness. The vivid description of different places of all corners of the country is presented with wood and only the rusty rotten things. Even people are not clean. The author laments:

Apart from the wood itself there were of course people themselves, just so many hands and fingers bringing help to the wood in its course toward putrefaction left-hands fingers in their careless journey from a hasty anus sliding all the way up the banister as their owners made the offices above...(12)

The narrator describes the places showing that nothing is good in Ghanaian society. Even people are immersed in dirt because they are not clean; they spread shit everywhere. He describes: “The passengers shuffled up the center aisle and began to lower themselves gently down one after the other, into the darkness of the dawn...” (1)

When presenting the situation in Africa, especially in Ghana, the author goes so far by the fact that he affirms that no place is comfortable. Every corner is made of bad smell to the extent that no one wants go there. The places occupied by the rich are the only places that are arable. Also we can understand that the protagonist, “the man”, is not a partisan of the degrading leadership; therefore, analyzing the man’s moral characters, we realize that he is the only one aware of the situation to stand and face the rude times. The author illustrates: “The man was sitting in the very back of the bus, with his body angled forwards so that his chin was resting on the back of the seat in front of him supported by his hand” (4).

The representational figure of the masses is “the man”. Through this protagonist, the narrator exposes the ill-treatment of the low class by a minority in power. The low class is deprived of all the good places and all opportunities. The opposition “the man” takes in the bus shows his miserable state among other passengers; his place is always behind and the high places are reserved for high people. This coincides with the conductor’s wish.

However the man is the only one who is aware of the situation. He is eager to achieve his goal. The conductor has made him shameful among other passengers. The protagonist remarks that he collects more money than usual from passengers. A brief presentation of the situation is given:

A savage indignation filled the conductor for in the soft vibrating light inside the bus; he saw running down from left corner of the watcher's mouth as stream of the man's spittle. Oozing freely, the oiled like liquid first entangled itself in the fingers of the watcher's left hand, underneath which it spread and touched the rusty metal lining of the seat with a dark sheen,; then descended with quiet inevitability down the dirty aged leather of the seat itself losing itself at last in the depression made by the joint. The watcher was no watcher at all, only a sleeper. (5)

The author expresses his total anger by presenting Africa as a land of death. People are still sleeping. The representation of "the man" is very ridiculous although it is his way of awakening people against corruption. People are facing harsh challengers in all fields of life till their portraits resemble inhuman features. With his harsh words, the conductor shouts out angrily with an explosive imperiousness that wakes up the sleeper:

You bloody fucking sonofabish. Article of no commercial value; you think the bus belongs to your grandfather? The sleeper awoke and looked up at his accuser understanding nothing of the words at first. He licked the wetness around his chin, but the operation was unsuccessful. (6)

The sleeper wakes up and looks at the accuser understanding nothing of the words at first. He licks the wetness around his chin but the operation is unsuccessful. The mess is more than he realized and he has to wipe it off with

his palm. He looks at his hands all covered with his own viscous ooze. The conductor is now pointing to the seat in front:

Are you a child? You vomit your smelly spit all over the place. Why? You don't have a bedroom? The man looked down on his glistening offence. Shame dwarfed him inside and he hastened to clean it. (6). "the man" looks down on his glistening mess. Shame dwarfs him inside and he hastens to clean it. After the insult, "the man" starts out of the bus without saying any word. As he gets to the bus, the conductor sitting down on a seat looks out of the bus and shouts his farewell to him: "Or were you waiting to shit in the bus?" (6).

When the protagonist's foot hits the seat and moves slowly down the side past the front of the bus, the conductor's voice rolls out its message enveloping "the man" with it. As he walks, the driver coughs with a short violent cough that ends with a hoarse growl as he clears his stuffed throat. All the words that the author uses to describe the situation are words which express ridicule. The man is like a phantom, unable to utter a word. Only the conductor has power to say and do what he wants.

The white reign has left a contagious disease in Africa: a disease of division, betrayal, alienation, selfishness, and all kind of immorality has seen a day as well. People of same colour hate one another. The contemporary period is characterized by the roots of the colonial times; people are facing hard times. The lower class is oppressed by a permanent instability. *The Beautiful Ones Are Not Yet Born* deplores the wickedness of the driver against the innocent passenger. An image of high class over low class is well shown symbolically

through the depression that “the man” is enduring. Nobody from low class is allowed to approach the noble places; these are reserved to the high class and their descendents.

The language used by the protagonist’s wife to qualify him after he has rejected bribery is very demoralising. He refuses to partake in corruption which is prevailing in the society. However, nobody understands him and he is considered as a social misfit. When he tells his wife that someone has offered him a bribe in order to give him an allocation, she does not understand why he refused to take it. The woman looks at him with much contempt. She compares her husband to a chichi dodo, a bird which does not eat excrements but eats maggots grown in the same excreta. She laments: “You are the chichi dodo itself” (44). “The man” asks explanation and the wife explains: “Ah! You know the chichi dodo is bird. The chichi dodo hates excrements with all its soul. But the chichi dodo only feeds on maggots grow best inside the lavatory. This is the chichi dodo” (45).

We remark that Africa is represented by an image of permanent corruption and materialism. This situation weakens social welfare and ruins families. The social responsibilities of the father are declining. One can conclude that in such families, the head position is held by the wife. The man has lost all his responsibilities as a father but he does not give up the struggle against the evil of corruption that bothers and destroys Africa. Through his persona, the author calls on all Africans to fight against and uproot all the post colonial temptations that bring the society to ruin. In the mind of the writer, there is hope that corruption and all its ramifications will be overcome for the sake of Africa and its children.

By the growing selfishness in all fields of life, the protagonist does not find any body to support him except Teacher who shares the same bitter cup with him. He goes to visit a naked man and begins to talk about what has happened to him. He finds the man putting the book on the case and sits back down on the bed, pushing his knees that make the man puzzled. The man complains about the people who could see him from the windows. He begins to lament about the name of “chichi dodo” that his wife gave him because he refused bribes. We see the naked man sustaining the naming in these words: “Ah. It’s a proverb, no? The bird eats shit, hates worms? And murderer that you are, you let it go? (...). You have not done what every body is doing and in this world that is one of the crimes” (53).

The writer shows that “the man” is always isolated and frustrated because he refuses to collaborate with people of the corrupt world. People in Africa do not care for social dignity. Even the victims do not make any effort to fight against it because of fear towards offensive attacks.

Armah’s symbolic representations of the characters who do not perceive the situation they are facing is very fictive. To see someone naked without feeling ashamed is uncommon. The author in his fiction shows that most Africans do not care about destroying the society and he tries to awaken people in this ridiculous style. Armah is tired of the situation he views in Africa especially in his motherland. The independence that was expected to illuminate social destiny has turned back to despair. Thus, the author calls all the Africans to get up and denounce corruption and its vices that are undermining man’s future.

The post-colonial regime is failing. After the departure of the Europeans, they expected to enjoy good opportunities of life. But people continue to suffer. The

new elite betray their commitment. They are appointed to lead Africa within an accomplished brotherhood but act savagely just to maintain and defend their own interests. This is what incites the writer to invite people to persevere fighting despite the dominating power they have to face.

The author is lamenting the new elite symbolically. When talking about “the man”’s wife and the conductor together with the driver, he mocks the new leadership. The protagonist’s wife is terribly described. This confirms how *The Beautiful Ones Are Not Yet Born* highlights the confusion that the protagonist’s family is experiencing. Here is the terrible description of his wife:

In the darkness he closed his eyes for a few seconds; opened them and without any difficulty found his place inside the screened-off area on the bed beside his wife. In the darkness he had the illusion that the form beside him could belong to a stranger an unknown woman, and the illusion filled him with a strong, unusual desire. His eyes were finding the darkness easier and he could see the dark, outline of his wife’s body. Still, there was nothing unpleasantly familiar about it. The cloth covering it had slipped into the bed beside the woman, and she was quite naked. (97-98)

The woman’s character makes her husband lose familiarity and confidence. Before, she was his own wife but incidentally he becomes confused; his wife appears unusual and she is found in a complete darkness. She is sleeping in her naked body. She loses her dignity towards her husband. The writer goes on:

The man put out his hand and touched the body in between the thighs just below the genitals. The flesh yielded too readily and

the dreaded sense of familiarity threatened to return. The hand moved up. The vagina itself was harder more resting almost abrasive in the sharpness of its hair and the dryness of outer skin. Wanting the satisfying moistness of a woman aroused at last, the man pushed his hand farther up and then bent it, searching for the hidden knob of flesh. But the movement had brought his wrist against his wife's belly and the man's mind completely away from any thought of joy. (98)

The woman's parts of procreation seem to be condemned out of an open violence in her innocence. Armah emits a complete anger towards the new leaders. The new leaders are blacks, Africans themselves. But their system of rule has deceived the people to the extent that they have become morally restless. The loss of beauty of the wife in front of her husband is compared to the loss of confidence in the new leaders. With the departure of the white man and the advent of the black reign, Africans suffer more than ever. The new leaders have lost the people's confidence because of corruption. The man awakens his wife in his nakedness. He does not leave her stay in her nakedness. This is a way to invite people be sensitive to their sufferings and stand up to claim for their dignity. The author states:

Thinking he has awakened his wife, the man turns towards her; preparing smile. But, she is asleep. He props his head in his palm, leaning on an elbow, and the thoughts of the scar he has not learned to leave with are drivers out by the strong smell of a woman unprepared for love and he moves his hand away from his head. (98)

The writer does not tire to denounce corruption which is undermining Africa. The endless sleep of the wife despite her husband touch enslaves man. This symbolises the ongoing inhuman domination of new leaders at all grounds either politically, socially or economically. It is difficult to correct this clumsy system which is destroying Africa. And this is an endless cycle of individualism in the world of Africa.

By the description of the driver and the conductor in the novel, the narrator portrays the new political elite in Africa. He emits an open cry: "The driver climbed down on to the road from his seat, took a crumpled packet, stuck a bent cigarette in his mouth and lit a match. The head refused to catch, however." (1)

The narrator uses a strange language when talking about the driver because of his complete distress. He presents the new leaders through the driver with bad and shameful practices. To describe someone with a word like "tuskers" is to compare him to an animal which devours people. The image of tusk means to have elongated teeth like an elephant. This is mockery. In Africa, especially in Ghana, the new leaders were expected to pull Africa from the aftermaths of colonisation; but this has been a contrast: the writer regrets the lost independence that people struggled for without satisfactory response. He goes on exposing the scene. The author never gets tired to stigmatize this evil mind:

He saw the dim out of the taxi driver's head as it thrust itself out through the window. For long moments of silent incredulousness, the taxi driver stared at the man; doubtless looking him up and down several times. Then in a terrible calm voice, he began: "Uncircumcised baboon! The taxi driver spoke only the most tonal of truths" (9) .

With the utterance of insults by the taxi driver to “the man”, the latter takes a step forward so as to be closer to the driver; he addresses him apologetically: “I wasn’t looking. I ‘m sorry” (9). Although he presents an apology, this only inflames the taxi driver’s temper. What happens in the bus and in the taxi is a parable of what happens in the country. The bus like the state is in state of decay; passengers represent the ordinary citizens. The driver and the conductor stand for administrative officials coming to defraud the citizens and to bribe them into an agonizing silence.

The new political elite do not satisfy people’s aspirations since they work for their own interests. What the driver and conductor do to the passengers represents what Ghanaian leaders do to the masses. When Armah talks about the bus in state of decay, he is exposing the rotten society. He adds that its pieces are held together by rust to mean that everything is going down to ruin. The case is observed in what has happened to Koomson, a confirmed corrupt character. During his rule, no one among ordinary citizens is allowed to enjoy freedom in everything. They work for high class without salary and with an undesired sanitation. Koomson got rich through corrupt practices and all kinds of illicit practices. But when power changes he falls down and tries to flee the country; this is the time when the man was attempted to agree with his thoughts by accepting him to show where he can pass by. The projection of the end of Koomson is very deplorable. The expression used by the writer is very tough. This shows that he is concerned with the issues of the time.

He describes the painful situation to show sometimes the falling of good moral standards as shown in the words pronounced by the conductor of the bus in which the man is travelling: “You bloody fucking! Article of no commercial



values! You think the bus belongs to your grandfather?" (6). This testifies the decline of the society to hell. In the bus, "the man" does not sleep. This is an attention that he wants everyone to be equipped with for the search of identify. One can remark that the writer's style makes people understand that he is against all sort of social injustices. He says: "No saviours, only the hungry and the fed" (90).

Obviously, this is true because the community offers a world of two sorts: "the haves" known as "the nouveau riche" and "the have-nots" representing "the deprived". All the opportunities are reserved to the haves while the poor are starving.

In addition, some concepts which are used as symbols are sometimes juxtaposed. The concepts like "light and darkness" are used by the author when he wants to imply good and evil factions. In other words, they carry a biblical allegory, probably because of the new religious background of the Ghanaian people. He chooses to use the biblical allusion to inform Ghanaian people who have lost their spiritual status. He borrows this diction of *light* and *darkness* from Saint Matthew's Gospel (5: 14-17) when Jesus wanted to address the people who were following him from Galilee and other followers around him.

The cycle of an endless corruption incites intellectuals and other distressed individuals to defend Africa. People of the independence time do not differ from those of colonial time. They continue to suffer from the same issue. They suffer from all sort of calamity; their economic and social status is not respected; they work for the riches; they neither have right to their lands nor access to the noble places. Their sanitary state is not the preoccupation of the leader. This leads to

an endless cycle of the loss of social morality. In Africa, this disease persists. They do not see how to make it disappear.

The people have to know that power is to be shared, not monopolised by one category. Everyone has to respect each other by feeling a spirit of patriotism. If one likes one's nation, one would be proud and feel sympathy with one's natives. Equality and equity for all would help to build Africa by Africans themselves. The heroes of this claim are more desired. Amah and his fellows do not hesitate to claim for the original image of Africa by using a specific diction which has incited many critics. The manner of denouncing the evil is of different sorts. The narrator chooses to use his written and fictive expression to make all the population feel a need to awake and redeem themselves because there is no one except themselves to rescue them from the deep river they are drowned in. Africans have to work hard and be disillusioned because people do not see that the consequences of the colonial period persist even if they have got independence. The narrator finds that black leaders are black of skin but white in mind. They are still acting the white character.

CHAPTER TWO: ARMAH'S CARICATURE OF CHARACTERS

The author writes well and exploits real talents to portray the African background. He presents characters as victims of all the instances such as decay and more importantly the general pollution of the masses. We cannot see any attempt at alleviating the insane situation because even the protagonist sleeps on his saliva, suggesting that he cannot redeem the people. African new leaders are accused to be of black colour without black mentality. They have been alienated by the white man's system. The institutional pillars are not supporting true governance. This institution refutes free thinkers since there is a right that guarantees everybody an independent expression.

Furthermore, the artist is organically integrated into the society he lives in. He creates a literature which is more functional and pragmatic. *The Beautiful Ones Are Not Yet Born* brings an ambivalent nature of characters. The plot under study uses polarity as a technique which consists of opposing characters in their way of thinking about action and behaviour. The protagonist is compared to a corpse, simply to criticize people who are indifferent to the increasing state of corruption whereas the African political leader is portrayed as a part of much larger pattern of betrayal. The events surrounding Africa are too complex and open to diverse interpretations to be safely handled in this kind of fiction. The oppression of "the man" by the conductor and the driver makes him be portrayed as a dead individual. The writer describes:

The man in the back seat just sat and his eyes just stared even when the conductor brought his cigarettes to within about a foot of his face. The giver's discomfort now gave place to keen curiosity, and he bent down to look into the staring face, conciliating smile upon his own. (5)

The instability that he is facing dishonours him to the point that he gets mindfully drowned. The hard living undermines him but the justification the writer provides is finally different from the only one to view the situation in which the homeless are lying. At the time that "the man" is sitting in the back with his eyes widely open, the conductor walks to the back of the bus to give a cigarette to him. But after, an unfitted feeling of anger and surprise enrages the conductor. At this stage, the portrayal of the conductor is getting more and more shameful.

The protagonist's mouth presents a savage indignation and the conductor realises the situation. This description about the watcher denotes the shameful state in which he is found; it makes him see no one coming near him. He is isolated. His state alienates him from others. The protagonist's portrayal as presented by the writer puts one in a hopeless life. He is agonising and he has lost all his dignity. He is no longer alive: he has left the world of the living and there is no one to regret the plight. Besides the agonising state, He reassures himself that the bus is empty and he is alone in it. The author shows the state of his figure:

A pair of wide-open, staring eyes not his. The man was sitting in the very back of the bus, with his body angled forward so that his

chin was resting on the back in front him supported by his hands.

The yes frightened the conductor. (4)

We remark that the protagonist becomes a victim of a cruel game. He cannot have anything to reply to the voice of the conductor. It is a large voice rolling down and everywhere covering empty spaces in the mind and nearly never stopping anywhere at all. The deception of the innocent stigmatizes the reply to all those voices. The state of “the man” frightens the conductor and he feels tortured. The protagonist appears all covered with his own ooze as the narrator shows: “He licks the wetness around his chin, but the operation is unsuccessful” (3).

This description shows the main character far from being an adult; he is not even considered as a human being. The conductor does not hesitate to ill-treat him furiously. He stands above him pointing to the seat in front: “Are you a child? You vomit your smelly spit all over the place?” (6). From these accusations, shame dwarfs “the man” inside and he hastens to clean it. With this reaction, he is reduced to a trivial object to be thrown away. He is disturbed in his mind so that he does not find words to react to the conductor’s threat.

Eustace Palmer finds that the symbolic representation of Ayi Kwei Armah is so rich to meet a meaningful depiction of Ghana and the ways of life it heads. In *An Introduction to the African Novel*, Palmer argues that

What happens in the bus is a parable of what happens in the country as a whole. The bus like the State is in a state of decay, its pieces together by rust. The passenger represent the ordinary

citizens and the driver and the conductor are authority coming to defraud the citizens and if caught, to bride them into silence. (131)

The choice of what happens in the bus is a manner of revealing the situation in Ghana. The new elite constitute a cycle of evil that are undermining the society. In fact, Koomson is attributed a bad representation because of his immorality towards the masses. His reign has been a subject to express the masses' sufferings. Maana, a character in the plot, whispers to her companion that the new leaders bring nothing to the people except that they present themselves with big stomachs. She laments:

These old baboons can never give you the things we can give you right here...They have lost all theirs, trying to be white. Maana laughed like a happy woman, and when she calmed down, she said 'You people are late. You haven't seen him yet. 'Who?' 'The new one'. (84)

Koomson is a hardhearted capitalist. During his tenure as minister, no one is allowed to own any property. The state is supposed to be socialist but only capitalism is embraced. The description of the driver and the conductor stands for the ill-treatment perpetrated by Koomson over the masses. This justifies the resort to sarcastic language. As an example, when Koomson is in "the man"'s house for a visit, he tells them a story of an Attorney General who delivers a speech while drunk. Because of his state, he talks nonsense. What is surprising is that he does this even when addressing important Ministers and Parliamentarians. The sarcasm becomes more apparent when the people who are listening to him shout: "Yeaaaah yeah; it was a fine day" (133).

Admittedly, those people should not applaud that it is a fine day because what the attorney utters is all nonsense. There is a type of irony in what they say. They use sarcastic language to portray ridiculously the Attorney general. The author continues to describe Koomson with a ridiculous terminology as a tool to materialise the society in ruins: “Koomson, not intelligent, stupid, the foot of the man, new brain my foot, he is doing very well for himself” (59). This passage shows that even “the man” sees what the new leaders do and he regrets the endless status quo. They have no value; what characterises them is only the mimicry of whites and a growing betrayal and dishonesty. The author portrays:

The white man had come out and with a little white boy was watching calmly from the hill. How were these leaders to know that while they were climbing up to shit in their people’s faces, their people had seen their arseholes and drown away in disgusted laughter? (82)

He continues showing the mimicry of the blacks:

In their minds, it was some great favour they were doing us coming to speak to us in words designed not to tell us anything about ourselves, but to press into our minds the weight of things coming from above. They had lost theirs trying to be white. (82)

In these words, the author laments the place of Ghanaians. The new elite came with nothing. When they attained power, they excelled in plundering the people’s destiny. The consequence is that whatever they say has no value. For, their minds are directed only to their own interests. They are qualified as

individuals who know nothing about politics but have grown hot with ideology, thinking of money that would come. The lamentation goes on:

The civil servant who hates socialism is there, singing hosanna. The poet is there serving power and waiting to fill his coming tongue into new arses when new men spring up to shit on us. He lives in a way that is far more painful to see the way the white men have always lived here. There is no difference then. (89)

Furthermore, Koomson is also bitterly described ridiculously in the bathroom:

While he soaped himself, he felt the growth of his bowels, and in a momentary panic he wondered if it would be necessary for him to use the home latrine. Under his feet the cement floor was covered with some sort of growth. It was not the usual slippery bathroom growth. (101)

This is the result of mimicry which continues to make him wondering; he likes to be in good places. But Koomson has been a victim of a military coup which is supposed to rescue what is left of the nation. His life collapses when the coup takes place in the country. The narrator portrays: "Koomson was gesturing with quickly desperate motions pointing first at the light and then at the open windows in his silent frenzy the fear coming out of every pieces of him" (61).

This passage shows Koomson's dishonesty. He also is affected by the situation in which the population is living. However, there is hope for change. He had once felt too superior to use "the man"'s latrine, something he had himself used before he attained eminence. When "the man" accompanies Koomson down the

latrine after the coup, the latter is reduced to the image of cockroach. The fugitive Koomson is materialized into a bag of decayed body wastes to be evacuated down the latrine hole. The writer offers a related description:

Exuding flatulent fear, excremental smell waves and the rich stench of rotten menstrual blood, he has now become the residential filth of both the exhausted moribund toppled at the coup and by dint of his repeated comparison to slave- chiefs, a much older legacy of corruption. (163)

With the coups which become pervasive after the independence, Koomson's life becomes reduced to a low position with his regime. The reduced power shows that there is hope to regain the lost nation one day.

This observation resembles what Ngugi depicts in *Petals of blood* when exposing the situation which is happening in post colonial Kenya. The "flower" portrays Kenya which is a beautiful country and "the petals of blood" symbolize the new elites and all the evils which are plaguing the community. Ngugi concludes that

We are harvesting the bitter fruits of capitalist and colonial policy of divide and rule and those of colonial legacy of an even development that is the current murderous suspicious and hatred between the various national groups and regions (...) Now there are only two tribes left in Africa: the 'haves' and 'have nots'. (74)

Out of these statements, Ngugi shows that Africa is still facing colonial times on the basis of a corrupt mentality ruining the community. A disease of

regionalism, economic exploitation, racial segregation and political domination characterise Africa. The choice of officials does not bring solution to the issue. This is related to what Armah states in his novel when he says that the successive coups in Ghana do not put an end to the evils affecting the society.

Furthermore, the author continues to present Koomson through another character of a naked man:

He slipped then on over his nabbed body and took down a t-shirt from another nail. As he put it on, the man on the desk watched him closely wondering how a room like him could see so clearly through the rot and yet find the strength to live in it against it. (91)

The presentation of the naked man shows that the new leaders do not have a thinking mind; they are compared to lunatics. Mad people take off their clothes all the time and they feel no shame. The new leaders react in same way when destroying themselves: they feel no shame. The new elite continue to show their inability to cover African countries with their culture. Thus, they are compared to the naked man who has found his trousers in a deplorable state. The author reports:

The naked man stood up on the bed and tried to reach over to the door and take down a pair of trousers hanging on a nail behind it, but at his touch the door swung left and away from him, and he had to jump down and go round to get the trousers. (91)

For the naked man, nakedness is not a problem; but to see his stomach full is his first preoccupation. This is the case of Gitutu Wa Gataanguru, a character in

Ngugi's *Devil on the Cross*. Gitutu has lost his African identity and decided to embrace capitalism. He oppresses the masses in his quest for money. The author narrates:

Imagine the profit reaped if we were to sell the masses air to breathe in tins or better if we could meter it. We could even import some air from abroad, imported air which we could sell to the people at special prices. Or we could send our own air to be packaged in tins and bottles-yes because the technology of foreigners is very advanced. (10)

In this passage, Gitutu plans many ways of getting money. He takes even the option of importing air from abroad to sell to the peasants. For Ngugi, the use of metaphor and biblical references are very important to title the novel. Devil represents all bad things. Colonisers and neo-colonialists are considered as devils. Devil stands for the black leaders who, after independence have become great thieves and robbers. In addition, devil represents capitalism that enslaves man. Money and property are the two devils that Ngugi places at the centre of his novel. It also represents corruption. The Kenyan institutions: police, courts, tribes are corrupt and favour only high class people. The working class do not have any law to protect them. This is what Armah denounces in his novel. The driver and the conductor ill-treat "the man" because of their big stomach which needs to be full while masses are starving.

Characters like Oyo, Koomson and Estella have names which show individual behaviour. They are presented symbolically embracing death. Koomson's flashy things are not obtained honestly but they even find no visible origin. The writer's depiction does not limit only to one or two characters; but he continues

showing that many people have lost their physical identification. Amankwa's physical ugliness symbolizes corrupt nature. The writer says that he is not good to be looked at. He states that "the visor's mouth was wolf shape and when he spoke, the reason appeared" (92). We see that Amankwa's ugliness symbolizes decadence of some Ghanaians. Their mind is directed to corruption till they become physically deformed. This symbolizes the insanity of government.

The image of the new elite is still presented through the explosion of complete anger. Arrived at Clerk's offices, the protagonist finds the clerk on the night shift asleep on his right hand with an inappropriate position of the mouth. This character does not feel a kind of commonly shame. The author states:

The man walked noiselessly toward the sleeper and touched him very gently. At first there was no response but the clerk's shoulder, increasing it till he woke up. The sleeper woke up in the grip of brief strong terror. As he came up from his easy darkness, his face lost its softness and became strained like the face of a person who had just arrived at the decision to do something [...] and his mouth was twisted out of control. (14)

At stage, the contact with the clerk does not help the man in his struggle. The clerk does not provide responses on all the questions he is asked. He only speaks in his voice uneasily almost shouting. His face frightens "the man" because it is very strained. The man's smile at waking seems to reassure him and the terror vanishes from his face. The exposition of his gestures continues: "As he spoke he drew two fingers across his cheeks and mouth in a slow pensive gesture" (15.) This is the clerk's gesture when "the man" asks him about the work of last night. He does not answer and continues as if he has heard it. The loneliness of

the clerk is a bit bitter. All consequences of post colonial times make Ghana a land of disorder, bad smell and lack of splendour of the country. When describing all parties of Ghana the author goes through his symbolic expression which does not give any hope to be there. Every space is characterised by inaccurate smell, only the rust and rotten things. Then, the description of the bus features the country's life in general. The author highlights the bus state:

The light from the bus moved uncertainly down the red until finally the two vague circles caught some indistinct object on the side of the road where it curved out in front. The bus had come to a stop. Its confused rattle had given place to an endless spastic shudder, as if its pieces were held together by too much rust ever to fall completely apart. (8)

The description of the bus is a picture of Ghana which has been destroyed by all the consequences of the post colonial times. The pieces of the bus which make it to fall completely apart are the symbols of all the coins of Ghana destroyed by the corrupt minds. So the rust and rotten pieces offer a picture of corrupt minds which put the country in decay. The author continues with description of the place in which the bus was moving:

The passengers scuffled up the centre aisles and began to lower themselves gently down one after the other, into the darkness of the down pieces (...). Then a vague but persistent odor forced itself on him and he rolled the head (...). But the smell was not this mistake. It was a most unexpected smell for something so new to have. It was a most very old smell, very strong and so very rotten. (3)

From this passage, we realize that only darkness characterises all the corners of the country in which passengers are travelling. The passengers get difficulties when lifting their feet on the ground. They walk with a strong fear. The conductor's bad works are not hidden on the sight of all the present passengers. He continues to describe the road's state:

The shimmering circles of dim light coming from the stationary bus focused with oblique haziness in the side of the road caught in their confusion what seemed to be a small pile of earth with a sort of signboard standing nonsensically on top of it. As the main got closer the mound assumed a different shape and the signboard acquired the dimension of a square waste box. (7)

In contrast with what is seen in Ghana, paper has been full of words informing readers that dirt is undesirable and must be eliminated. On successive days, a series of big shots appeals to everybody to be clean. The little boxes have been installed, and they would be placed at strategic points all over the city; they would serve, not just as containers for waste matter, but as shining examples of cleanliness. The following passage illustrates: «Keep your country clean (KCC) by keeping your city clean.» The book was one of the few relics of the latest campaign to rid the town of its filth. But, this was said only in without any concrete action. Filth has gained all the country.

The image of the society exposes the evil effects of corrupt Ghanaian minds. What the country has become is the result of unfaithful work of the elite. These undesirable actions confuse the masses. The instructions that the new elite announce about the beauty of the country are ironical. Ghana is still filthy with

dirt everywhere. Wherever “the man” goes there is darkness. There are only humid oranges, yellow oranges and excrements with bad smell. Every place is found with a very offensive smell. The writer illustrates this in the following words:

...the lines of evening people under the waning lamps selling green and yellow oranges and bloated bread polished with leftover oil and little tins and packets of things none was in any hurry to buy. ...The shine disappears. The air is filled with the sharp sweetness of arm-pit powder hot and moist, and keenness of perfume trapped in creases of prematurely tired skin. (35)

From this passage, one can ask what kind of portrayal it is, whether it is a dead or living country or if they could call it a land of humanity. Every corner is dark. People are enveloped into unprecedented obscurity. He continues:

The walker steps back into the ambiguous shadow between the strange faces in the dark. More sellers under more faint lights selling more of the same inconsequential things. From the rise ahead an object of power and darkness and gleaming light comes shimmering down in a potent moving stream. (36)

The new leaders were supposed to be the light of the country but they are the first to destroy it. The illustration of this is given by the author in a metaphorical representation. He represents the new leaders through the conductor and the driver in the question of darkness. Although there is a box for keeping the country clean, the conductor is the first to make it unclean. The conductor and

the driver are supposed to show direction to passengers in case of hygiene. But they are the first to break the instructions. The writer says again:

When the conductor returns, he is eating a shiny loaf of bread by following it out, and the food, handled looks intermittently like something resentful and alive. With a full mouth the conductor shouts abuse at those who have climbed inside, a morsel shouts out from his jaws and drops in a pale [...] (39)

This reveals that the conductor on his coming back obliges the passengers to get out of the bus and pay before entering in it. This shows a lack of self-confidence. Even the bus presents a kind of disorder. When the air rushes, it becomes like a soft wave of lukewarm water. And “the man” inside the bus cannot move; he is feeling much uncomfortable. The cold and the rust told in the novel symbolize distress that masses are facing. Here is the description of the places together with the atmosphere:

All the places are full of crushed tomatoes and rotten vegetables eddy from the open end of some fish head on a dump of refuge and curled up scales with the hardening corpse of the afternoon’s flies around. The world around the central rubbish heap is entered and smells hit the senses like a strong wall, and even the eyes have something to register. It is so old, it has become more than mere rubbish. Hot smell of caked shit split by still evaporating dew. (40)

The writer in his way of portraying the society uses a style which helps the reader to feel pity and understand more the message he transmits. The new elite are not helpful. The corrupt works characterise this kind of government. And

this distorts the country's picture. The description of the atmosphere and the places offers a depiction of the country in an uncomfortable state. Everything is rotten, even the air of the night is hot.

Armah like his fellows, is concerned with deprived masses. There is nothing people can do; only deep pessimism has invaded them. Furthermore, the constructions have no splendour. The protagonist is still struggling. Coming from the clerk's office, he walks forward towards a building near a sea. The building has nothing to be evaluated as beautiful. The writer explains:

The building never ceased to amaze with its squat massiveness. It did not seem possible that this thing could ever have been considered beautiful and yet it seemed a great deal of care had gone into the huge (...). Where the individual blocks met, a clear groove ran between them, so that from some angles the whole building looked like pattern of vertical and horizontal lines. (10)

The picture of the building shows that it is very bleak. The settlement of the building is near a sea which can, at any time, cause problem both to the house and the surroundings. The society looks like a building built near a sea. At any time, it can collapse and decimate dwellers inside. The narrator is sending a call to the community to take strategies against the falling society. He is inviting everyone to bring his contribution, however small, to prop the society before the exterminating hell arrives.

Armah's work of art is set in a world of corruption. The characters are therefore drawn into a society with opposing realities. The rich are given all opportunities

that nature offers while the poor are deprived of all the rights to live decently and enjoy the fruit of their labour as full citizens.

However, as Armah puts, the Koomsons are enjoying a good life while “the man”’s family are starving. There is an evident ambivalence at this stage. The two people have been true classmates until they got a same degree on the same day at a same university. It is the professional life which came to restore differences. We see Koomson excelling in bribery while “the man” rejects this immoral personality. Through this depiction, the writer wants to show that the new elite are leading Ghana to hell. Salvation is so far to reach since even the oppressed do not dare to stand up and denounce overtly the gloomy practice the so-called elite are operating.

Still, a satirical style that the writer of our concern uses when portraying his characters testifies contrastive consciousness and social change. A clear illustration of this oppositeness is found in Holoyd Michael’s work *Search for Love, the Golden Rule*: “Without change there could be no development progress depended upon the toleration of unexpected behaviour and hereby was stagnant” (255).

Michael advocates for pluralism in opinion. He says that there is no golden rule in a defected society: this is related to Armah’s preoccupation of social and individual issues as they relate to the well being of mankind.

He unveils false faith from which comes all degrading forces. He dramatises the question of moral confusion, perplexities and chaos in a modern society. The author is concerned with picturing corruption and its effects by choosing symbolism as a vigorous device to purge out his emotions.

In *The Beautiful Ones Are Not Yet Born*, most characters are not simple individuals; rather, they are types. They symbolize particular roles which are indicated by generalized names. Eustace Palmer on the subject of symbolism in *An Introduction to the African Novel* notes that

The hero himself is known only as “thema” and is referred to variously as “the watcher”, “the giver” and “the silent one”. His immediate dependents are called “the loved ones” and one of the most important characters is called “the teacher”. Although Maanan Oyo and Koomson have names, it is clear that their function is mainly symbolic. (129)

In association with Eustace, some characters stand for positive values and others reveal negative ones. For instance, the protagonist stands for positive values which show his kindness and generosity towards the mocked. He shares the same qualities with his friend Teacher in the sense that they are the only ones to feel responsibility to react against corruption. Other people like Koomson and Oyo have names which portray individualism and eccentricity. They are among African people who profit and sustain corruption enterprise. Humble characters are seemingly dead and the author presents them symbolically facing and hugging death.

CHAPTER THREE: ARMAH'S THEMES

The Beautiful Ones Are Not Yet Born is organised on different themes which can be segmented into three: corruption, neo-colonialism, and alienation. In most of African countries, corruption is part of life. This happens mainly in countries where executive branch of government is not properly separated from legislative or the judicial ones. The law enforcement is not separated from law making or law interpretation. It is also a prevailing practice in under-developed countries where democracy and its enterprise of good governance has not yet established. In such political regimes, public and private interests are indistinguishable and doors are open to bribery and corruption.

As a matter of fact, the conductor in the novel checks daily connection for hidden profits and sometimes checks people by giving them less than what they are supposed to have as balance. To illustrate this situation, Armah's character, the messenger, claims to win some money from lottery. He opens a conversation about money he won in the lottery. He affirms to "the man" that he does not believe in the police. Even if the official at the lottery place takes some of the Cedis, this will cost him more money if he goes to the police. The following conversation indicates:

'I won something in the lottery';

'Lucky you', the man said 'how much?'

The messenger hesitated before replying

'One hundred cedis'

'That's not very much,' "the man" laughed

'I know,' said the messenger. 'But so many people would

jump on me to help me eat it.’
 ‘They’ll come, anyway.’
 ‘No. Nobody will know’ (18)

From this passage, the messenger tells “the man” never to forget the history of their society. Corrupt minds are in a great number and make the country lose political credibility. For instance, people had won at lottery but they still have not got the prize. If they address the case to the police, it becomes more difficult because they risk spending more money than won.

The case at the lottery place is associated with the situation in Africa. In most countries we hear the law punishes corruption but this is not applied in all required situations. The police in lottery symbolise the vile government that is stigmatised in the society. On the basis of the police, the author denounces the new leaders. They make the community restless and hostile against itself. But people, namely administrators, continue to declare the country as independent. Democracy which does not give freedom to citizens has becomes deceit.

Furthermore, Koomson’s increase of riches is surprising. He has followed incredible ways to get money and power. Before, he was a dock worker pulling ropes at the harbour. He has had almost the same schooling as “the man”. The latter wonders how Koomson has suddenly become rich. He laments: “Koomson, we all know for a long time here. A rail way man, then a docker at the harbour pulling ropes. Blistered hands toughness, call used hands” (88).

This official becomes rich after the white man’s departure through corruption. That is why the protagonist who used to be his classmate wonders how he has suddenly attained such wealth. The hero himself regrets thus: “I didn’t know

Koomson had enough money to buy even one boat. Those things cost thousands and thousands of cedis. I had taken a piece of paper to calculate Koomson's total salary since he joined the party" (58).

The boat that "the man" is talking about is very expensive. He does not understand how Koomson could afford it. After he has calculated his salary, "the man" concludes that Koomson accumulates money through corruption. The protagonist says: "Now I dropped the paper and said "oh I see" and again with this patience of hers my mother in-law asked me what I have seen at last. So I got angry enough to tell her I had seen corruption (58).

The protagonist remarks that Koomson's sudden riches are not a product of his own hands. He knows his past and his salary. He does not hesitate to conclude that his wealth originates from corruption and from his individualism.

Ngugi Wa Thiong'o has the same view as Armah by noticing an individualistic approach to life in *Devil on the Cross*. He describes the white men in this passage:

This white man came to this country holding the Bible in his left hand and gun in his right. He stole the people's fertile lands. He stole the people's cattle and goats under the cover of fires and taxes. He robbed people of the labour of their hand. (102)

Like Koomson, Gitutu Wa Gataanguru becomes rich after the departure of the white man. The white man's system deforms him and he begins to practice corruption. He invites his friends to match the Western systems in order to

become rich. The white men seek to make themselves obeyed by blacks. The Bible is used for the subjugation of blacks.

Ngugi Wa Thiong'o, in writing *Devil on the Cross* wants to show how far he is against the situation implanted by the white. He notices that an independent country which is economically weak is still politically dependent. Instead of responding to the needs of the masses, leaders end up protecting their own individual interests.

During Koomson's regime, none is allowed to own any property, the time that the State is supposed to be socialist. This creates a conflict between Oyo and his wife. The man explains to his friends, Teacher:

Teacher, my wife explained to me step by step, that life was like a lot of roads long roads, short roads, wide and narrow steed and level, all sorts of roads (...) and she asked me what the name I would give to people who were afraid to drive fast, or to drive at all. (58)

Oyo admires Koomson's wife who is always in a good car. To her, true salvation is in money, shining cars, expensive perfumes and other luxuries. She does not care about the source. Oyo forces "the man" to do what he hates. He tells the problems to his friend, that he does not see how to tell a human being. And because they share almost the same problems, Teacher advises him not to be ashamed; that is life in Ghana. He says:

Yes, life gets very hard when Yeranda boys are building palaces in matter of months. If you can come near people here they will

ask you what about you, where is your house? Where have you left your car? What do you bring in your hand for the loved ones? Nothing. (14)

According to Teacher, people will always have to talk about themselves. Baako feels desperate when his family asks after his car instead of welcoming him. This shows the instability of common life because of capitalism. This novel becomes in this way a terrain for the exposure of corruption just like *The Beautiful Ones Are Not Yet Born*.

Ngugi's articles in *Protest and conflict in African Literature* entitled "Satire in Nigeria" criticizes Achebe's *A Man of People* as a typical representative of the emergent bourgeoisie. Chief Nanga is no more than a corrupt uncultured Minister who pretends to be "A man of people" Nanga is also conferred a list of titles such as "chief" the "honourable" to suggest that he is a member of the elite. He is also a member of the parliament on honorific title. But all these titles are only ornamental.

Likewise Armah in his novel, through his characters, wants to show how much people in Ghana are guilty of unfair activities. Oyo thinks that if her husband worked like Koomson, they would get rich. She talks to him in a philosophical language. All sorts of roads that she talks about symbolize the different ways by which Koomson passes in order to get rich. But the protagonist does not agree with her. He continues struggling against corruption. He would see the masses stand up and fight against corruption.

As it has been said above, Koomson's education is not higher than "the man"'s but he becomes richer while his former classmate is still living hard times. By

using his philosophy of history, the writer shows that in Africa, not only in Ghana, some people enjoy good life while others are dying of hunger. Inequalities between citizens are more noticeable. This case is more observed in the domain of employment. For instance, two candidates can present their certificates with the same degree but one can be employed while another is not. This makes people angry because of an unjust office running. Another example on the basis is a woman called Maanan; this woman is undergoing hard times. When “the man” comes from the sea, he continues his struggle. He meets a woman who is looking for what to eat while others such as the Koomsons are swimming in a lake of opulence. A long way the hero sees a woman along the sand. She moves over the sand as mad. She moved on again frequently looking left at the sea. The lady comes straight towards him. Just in front of him, she stops again looking for something lost and calls the “Maanan”.

We see the woman laughing at the name. She lacks something to eat and cannot find anyone to help her. She chooses to search things left in the sand. The protagonist looks everything in her eyes; he finds a name to the woman “Maanan”. This name explains the life the woman is undergoing.

In addition to the meeting with Maanan, when turning away from the sea at the town boundary, he sees policemen asking for bribes from drivers of vehicles. He reports:

At the town boundary the soldiers had put a barrier across the road and were standing near it. Policemen also carrying guns examining vehicles one at a time they came up to the barrier. Buses and trucks had been searched, were kept waiting until a

policeman and a soldier thought to come over and wave the driver on. (181)

During this time, the protagonist is physically present looking at how bribes are collected. He stops by the roadside, squatting in the grass to watch what is going on. He himself sees the policeman making gestures to the driver. The latter understands directly what they mean. The policeman is asking for money. The writer narrates:

A small bus came up to the barrier, one of the policemen casually waved it to a stop and just as casually he walked away to join the others. There were only a few vehicles at the barrier now, but the policemen were busy looking at a large book one of them was holding. (182)

The passengers are in hurry and the driver asks the policemen to let him go. But the policemen have a goal not yet attained. The situation is recounted:

The policemen who had spoken raised his right hand and in a slow gesture pointed to the teeth (...) the driver understood. Without waiting to be asked for it, he took out his licence folder from his shirt pocket, brought out a cedi note from the same place and stuck it in the folder (...) the driver gave his folder, together with the bribe in it, to the policeman. (182)

The piece of writing denounces corruption which has been taken as an official act. At the time the policemen wants bribe from the driver, many buses are

holding a lot of passengers. The policemen are sweating and are too busy not because they are tired but because they are calculating how to collect money from drivers. Nothing escapes the eyes of “the man”. He observes the whole situation in a silent state standing by the roadside. The driver of the bus realizes that “the man” has seen the situation and he waves to him smiling.

In short, Armah exposes the increasing situation of corruption not only in Ghana but also in other countries of Africa. People are involved in corruption because it becomes the norm. In fact, Armah asserts actually that “The beautiful leaders are not yet born” because the current ones who were expected to fight for justice are the first to ruin the society. This novel shows that Armah is a writer of exceptional gifts. He emerges as a committed artist attempting to clear that path of cultural reconstruction by means of dynamic philosophy of history. Koomson seems to be dissatisfied by what he has and wants to have more than he observes. This shows that he is not working for the country’s welfare but for himself. He is really to yield to any temptation if it would bring profit to him and he betrays his people. This is what leaders of African contemporary period do. They do not feel any social spirit in their government. Everyone works for himself not for citizens.

In addition to corruption, neo-colonialism is another theme developed in the novel under analysis. This represents the patriotic ideal which has never been possible to attain. European domination came to an end and African colonialism was born. African leaders who were expected to knit the torn society came to throne and destroyed more. Dictatorial governments that were established through Africa did nothing to promote African destiny rather than endure Africans. This is what we call “neo-colonialism”. Independence could eliminate

inequalities which include overwhelming toxicity and growing unemployment; but it has been the opposite.

Africa is still controlled by imperialist powers. It is remarkable that the end of the European rule is characterised by an ascendance of economic interests whereas its political and cultural influences are declining. *The Beautiful Ones Are Not Yet Born* reveals contemporary conditions of Ghana when independence creates a new set of masters. During colonisation and imperialism racial oppression and political domination, land conflicts and economic exploitation were the major challenges which nationalist movements shall flee and redeem African from. There is no difference between Koomson's reign and that of the white man. The narrator describes:

I have seen him there in Accra. He lives in a way that is far more painful to see than the way the White men have always lived here (...) There is no difference then. No difference at all between the white men and their apes, the lawyers and merchants (...) and after their reign is over, there will be no difference; new men will be like the old (...) cars, long and heavy with drivers in white men's uniform. (89)

Complaints have grown so far in a society with no difference from the past. The country is still characterised by an old picture. Instead of getting evolution, it gets more and more restless. The author denounces the new leaders's selfishness:

The man moved and passed by the glory building of the post office (...) the shop had always been there and in the old days, it

had belonged to a rich (...). yet the stories that were not stories of something young and vigorous but the same old stories of many money changing hands and throat (...) the new thing took after and the old. (100)

Not only has the building presents stories of something old but even the atmosphere is attacked. The following description gives evidence:

... it was now possible to see the sky still dark but not so dark as the earth beneath. On top of the hill commanding it just as it commanded the scene below its sheer, flat, multi-storied side, an insulting white in the concentrated gleam of the hotel's spotlights, towered, the useless structure of the Atlantic caprice. (119)

The legacy of white rule in Africa does not denote any beauty. It is always darkness. There is no difference between day and night.

TM Aluko, in *One Man, One Matchet* presents a protagonist who acts like Armah's. Ajayi is a black man but acting out the white in giving orders to farmers of Ipaja to cut the diseased cocoa trees. Ajayi is from Ipaje but he does not feel pity of the people when he warns them to cut their cocoa trees. These trees are very important for people. The author reports through Momo's claim: "These bloody Africans need to be protected against themselves and against their own ignorance and damn it (...) they need to be protected against our fancy notions of democracy" (4).

Cocoa trees were the premier industry of the Nation. They have been attacked by a disease. The white men send a black man Joseph Ajayi to represent them.

The white District officer believes they would pay attention to all things he has to tell them and later on to the things that Chief Joseph Ajayi, their own representative, would say. Here is the description of what is happening in his meeting: “He stood there in his white Khaki while beside him the council clerk translated into the vernacular” (1). This passage is associated with what is said in *The Beautiful Ones Are Not Yet Born* where the new leaders are dictated by white men in governing Africa. Koomson is related to Joseph Ajayi while Momo works like “the man”. The white Khaki is related to the image that the new leaders have. The most disturbing aspect of the whole situation is that there is no known cure for the disease. But all the farmers know how clever the white man is in everything. All the people murmur that it is not good to cut down cocoa trees because it is the plant which sustains the future: it constitutes their life. Momon continues to complain:

He does not know how much sweat we have to wipe from our face when we work under the sun, he does not know how many insects have bitten us, how many thorns have cut our feet. If he knew these things, he would not have said that we shall, with our own hands, cut down our own cocoa trees. (3)

He is complaining about the white man’s coming which implies destruction. There is no profit for the farmers. The white man is there to destroy them through themselves. What Aluko presents in his novel, illustrates what the new elite are in Armah’s literature. Leaders in Ghana act on behalf of the white men.

This is also sustained by Frantz Fanon in *The Wretched of the Earth*.

In this book, Fanon expresses that the white man wants to cut the throat of blacks and the black helps him to do so. He states: “The native finds himself

with his back to the wall and the colonial knife at his throat” (43). The wall Fanon evokes here reminds us of those blacks who represent the whites in oppressing others. They find themselves bothered by a wall behind them. They see enemies in front of them but others are behind them. An escape seems impossible.

In the novel under analysis, masses are expecting to be happy with Independence but nothing changes. The new elite have come to colonise again the country. Likewise, Fanon observes that there are leaders who act with patriotic spirit but they are greedy of power. There is a need of nationalism call. Armah states this in the words that the masses have to be disillusioned and awake to fight against corruption.

As a case in point, Tom Mboya in *The New Leaders of Africa* expresses his thought about Mau-Mau Movement by stating that Kenyatta was not to blame for the Mau-Mau rebellion and demanded his release from prison when he says:

For many, Kenya is identified with Mau-Mau. Mau-Mau was a reaction against all the social and economic wrongs of Europeans against Africans while neither nor any African leader has ever favoured or condemned terrorism or violence as a political instrument. (68)

Mboya condemns all African leaders who do not fight against terrorism or violence as a political instrument. He sustains Mau-Mau Movement to make a protest against brutal repression and injustice. He does not support violence but in the final analysis he accuses the European settlers of being responsible for the circumstances that evoked such a frightening response. He proposes a unifying

cure to racial and land problems that are raging Kenyans during colonial periods.

He wants to prevent the everlasting confrontations between Blacks and Whites after independence. He claimed that all citizens of Kenya could enjoy the same civil rights. This suggestion by Mboya is related to what Armah claims. For, he does not sustain violence but calls all Ghanaians to be aware of what is going on in their country and think about change.

In the same light, Julius Nyerere is convinced that there are other lands where civil rights are based on material possession or education when he argues in *Freedom and Socialism: Uhuru na Ujamaa* that

We are struggling against the method of determining who shall be given the right to vote(...) The educated man is not necessary more honourable patriotic or selfless than the uneducated man (..) He does not necessary cause less responsible for the suffering of the mankind. (84)

This shows that for Nyerere, the question of civil rights comes first; otherwise the law must be regarded as unjust and arbitrary. To him, unity is the best weapon to fight any kind of division. He assures to fight in every way to keep freedom, democracy and social improvement of life. This is what Armah is claiming for when he is lamenting the masses' sufferings. He denounces Koomson's savageness. He wants that Ghana would be a true independent and democratic country with freedom, equity and equality between all the citizens.

Nkrumah goes far in preaching African unity. He claims for a united State of Africa in *The Struggle in Africa*. He is very tough towards any kind of oppression when he argues:

As always we renounce every form of colonialism and imperialism no matter which side of the iron curtain it becomes from. We will always fight against it, no matter where it comes from, let me stress that I realize that it must not necessarily come from Europe. We have only one motto and for all the time: “Africa for Africans” (242).

Nkrumah says this when he calls for an all-African congress in Accra. He suggests that Africa should not be regarded as a projection of any continent. Africans have their own special personality that deserves worth and respect. Any kind of foreign influence in the handling of political affairs should be governed by Africans themselves in accordance with African realities.

To him, the independence of Ghana is meaningless unless it is linked with total liberation of the African continent. Nkrumah intends to unite the whole Africa as one entity, an idea which was to forge closer links of friendships, brotherhood, co-operation and solidarity among those participating countries. He insists that there would be no racism in Ghana; the colour of skins is of no interest.

Nkrumah’s ideas are sustained by Marcus Garvey in the following words:

It is true that the world has not yet valued us at our worth but we are climbing up so fast and with such force that every day the

world is changing its attitude towards us. Wherever you turn eyes today you will find the moving influence of the universal Negro from all the corners of the Globe. We hear among the Negroes their cry of Africa for African. (284)

Garvey hopes to see a redeemed and free Africa because every human being is in need of freedom and democracy. He presents a call for awakening unity among all Africans through which total emancipation should be accomplished.

A few Africans together with Americans understood the need to work for African independence and reconstruction. The ideas of panafrikanism followed a series of Pan-African conferences which were held especially under the inspiration of Kwame Nkrumah and Jomo Kenyatta. That Pan-Africanism begins to take shape as an affective political movement. The main concern of this movement was to establish a respective table concentration of nationalists at home.

Whatever its future, panafrikanism was a natural Negro reaction to centuries of domination and humiliation by whites. After independences, a new class of African leaders was a political revolution.

In the field of political studies from Africa and Asia, Michael Twaddle qualifies politicians as agitated referring to what happened in eastern part of Uganda where utopianism and cynicism become more prevalent. Independence was only partly gained. It was more than half granted by departing Europeans.

As the writer states, the cause of Ghana's problem is in the new leader's lack of morality. The dialogue between "the man" and "the teacher" expresses

hopelessness. Now is the time to stand up and come back to culture by protecting not only Ghana, but also Africa. This call is mainly addressed to the masses that are oppressed and still live the memories of the old times.

Thus, the imposition of political control also involves a conscious evaluation of the African culture. The loss of political freedom was inevitably attended by loss of cultural confidence by Africans themselves. What the author claims for, is to distinguish Ghana from the metropolitan country. The question of identity becomes a focal point to all those who like their citizens. Ghanaians and all Africans have to be enlightened and free themselves from neo-colonialism.

The narrator is calling Africans to be conscious about the situation. He makes a revolt against endless colonialism. Chinua Achebe also affirms his concern with the emergent African elite in his novel, *No Longer at Ease*. He categorically rejects colonisation. In the same light, Armah calls Ghanaians to refuse and reject all sorts of imitations towards alienation: the masses are suffering from a terrible subjugation which originated from Western alienation. In addition, the writer finds brutal conditions of detention. The political leadership is intending to wipe out the hopes of the community.

The corrupt minds have brought a world of desolation. The author is stigmatising the upper class which is undermining the destiny of the society. The masses are isolated and even fathers are hated in their families. The poverty of the protagonist in the novel is the origin of loneliness. The new leaders have replaced colonisers. They work on their behalf because the masses are still suffering politically, economically and socially.

The age of Independences also witnessed the emergence of social classes and class contradictions. A development which disappointed and shocked many African writers who created artistic works expressing anger. The rot in social and moral aspects results in the alienation of intellectuals especially writers and artists, from the politicians and bureaucratic class who run the post independency machinery. Koomson makes himself an individual different from his old friends. He rose from low positions to a high one so that people cannot understand his sudden change. When one moves from low position to a managerial office of responsibility, he forgets the people he used to struggle with. The refusal of bribes and the protagonist's acceptance of property incite Koomson to ask him this question: "Why are you trying to cut yourself apart from what goes for all of us?"(125)

This clearly shows that Koomson hates the fact that his attitude is different from his. Bribes are taken as an official act in all country so that Oyo does not understand why her husband refuses to take them. But "the man" accepts to be poor rather than betray his nation. Even the merchant does not believe him. He says: "You, you are very wicked man you never prosper" (99).

The hero never thinks of insulting him back; rather, he speaks to his friend, the teacher. His family is breaking apart because of the ideological difference he has with his wife. The Koomsons have cars and houses but the protagonist's family have nothing. He only feels a need to run away from his family as the teacher advises him: "Will you let yourself be destroyed first them? You will have to leave her to enjoy her sorrow. Unless you are eager to destroy yourself to feed her desire (98). The teacher advises him not to do destroy his family because of corrupt minds. He invites him to resist his wife's wrong proposals.

When Koomson and his wife go to call on “the man”’s family, they sit in different places. He sits in a chair far from others: “the man took his chair and placed it next to himself on the table away from the group” (7), showing this difference in ideology that exists between them.

The social segregation is still persistent in the society. With the advent of independence, Africans had hoped that discrimination among people would be removed but it is still plaguing the society. Independence has been obtained only in fractions and the building site is so vast. Armah laments:

It was awful. Was it not that the rich should have this effect on the poor making them always want to apologize for their poverty and all times to sacrifice future necessities just so that they could make a brief show of the wealth they could never hope to have? (7)

The author calls people to make an effort and realize what is going so as to search for change. He claims for a non discriminatory status. This is reinforced by TM Aluko in *Chief the Honourable Minister* when Moses is talking with the Prime Minister. As the introduction offers hope, it will be a change because there will be a search in Africa for those who do not love them. He says: “There is a hope that when the new university of Afrocoland is established it will be heavy endowed for research in Africa super- science derogatorily called juju by those who do not like them” (7). Moses doubts the implementation of the programme because Western imperialists have said that they do not have a civilisation in Africa. The prime Minister assures him that there is an organisation to denounce all enemies of Africa. To get much confidence, Moses is chosen as prime Minister of works. The following passage illustrates:

Just one thing Moses. I decide to make you Minister of works against advice and criticism. I want a strong man in that Ministry. We must prosecute a heavy programme of development in our first five year term office. I must in those five years do more than the British did in fifty years of colonial rule (...) that's why I select you for this assignment.(89)

Moses says that he knows nothing about engineering and the Prime Minister tells him that this is not a matter. The only thing he knows is that he will be sustained and helped on the practice. The thirst for development therefore becomes perverted by the desire to have ones inner circle in power.

In the same way, Armah sees lunchtimes as a way of thinking about life. Although they are alienated from the riches, the masses do not have to feel fear and tired. They have the right to know about the world they are living in. Deeply shocked by the savage alienation, the writer accepts voluntarily that all people have right to their nation and are equal in everything granted by nature.

Nadine Gordimer presents a similar view with Armah in her article "Writers in South Africa: the New Black Poets" published in the journal *Exile and Tradition*. In it, Gordimer is shocked by the social inequalities which generate alienation of blacks. She goes further until she predicts horrors that are coming to fall on their heads if they continue to be stubborn into their oppressive character. She feels uneasy about the destruction that white people are carrying out over blacks. This affirms what Armah proposes when saying that the search for knowledge should not be synonymous with increasing alienation and loneliness. In *Why Are We so Blessed*, he says: "Life my life. A search for the

centre away from the periphery of the world. I found -learning home school always" (112).

He calls Africans to exploit the world but not to think that the world's property belongs to the oppressor. He sees white domination as a destroying force not only for the black humanity but also the whole world. The black frustration will endanger the whole community. Subjugation based on racial difference has created awareness in the black mind. The author emphasizes consciousness with which the hero and other characters are permanently equipped in all temptations they have to face. The new leader's unequal treatment and unequal protection make the black man to be frustrated.

Frantz Fanon shares the same criticism with Armah in *The Wretched of the Earth* by crying out that one should have an idea about the economic machine of his country. In this domain, black people have been and are still exploited. Fanon shows inhumanity in this world:

The former colonial power increases its demands accumulates concessions. The people stagnate deplorably in unbreakable poverty. The distribution of wealth is not spread out between a great many sectors; it is not ranged among different levels". (167)

He laments that blacks are excluded from good remunerating jobs which could assure them an economic survival. They are not allowed to hold or run a company of great income. Armah in his novel views the same. The rich occupy the high place while the poor are starving in primitive places. Koomson and his fellows live in good places. They have a lot of money, illegally obtained and their children are admitted into good schools.

Armah's society is represented by people who are deprived knowing nothing about what they might become tomorrow. The corrupt minds are putting the masses in decay till they do not see how to flee from this disease. The author's first novel offers an expression of melancholy and distress which extends over the usual limits. He regrets the life of blacks who are permanently penned into a brutal custody. Pessimism and sadness have replaced hope to the extent that people tend to lose the responsibility about their life.

Denouncing this social alienation, the writer wants the new elites to know that African masses do not imply inferior mankind. We notice this aim when he decides to reject all foundation based upon materialism which gives birth to alienation. This never defines an individual's moral existence as a human being. The author's struggle is against this unjust guilt judged upon materialism which he seeks to destroy. He is supposed to prevent Africa from all events which lead to decay and degradation. This firm commitment to reject evils that are undermining the black survival is also shared with Peter Abraham in his autobiographical work *Tell Freedom* which foreshadows similar lunar white neo-colonialism. He describes:

Entering the cap Flats was stepping into a new Dark age. The earth here is barren of all but the hardiest shrub. It is a dirty white sandy earth. The sea had once been here. In its retreat it had left a white unyielding sand, grown dirty with time. Almost, it had left a desert (287)

Peter Abrahams corroborates Armah's ideas to depict the smell of decay and degradation which is so well featured in Armah's fiction. His ardent desire to

tell freedom and his firm commitment to portray man's insanity leads to sufficient expression of thirst for liberty. The image of Dark Age implies all the misfortune he is steeping on.

Throughout this chapter, guiding care of its content was about the different conceptions and the responses advanced by Armah in reaction to the oppression of an African by an African in Africa. The basis is Ghanaian people among whom there exist two worlds: the haves and the have-nots. The author's proponents also agree with him that African people are victims of alienation. Consequently Africans must get a common awareness in order to challenge the corrupt forces which are impairing African destiny.

The writer denounces the new leaders in Ghana as an opportunity to denounce all evils in Africa because they are undermining the future of Africans. At this level, a sudden question rises: Which strategies would the African victim advocate to regain his alienated identity?

This question can be sufficiently answered in the time that the search for individual freedom is more understood by all African citizens. In this case, the author appears to be a prolific writer of black expression in Africa. Black awareness is evident in his writings. He believes that existing social conflicts cannot be solved through acts of redeeming love. Since man is basically violent, cruel and merciless, his adversary must act accordingly. Thus violence and permanent revolts are the main weapons Africans should use to regain freedom.

Armah's observation is that African awareness is needed to launch the era of revolution. Like Nadine Gordimer, he is shocked by the alienation of black identity; he is faithful to change which should be profitable for all, high and low

classes. To him, domination must disappear as Basil Davidson states in *Which Way Africa? The Search for a New Society* when he concludes that “so many blessings must flow from our continued disunity” (67). This implies that Africans must fight against all temptations which destroy unity and personal identity in Africa.

GENERAL CONCLUSION

The main concern of this work was about the analysis of the style used in writings of the African literature of post-colonial period. This study aimed at analysing systematically how Armah expresses anger against the new elite through a satirical pen. The analysis of the author's satire has been conducted on his novel *The Beautiful Ones Are Not Yet Born*.

From this study, having felt a moral responsibility, the author dramatizes through this work the question of moral perplexities and chaos of modern society. He does it successfully in Ghana thanks to his artistic ingenuity. The situation Africa has undergone and that it is still undergoing offers a bitter world of filth. The author's mobility at this level has been that he views the best stability as that which is ready to progress.

The analysis has been also conducted on the masses' rights in order to prove the "raison d'être" of the writer's satirical literature. The new heads of public institutions in the author's society testify a blind service to conventions. Some of the leaders including Koomson have been portrayed villainous. The institutions they serve dehumanize them and make them more violent and unimaginative. That is why the writer does not hesitate to criticize them in a ridiculous style.

Through the protagonist's struggle, the writer proves the vanity of imposing new system of thinking. Indeed, he laughs at the new institutions that he has found incompatible with social evolution.

Setting limits to eccentricity, the writer is haunted with a moral concern that the foundation of all human society is equality and justice. He calls Africans be disillusioned and awake to fight for their rights. The result of intolerance is a total anarchy and the destruction of a society. So they are called not to have a cold heart characterised by a spirit of selfishness.

Furthermore, in pursuit of justice and equality, through the refusal of corruption and neo-colonialism, the narrator appears an individual among the few who understand that also low class people are human beings and should enjoy equal rights to the opportunities that nature offers.

The study has also realised how the reader's use of intellect is manifested in its refusal to submit to society's meaninglessness. It was aware of the ephemeral and fragile character of institutions. The writer ridicules such violence as vain, since great minds are the greatest social agents of life for evolution to improve human conditions. The fulfilment of individual freedom would be achieved if the institutions were dynamic rather than static. The post colonial period resembles colonial times. The practice of corruption and other forms of social subjugation have become so popular.

The overall observation is that his ideal is to prove that re-evaluating the stagnant and blind society of man. Human consciousness is the fundamental necessity. From this study, it is also evident that his goal is the search for change. And he does it successfully due to his pen.

The result of this analysis has also demonstrated that there exist two different worlds: the world of the "haves" and a world of the "have-nots". The author's preoccupations were social and individual issues as they relate to the well-being

of mankind. The analysis has been that he does not only depict old traditions and beliefs but also suggests solutions to problems of faith. He calls the people be disillusioned and awaken to fight for their human dignity.

Finally, a scientific study cannot be discussed exhaustively within such a limited scope. This study opens doors to other researchers who will be interested to carrying out any research on corruption such as: Democracy and corruption in Africa, Politics and the corrupt minds, or Power through corruption.

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